

1996

1996-1998 Course Catalog

Columbia College Chicago

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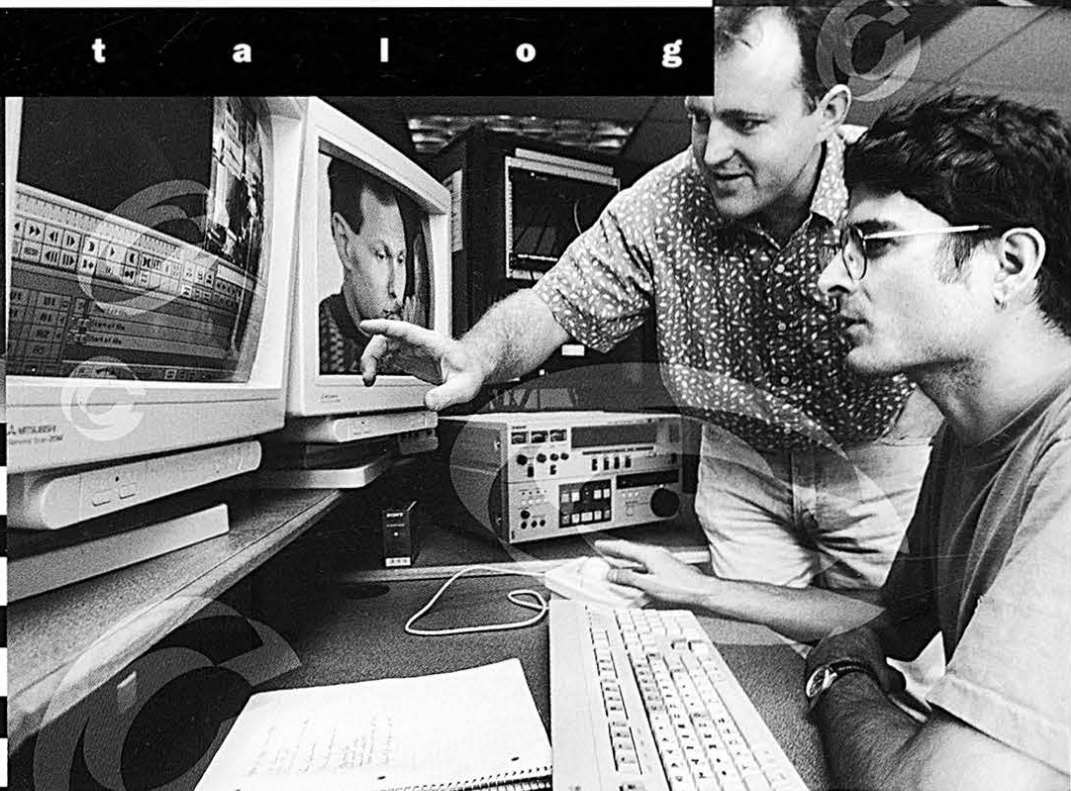
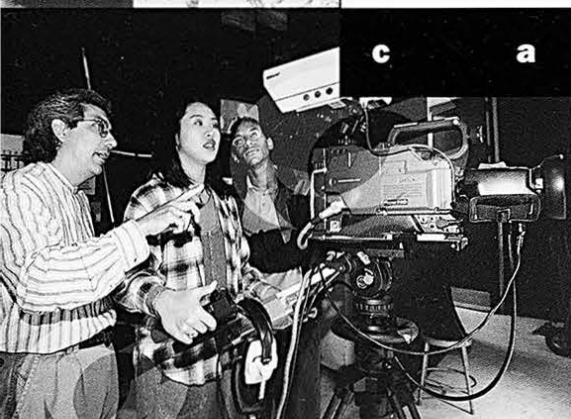
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Columbia College Chicago

c a t a l o g



Academic Computing

Art and Design

Dance

English

Fiction Writing

Film and Video

Interpreter Training

Journalism

Liberal Education

Management

Marketing Communication

Photography

Radio/Sound

Science and Mathematics

Television

Theater

Music

Columbia College

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

Undergraduate Admissions

Extensions 5129, 5130
5131, 5132

Wabash Campus Building

623 South Wabash Avenue
Chicago, Illinois 60605
(312) 663-1600

South Campus Building

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

Eleventh Street Campus

72 East Eleventh Street
Chicago, Illinois 60605
(312) 663-9462

The Dance Center

4730 North Sheridan Road
Chicago, Illinois 60640
(312) 989-3310

**Columbia College Audio
Technology Center**

676 North LaSalle Street
Chicago, Illinois 60610
(312) 482-9068

**Columbia College
Residence Center**

731 South Plymouth Court
Chicago, Illinois 60605
(312) 360-1021

**Center for the Book and
Paper Arts**

218 South Wabash Avenue
Chicago, Illinois 60604
(312) 431-8612

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. The College is accredited as a teacher training institution by the Illinois State Board of Education.

Columbia College is an independent and unaffiliated institution of higher education.

Equal Opportunity

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

The policies, programs, activities, course offerings, descriptions, faculty and calendars listed in this catalog are subject to change, revision, modification, and/or deletion at any time without notice.

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A Message from the President

Over 2,000 years ago, the Greek philosopher Plato wrote that the direction in which education starts a person will determine his or her future. A Columbia College 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 expects students to genuinely stretch their capabilities and give evidence that they seriously want a fulfilling education. Columbia gives students the opportunity to explore and discover what they can do and wish to do. Columbia provides an atmosphere where students learn to respect their own and other people's individuality. Columbia provides for students and assists them in seizing that opportunity. Teachers and staff are always available for counsel, but in the end students themselves are responsible for learning.



John B. Duff
President

Mission of Columbia College

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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 who will author the culture of their times. Columbia is an urban institution whose students reflect the economic, racial, cultural, and educational diversity 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 of Chicago.

Columbia's purpose is

- to educate students for creative occupations in diverse fields of 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 unreservedly (at the undergraduate level) a student population with creative ability in, or inclination to, the subjects of Columbia's interest.
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do.
- to give educational emphasis 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 to discover alternative opportunities to employ their talents in settings other than customary marketplaces.
- to help students to find out who they are and to 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

Columbia at a Glance

"Columbia is a place where people regularly find both the skills and the belief to embark on the work they truly want to do in the world."

Michael Rabiger, director,
Documentary Center,
Film Department

"Students come to Columbia because they want a school where imaginative leaps, curiosity, spontaneity, inspiration, and insight are the flavors offered. That's where learning starts."

Sarah Odishoo, faculty member,
English Department

"The professors and administrators at Columbia took my little dab of talent and nurtured it until I had the confidence to go after my dreams."

Mary Johnson, alumna and
Chicago Sun-Times reporter

Columbia College Chicago educates students for the real world via hands-on training in the arts, media and communications. Surrounding and infusing this practical career preparation is a strong framework of required courses in the liberal arts and sciences.

A Columbia College education combines the pragmatic and the theoretical, the entrepreneurial and the academic. Faculty members are primarily working professionals in the fields in which they teach.

Thanks to our faculty members' immersion in the working world, our vigorous and proactive placement program, and our location in the heart of downtown Chicago, Columbia students and graduates enjoy exceptional internship and career opportunities.

The College

Columbia is known for:

- a faculty of working professionals
- small class sizes that ensure close interaction with faculty
- opportunity for students to begin work in their chosen fields immediately
- state-of-the-art facilities for professional training in the arts and media
- excellent internship opportunities with major employers in the Chicago marketplace
- a commitment to teaching and learning rather than research
- a tuition rate less than half the national average for private institutions

Established with the intention of fashioning a new approach to liberal arts education, Columbia College attracts students who seek an alternative to the highly structured academic experience offered by most traditional colleges and universities. Columbia offers an affordable and imaginative college education as well as an exceptional faculty made up almost exclusively of working professionals. The resulting environment places positive demands upon the students, their aspirations, potentials, capabilities, and talents.

Since its beginnings, 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 comprehensive and responsive curriculum. Student enrollment has grown rapidly, making Columbia the fifth largest private educational institution in Illinois, with an enrollment

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of over 7,300 undergraduate and graduate students. Our campus occupies eight buildings, principally in Chicago's South Loop with additional locations on the Near North Side and North Side.

Our Students

Creative students who enjoy a supportive but challenging environment thrive at Columbia. Developing artists and communicators find a full range of career-oriented classes and services as well as a sound liberal arts education.

Half of our students come to Columbia as first-year students, and half enroll as transfer students from other schools. A third of the student body attends part-time.

Although many students come from the Chicago area, Columbia enrolls students from across the country and around the world. Columbia's student body is representative of the rich diversity of a modern metropolitan area.

Faculty

Faculty members are selected on the basis of both their professional and academic abilities. The college employs 171 full- and 682 part-time faculty. Because most faculty mem-

bers practice what they teach, these professionals are uniquely qualified to provide personal expertise unparalleled in other classroom situations.

The film student who learns from the working cinematographer, as well as the graphic design student who learns from the leading art director or the journalism major who studies with the investigative reporter are all better prepared to enter the current job market after graduation.

Diversity is an important consideration in selecting faculty members. Minority individuals account for 15 percent of the total faculty and 21 percent of the full-time faculty, a much higher proportion than the national average.

Curriculum

Columbia's curriculum provides comprehensive educational opportunities in the arts, communication, and public information within the context of a liberal arts education. Course offerings in major subject areas combine conceptual study with practical application resulting in a realistic career preparation. Entering students may begin classes in their chosen field immediately. To allow intensive student-teacher interaction and availability of technology and equip-

ment to all students, class size averages around twenty students.

Learning also takes place outside of the classroom as students become involved with internships, community service, performances, and exhibits. These experiences introduce the students to the actualities of professional life.

To balance the professional education, 48 of the 124 credit hours needed for graduation must be taken in general education studies, specifically in social science, humanities, literature, English, science, mathematics, history, and computer science.

Degree Programs

Columbia's undergraduate division offers programs of study leading to the Bachelor of Arts degree. Undergraduate academic departments offer major degree plans that include core requirements and specialized or concentrated groups of courses permitting students to prepare for particular careers. Major degree plans are as follows:

Art and Design

Advertising Art, Fashion Design, Fine Art, Graphic Design, Illustration, and Interior Design

Dance

Choreography and Performance, Teaching, and Musical Theater Performance

English

Interpreter Training for the Deaf

Fiction Writing

Fiction Writing

Film and Video

Animation, Cinematography, Directing, Editing, History and Aesthetics, Producing, and Screenwriting

Journalism

News Reporting and Writing, Magazine Editing and Publishing, Science Writing and Reporting, and Broadcast Journalism

Management

Entrepreneurship/Small Business Management, Visual Arts Management, Music Business, Media Management, Information Management, Performing Arts Management, and Fashion/Retail Management

Marketing Communication

Advertising, Marketing, and Public Relations

Music

Composition, Direction, Performance, Vocal Performance, Musical Theater Performance, and Jazz

Photography

Fine Art, Photojournalism, and Professional Photography

Radio/Sound

Radio: Talent, Production, Management, News, and Broadcast Journalism/Radio

Sound: Sound Recording, Acoustics/Sound, and Sound for Pictures

Television

Techniques/Professional Skills and Production Development/Management, Production, Producing, Direction, Field Production and Editing, Corporate Television, and Broadcast Journalism/Television

Theater

Acting, Directing, Playwriting, Design, Costume Design, Lighting Design, Set Design, Technical, and Musical Theater Performance

Major requirements are listed in departmental descriptions and courses.

General Studies

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, humanities, English, literature, and history; these studies place students' artistic pursuits in the broader context established by the cultural history of societies.

Course offerings in the following departments support the General Studies

Requirement at Columbia. In addition, specializations within these departments can be taken in conjunction with another major, as part of an Interdisciplinary major, or as a self-designed major.

Academic Computing

Computer Literacy, Computer Graphics, Computer Animation, and Multimedia

English

Literature, Professional Writing, and Poetry

Liberal Education

Social Science, History, and Humanities

Science and Mathematics

Science and Mathematics

Internships and Placement

Columbia has one of the most productive internship and placement programs of any college in the Midwest. Hundreds of students hold internships each year with Chicago-area companies as part of Columbia's learn-by-doing approach to education.

Our placement office, staffed by professionals in the career fields in which Columbia specializes, maintains strong contacts with area employers and assists Columbia graduates in obtaining professional employment related to their area of expertise.

Admissions, Tuition, and Aid

An open admissions policy at the undergraduate level extends educational opportunity to all students who have creative ability in, or inclination to, the special subjects Columbia offers.

Tuition is about half the national average for private colleges, an achievement that is made possible by a commitment to teaching and learning rather than research.

Columbia makes every effort to help students obtain financial assistance.

Student Life

The Columbia campus, in the heart of Chicago's cultural and social life, offers countless opportunities for students to attend performances, exhibits, and other activities.

College-sponsored activities on campus include film and video screenings, art, fashion, and photography exhibits, theater, dance and live music performances, poetry and fiction readings, and lectures and debates. Many of these events feature visiting artists and many are designed to showcase student talent.

A myriad of all-campus and special interest clubs and organizations offer students an opportunity to actively pursue their social, cultural, political and academic interests.

Residential Facilities

A modern Residence Center, located in a completely renovated landmark building, provides apartment-style living for approximately 350 students. Additional educational facilities such as computers, art studios, and music rooms are available to residents.

Cultural Connections and Civic Outreach

Columbia is noted for its many connections with the cultural and civic life of Chicago. The college houses or sponsors art and photography galleries, theaters, dance programs, film and video festivals, and centers for the study of black music, book and paper arts, and science education and literacy.

Students engage in tutoring and other public service projects, both as volunteers and for class credit. Faculty and staff tutor and donate their time to many causes.

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Graduate School

Columbia's Graduate School offers the Master of Fine Arts degree in Creative Writing, Film and Video, and Photography and the Master of Arts degree in Arts, Entertainment, and Media Management, Dance/Movement Therapy, Interdisciplinary Arts Education, Journalism, Photography, and the Teaching of Writing.

Through its Department of Educational Studies, Columbia College offers students on the graduate level an opportunity to complete course work leading to teacher certification. The Department offers four Master of Arts in Teaching Programs: Elementary Education (K-9), English (6-12), Interdisciplinary Arts (K-12), and Physical Science (6-12). Several of the department's courses are open to interested and qualified undergraduates.

Information about these Graduate School programs can be requested from the Graduate School Office; telephone, (312) 663-1600, extension 260.

The Bachelor of Arts Program

To qualify for graduation with a Bachelor of Arts degree, students are required to complete 124 semester hours, 48 of which must be in general studies. The remaining 76 hours are available to complete a major degree plan and take all college electives. A minimum of 2.0 GPA is required for graduation, as well as compliance with the academic progress policy. A "writing intensive" course must be completed.

Major Degree Plans

Students should select one of three options in planning their major course of study.

Declared Major. Students may complete a major course of study that has been outlined by an individual department. Majors are ordinarily divided between core courses and a choice of any one of several groups of courses that offer concentrated or specialized study within the major field. These concentrations usually consist of 24 credit hours; core requirements usually consist of 36 hours. Credit hours required for both core and concentrations vary according to major. For more information about majors and areas of concentrations, refer to the specific departmental descriptions in this catalog or to the departmental brochures available from the Admissions Office.

Interdisciplinary Major. An Interdisciplinary Major is a method of fulfilling major requirements for students whose interests bridge departments or who require interdisciplinary study to achieve specific goals. The objective of this major is to provide a formally recognized and well-advised interdisciplinary course of study for students who wish to combine and integrate the professional and intellectual strengths of two disciplines. Requirements for the major provide structure for the student's educational program but do

not define their selection. The proposed program should not duplicate an existing departmental major. The requirements are as follows:

- a minimum of 40 semester credit hours from at least two departments or disciplines. No more than 2/3 of the course work should be done in one department.
- at least 12 credit hours from one of the professional departments.
- a professional application such as an internship, independent project, or professional activity in the community as well as a senior project.
- the approval of the chairpersons of the departments included in the proposed major.

Students should contact Academic Advising to plan and declare an interdisciplinary major.

Self Designed Major. Students may elect to chart a fully individualized academic program, enrolling in any course offered by Columbia, provided that prerequisites are met. Students designing their own majors are encouraged to consult an Academic Advisor to chart a meaningful course of study, define career and academic goals, and take advantage of the broad range of educational opportunities offered at Columbia College.

All undergraduate students receive the same degree—Bachelor of Arts—from Columbia College. If students complete the requirements for a declared or interdisciplinary major, the department's name(s) and the concentration, if applicable, will be posted on the transcript.

General Studies

The General Studies distribution requirements provide the basic skills and information relevant to the study of a chosen

8 Academic Programs and Policies

professional and ensure an educational base in the liberal arts and sciences, humanities, English, literature, and history. In addition, the General Studies requirements play an essential role for students of the arts and media by integrating their technical expertise with the broader spectrum of knowledge, and by providing a basis for life-long learning. General Studies requirements include 48 semester hours and must be minimally fulfilled as follows.

Area or Course	Semester Hours
English Composition	6
History	6
Literature and Humanities	9
Science and Mathematics (One mathematics course recommended)	9
Social Sciences	6
Computer Applications/Introduction to Computer Graphics	3
General Studies Electives	9
Total Semester Hours	48

With the exception of English and Computer Applications, all courses taken to fulfill the general distribution requirement are selected at the discretion of the student, as long as the courses selected are from the general studies curriculum. Courses in the Liberal Education, Science/Mathematics, and English departments 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.

General Education Curriculum Fall 1997

Starting in Fall 1997 all entering students, transfers and freshman, will be required to complete the following general education core. For specific courses that fulfill these requirements, consult the class schedule or general education course listing.

Area	Semester Hours
Communications	9
English Composition (6)	
Oral Communication (3)	
College Mathematics	3
Computer Applications	3
Science	6
One Course with lab component (3)	
Additional science course (3)	
History	6
Humanities	6
Comparative arts course (3)	
Additional humanities elective (3)	
Literature	3
Social Science	6
Two courses from two different disciplines.	
Senior Seminar	3
General Education Elective	3
Select one course from Science, Mathematics, History, Humanities, Literature or Social Science.	
Total Semester Hours	48

Freshman Seminar

The Freshman Seminar is an elective course designed to introduce the Columbia Freshman to the College's academic and artistic environment and expectations.

60-3000 Ways of Seeing: The Freshman Seminar 3 cr.

Students will explore ways to maximize their college experience. This course will aid the transition to college-level study by teaching basic learning and study skills such as critical thinking and problem solving as well as introducing the students to the College's programs and support services. The unique feature of this course is that the skills building will be integrated into a seminar that explores topics relevant to the study of arts and communication. *Ways of Seeing* examines the way culture shapes our perception of the arts and media, and how the arts and media affect our perception of cultures.

All College Electives

After the general studies distribution requirements and major degree plans have been completed, the remaining credit hours of the 124 required may be taken as electives from any department in the college.

Class Standing

Candidates for the Bachelor of Arts degree are classified by the number of credit hours completed:

Freshman

9-29 credit hours

Sophomore

30-59 credit hours

Junior

60-89 credit hours

Senior

90-124 credit hours

Transfer and Advanced Credit

Columbia accepts a maximum of 88 credit hours in courses completed with a grade of C or better from other regionally accredited colleges and universities. In some instances, twenty percent of transferable credit hours completed with a grade of D may be applicable. Transfer credit from two-year colleges and/or the College Level Examination Program (CLEP) is limited to a maximum of 62 credit hours. If a student has attended both a four-year and a two-year college, the maximum number of transfer credits accepted will be 88. Of the remaining hours a transfer student needs in order to qualify for the Bachelor of Arts degree, a minimum of 36 credit hours must be taken at Columbia, and the final 12 credit hours must be taken in residence.

Students desiring advanced standing (transfer credit) based on CLEP results must have official score reports sent to Columbia's Records Office.

Scores of 3, 4, or 5 on Advanced Placement tests may also be accepted as transfer credit, and official records must be sent to the Columbia Records 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 Records Office 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 documents submitted.

Satisfactory Academic Progress Policy

All full-time undergraduate students will be given a maximum of 12 terms to complete their Bachelor's degree. Students enrolled half-time will have 20 terms to secure the degree. During this time, students are expected to satisfactorily complete a minimum of 10 credit hours per term of full-time attendance, 6 credit hours for half-time attendance. Students enrolled for less than 6 credit hours must satisfactorily complete all course work. The minimum acceptable grade point average for each term is 2.0.

Transfer credit accepted from a post-secondary institution will be included in the determination of a student's academic progress rate. Transfer credit will also affect the remaining number of terms a student has in which to satisfy Columbia degree requirements. Accepted transfer credit will be the only component of a student's previous academic record to be incorporated into the computation of the academic progress rate upon enrollment at Columbia. Grades earned at another institution will have no effect upon a student's grade point average at Columbia.

Grades of Incomplete (I), Withdraw (W), Pass (P), and Audit (AU) are not included in the computation of the grade point average but they do affect the completion rate requirement. Grades of A, B, C, and D are included in grade point calculations and count toward satisfying the minimum completion rate. Failure grades (F and FX) affect the grade point average adversely but do not count toward satisfying the minimum completion rate requirement.

Students who receive a failing grade (F) in an undergraduate course are permitted to retake the course once. The grade achieved in the retaken course is recorded on the academic record, counts toward satisfying the minimum completion rate, and is included in grade point calculation. If requested by the student, the failed grade is changed to an R, but the course title remains on the transcript.

A student may petition the department that offers the course for permission to retake the course a second time with the understanding that tutoring may be required. If the course is retaken a second time, only one of the failing grades can be changed to an R.

The completion rate is based on 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 fails to meet the minimum completion rate or required grade point average will be subject to the following procedure.

- Following each term of non-compliance, students will be notified in writing of their status. In some circumstances it is possible for financial aid to continue. However, all students on probation must be counseled by an academic advisor before receiving financial aid. Students who do not complete the degree requirements within the specified time may not be eligible to receive financial aid or continue enrollment.

- Following the fourth consecutive term of non-compliance, the student will be excluded from the College for a minimum of one academic year. Students will be notified of academic dismissals after the spring term of each year.

To apply for readmission, students must write a letter of petition to the Associate Academic Dean. Upon readmission, the student must achieve a cumulative 2.0 GPA before financial aid can be reinstated.

Recognizing that there may be extenuating or mitigating circumstances affecting a student's performance (i.e., critical personal circumstances, prior performance, etc.), students may appeal their academic progress status by submitting a written appeal to the Associate Academic Dean. A student has the right to appeal the decision of the Associate Academic Dean to the Academic Standards Review Committee. This committee consists of the Academic Dean and the Dean of Students (or their designated representatives), a faculty member, and the Registrar (a non-voting member). The decision of the Academic Standards Review Committee is final.

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 (<i>completed course work</i>) A P grade does not affect the 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. The instructor's signature is required. Once this form is submitted it cannot be changed.	0
I	Incomplete The I grade is issued when a student makes definite arrangements with the instructor to complete course work outside class before the following semester has ended. The summer session is considered a regular semester. A student may not complete work by attending the same class during the next semester. Grades of I automatically convert to F grades 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.

Repeating Courses for Credit

Several courses in the college have been designed to be repeated to improve the student's proficiency in the subject. These courses may be repeated for credit under the following conditions.

- Only courses designated with an R on the class schedule are repeatable.
- Courses may be repeated only once for credit unless otherwise specified by the department that offers it. Before registering for a repeated course, students must consult their departmental academic advisor for the repeat limits.
- Proficiency skill courses such as dance technique, music lessons, and chorus may be taken each semester.
- All grades received for each repeated course will appear separately on the transcript in addition to the original grade.
- Tuition and fees are paid for all repeated courses.
- Some financial aid limits may apply to repeated courses.

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- Repeated courses require the completion of a Repeated Course Declaration form at registration.

College Semesters and Schedules

Each academic year at Columbia includes two fifteen-week semesters (fall and spring) plus a summer session. While the usual term of a class is a full fifteen weeks, some subjects may be offered in 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 weekends to accommodate the schedules of working students and part-time faculty who comprise a substantial percentage of the Columbia community.

Summer School

Summer class schedules include 5-, 8-, and 10-week sessions. A full complement of courses is offered in major and general studies departments. Credit hour tuition charges are lowered in the summer sessions.

Columbia's Study Abroad Program

Columbia offers a Summer Study Abroad program, from mid-June through July at Dartington, home of a well-known, progressive arts college in rural southwest England. Travel, food, accommodations, and field trips are provided and the aim is to give Columbia students a broad but critical exposure to British culture, customs, history, and people. Coursework features field trips, in-depth study, interviewing, photographing, and writing about local people, artifacts, architecture, etc. The Summer Abroad Program, by taking urban commuter students to a rural, residential setting, challenges them to enter an unfamiliar reality. Courses offered in the last two summers were as follows:

51-9801 Topics in History: Stonehenge to Elizabethan Britain 3 cr.

Explores local features, buildings, history, and topography and uncovers the evolving layers of British history from earliest times up to the golden age of Elizabeth I.

51-9802 Film and Society: The British Comedy Tradition 3 cr.

Relationships between the British are explored through screenings of fea-

ture, short, and fiction films made for both television and cinema. Comedy in Britain has always been a vehicle for examining social tensions and delivering criticism, often serving to defuse class divisions and antagonisms.

51-9803 Humanities for the Visual Artist 3 cr.

Poems, masterworks of fiction and philosophy, and a Shakespearean play serve as the basis for exploring imagery and as the vehicle for interdisciplinary humanistic study—particularly for students in art, film, and photography who want to place their disciplines within a larger humanistic context.

23-9801 Documentary Photography 3 cr.

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

23-9800 or 24-9800 Independent Project in Art/Photography or Film/Video TBA cr.

Information and application forms can be obtained from: SAP Office, room 301, Wabash Building, Columbia College, 600 S. Michigan Avenue, Chicago, Ill. 60605. (312) 663-1600, ext. 221.

Internship Program

This program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The Placement Office, in conjunction with the academic departments, works with students and employers to ensure that students are provided with a worthwhile learning experience closely related to the academic program.

To be eligible, students must have completed 60 credit hours, must have been registered at Columbia for at least two semesters prior to participating in the internship program, must be in good academic standing, must have a 3.0 or better grade point average in their majors, and must receive 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. Internship positions can be taken either with or without concurrent classes on campus. More detailed information can be secured from the academic departments or the Placement Office.

Independent Projects

An independent project is advanced study of a topic of particular interest to the student. It takes place outside the regular classroom environment and requires a faculty advisor who will evaluate the result of the project and submit the grade. It is expected that students create and develop a study or production schedule for their projects and that they be prepared to devote at least three clock hours of work per week (45 clock hours per semester) for each credit hour to be awarded. Tuition is charged at the usual rate for the number of hours for which the student enrolls.

An independent project must not be equivalent in content to courses currently offered by the College.

Students are required to begin developing their project ideas and completing their independent project form before registration actually begins. This form is available from the Records Office. The department chairperson and the faculty advisor must approve the proposed project by signing the form. The completed form must be presented at registration.

Only those students who

have completed at least 16 credit hours of class work at Columbia College are eligible to apply for independent projects. A student may not earn more than 16 credit hours through independent projects.

Physical Education

Physical Education courses are offered through a cooperative arrangement with the New City YMCA, 1515 North Halsted Street. Students should consult the current class schedule for specific courses offered each semester.

Physical Education courses may be repeated as often as desired, but only four credit hours will count toward graduation. This policy applies to both transfers and non-transfers.

General College Academic Policies

The College emphasizes students' 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 suffer 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. Educational and promotional use of student work by the College or its departments is subject to student approval.

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 Educational Rights and Privacy Act of 1974 (the Buckley Amendment), the College defines "directory information" as a student's name, current registration status, dates of attendance, graduation status (including the date and degree awarded), major field of study, awards received, and participation in officially recognized activities, sports, and organizations. The College maintains confidentiality regarding student records in accordance with pre-

scribed laws and regulations. No information is released from personal files or academic records without the prior written permission of the student unless the information is directory information. Please refer to the Student Handbook for additional information about Columbia College's Family Educational Rights and Privacy Act policy statement and the Family Educational Rights and Privacy Act annual notice to students. The Student Handbook is available from the Office of the Dean of Students.

Other College policies, such as grievance procedures, emergency procedures, grade changes, etc., are also described in the Student Handbook.

Department and Course Descriptions

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Academic Computing Department

The Department of Academic Computing offers courses that enable students to become proficient in computer tasks that are essential in arts, communication, management, marketing, journalism, teaching, and writing. The courses prepare students as computer artists or multimedia specialists and include instruction in computer imaging, computer animation, computer interaction, and multimedia. Every Columbia student must take either Foundations of Computer Applications or Introduction to Computer Graphics. In addition, students find that various sequences of the computing courses can increase expertise in their field of interest. All of the courses have a strong lab component to ensure that students have command of the techniques that are demonstrated.

Computer imaging, animation, and visualization courses have produced students who are leaders in these new disciplines. Student works in electronic imaging combine electronic painting, drawing, sound, photography, and video. Computer imaging reveals techniques in scanning and transforming images. Computer animation courses start with two-dimensional animation and continue through a four-semester advanced sequence of three-dimensional modeling and animation. The capstone in this sequence includes a team animation project using advanced graphics workstations.

Another set of courses instructs students in the presentation of information in either a printed or interactive format. Courses in interactive media teach students to construct interactive documents that present information in an attractive and polished manner. Multimedia concepts are taught in many of our courses including Introduction to MIDI, Hyper-

Card, and Desktop Multimedia. Major multimedia works are created in the Multimedia Production class. The courses in printed information presentation include desktop publishing, presentation graphics, advanced word processing, and databases. Students in these information presentation and interactive media courses are encouraged to build projects, ranging from kiosks to newsletters to HyperCard stacks, that are directly pertinent to their area of interest.

The Department facilities boast more than a dozen computer laboratories with Macintosh, Amiga, and IBM-compatible personal computers; silicon graphics workstations; and laser and color printers. Student work is created with music keyboards, high resolution monitors, and advanced systems, and is then mixed and edited on video- and audiotape. Throughout the department, beginning with the first day of classes, students get hands-on experience with the computers. Open laboratories and consulting are available to assist students in completing their assignments or producing original ideas in conjunction with independent study.

"Computers are windows to creativity. There are gifted faculty here at Columbia who show students how to use computers for innovation and productivity in the arts, media, and communications. Computer art is thriving at Columbia; students take what we give them and leap to new places we haven't dreamed of. The curriculum is designed to get every Columbia student involved in the excitement of exploring ideas with computers."

Geof Goldbogen

Chairperson

Academic Computing Department

Course Descriptions

35-2500

Foundations of Computer Applications

3 cr.

This class provides an overview of computers and their operation with hands-on experience. Topics covered are word processing, telecommunications, electronic spreadsheets, database management, and computer graphics using the latest in Macintosh application software packages.

35-2510

Advanced Macintosh Applications

3 cr.

Students develop skills in advanced word processing and database design with customizing layouts, scripts, and images. They will also create spreadsheets using linking and customized charting, along with other advanced techniques. Studies will include scanning and image creation and manipulation while focusing on integrating the various programs being used.

Prerequisite: Foundations of Computer Applications.

35-2515

Computer Technology I

3 cr.

Upon completion, this course will provide students with the basic skills to safely perform common techniques in computer maintenance at home and in their work place. The primary platform will be the Macintosh computer; however, as the class approaches completion, additional skills and concepts of other platforms and operating systems (e.g., IBM and UNIX) will be examined.

Prerequisite: Foundations of Computer Applications or equivalent.

35-2516

Computer Technology II

3 cr.

Computer networking concepts for Macintosh, IBM, and UNIX platforms are introduced. Students will learn how to fine-tune systems to increase processing and through-put (speed) capabilities for data intensive applications, like imaging and multimedia products, across a homogeneous network environment. Special peripherals for multimedia, such as RAM disks, printers, synthesizers, sound systems and e-mail, will be studied.

Prerequisite: Computer Technology I.

35-2520

Desktop Publishing

3 cr.

This class provides in-depth coverage of desktop publishing concepts. In addition to discussing effective graphic design and page layout, topics such as typography, creating graphics, clip art, and scanning techniques will be presented. Students will receive hands-on experience using software such as PageMaker 4.0, Aldus Freehand, MacPaint, MacDraw, AppleScan and Microsoft Word.

Prerequisite: Advanced Macintosh Applications.

35-2525

Information Project Management

3 cr.

Whether one is constructing a simple business plan or planning a space shuttle launch, completing the project on time and within budget is the

key to success. This class will introduce students to the basic concepts of project management and help them to understand the planning process, implementation of plans, application of charting techniques, and tracking of time and resources. MacProject II will be the software for this class. Lab time will be provided.

Prerequisite: Foundations of Computer Applications.

35-2530

Expert Systems and the Cybernetic Mind

3 cr.

Expert system techniques will be studied, including how to capture knowledge from an expert (knowledge acquisition) and how to store it in the computer (knowledge representation). Using PROLOG, LISP, and/or neural networks, each student will build an "intelligence" in some area of their interest. The study of expert systems includes models of how humans think and how machines think.

Prerequisite: Foundations of Computer Applications or Introduction to Computer Graphics.

35-2550

C Programming

3 cr.

This class is an introduction to the programming language C. This versatile and widely used language can handle programs ranging from the simplest of applications to complex operating systems such as UNIX. In addition to learning the basics of programming graphic and business applications in C, good programming style will be emphasized.

Prerequisite: Foundations of Computer Applications or In-

troduction to Computer Graphics.

35-2551

BASIC Programming

3 cr.

Beginners All Purpose Symbolic Instruction Code (BASIC) was created in the 1960s as a simplified method for learning computer programming. This course will introduce students to the steps of efficiently designing, writing, testing, and debugging programs in the BASIC language. Lab time is provided.

35-2552

Advanced Programming with Graphics Applications

4 cr.

Students will learn advanced programming techniques, in particular, data structures and algorithms for animation, imaging, and interactive programming.

Prerequisite: C Programming.

35-2554

Assembly Language Secrets of the Mac

3 cr.

68000 assembly language will be covered as well as calls to the Mac Tool Box and the machine-level operations of the Mac. This course will also include an introduction to computer operating systems, memory management, and personal computer hardware.

Prerequisite: C Programming or permission of the instructor.

35-2560

Introduction to HyperMedia

3 cr.

This class will provide an overview to HyperCard and programming in HyperTalk. HyperCard has been described as a software Erector set because it allows novices

to do many things that only programmers could do in the past. It permits users to easily bring into their programs other resources, such as video, slides, CD-ROM, sound, and animation.

Prerequisite: Foundations of Computer Applications.

35-2561

Introduction to the Macintosh

1 cr.

This introductory class is designed to give students hands-on experience in using the Macintosh computer. In addition to learning how to manipulate the desktop menus of the Macintosh operating system using a mouse, students will be introduced to a variety of software including word processing, paint packages, HyperCard, and computer games.

35-2562

Personal Desktop Publishing

1 cr.

This course will explore the use of the Macintosh computer as a tool for personal desktop publishing. Various components of the desktop publishing process will be examined and will include: desktop publishing equipment, elementary word processing techniques, page layout and design, the incorporation of images into publications, and printing.

Prerequisite: Foundations of Computer Applications.

35-2563

Creating Presentations on the Macintosh

1 cr.

Using the presentation graphics software package Aldus Persuasion, this class will teach students to create dy-

namic presentations that include slides, handouts, speaker notes, overhead projections, and graphics. It is designed for students who are interested in advertising, public administration, marketing, management, education, and television.

Prerequisite: Foundations of Computer Applications.

35-2564

Mac Hack

1 cr.

Students explore the Macintosh System and Finder. Topics covered will include: inits, control devices, fonts management, and DAs. Students will learn how to recover data from crashed disks and will be given the opportunity to access on-line local bulletin boards and download public domain software.

Prerequisite: Foundations of Computer Applications.

35-2565

Word Processing on the IBM

1 cr.

This course is an introduction to word processing in the IBM environment using WordPerfect. Topics covered will include BASIC editing, formatting a document, inserting graphics, and printing.

35-2566

Advanced Word Processing on the Macintosh

1 cr.

This class is designed for students who want to move beyond the basics in word processing. The class will use Microsoft Works for the Macintosh and will treat page layout and design; methods for creating a table of contents, footnotes, and endnotes; indexing; outlining; and adding graphics to documents.

Prerequisite: Foundations of Computer Applications.

35-2567

Macintosh Management

1 cr.

This class explores the use of the computer as a tool to assist in the decision-making process. Students will use the spreadsheet, graphics, database, telecommunications, and word processing tools in Microsoft Works to solve real-world management problems. Although this class is designed primarily for students with a Marketing or Management major, any student who wishes to improve problem-solving skills will find this class useful.

Prerequisite: Foundations of Computer Applications.

35-2568

Marketing Your Writing on the Mac

1 cr.

This course offers help and encouragement to those whose goal is to publish a book or sell a screenplay. For publications, the course helps unpublished writers replicate the process of literary agenting. For screenplays, the course teaches aspiring screenwriters some of the vagaries of the market, and how to use their personal computer in this process. Students will be introduced to building a database of publishers and producers, marketing to the list, charting results, responding to requests, tips on submissions, results to expect, and negotiating a favorable contract.

Prerequisite: Foundations of Computer Applications.

35-2570

Advanced HyperMedia

3 cr.

Advanced HyperCard animation, advanced scripting, and other advanced features of HyperCard will be covered. Students will learn the use of HyperCard 2.0 to integrate multimedia presentations that include sound, color, video, laserdiscs, images, and text.

Prerequisite: Introduction to HyperMedia.

35-2580

Databases for Images and Maps

3 cr.

This class will address techniques and methods for designing, creating, and managing databases that are composed images or have information that relates to images. Procedures for building conceptual, logical, and physical databases will be discussed. Students will learn database software that has special capability for relating information to maps and other images (MAP-INFO). Methods for efficiently organizing and searching databases will be discussed.

Prerequisite: Foundations of Computer Applications or Introduction to Computer Graphics.

35-2582

Introduction to MIDI

3 cr.

This class will introduce students to computer manipulations of sound and music through a software system that allows the creation, editing, and playback of music. The use of MIDI for input and output will be learned, and current trends and styles in electronic music will be analyzed.

Prerequisite: Foundations of Computer Applications or Introduction to Computer Graphics.

35-2583

Advanced MIDI Sequencing
3 cr.

A continuation of the beginning MIDI class, this course will explore advanced MIDI techniques. Special emphasis will be given to learning "audio for video," i.e., combining music video, film, animation, and other multimedia output.

Prerequisite: Introduction to MIDI or permission of the instructor.

35-2600

Database Management
3 cr.

This study of databases will include efficient organization, retrieval, and structuring of information and will treat both relational databases and conceptual models for databases. Students will build databases and work with computer software such as dBase III or File-maker.

Prerequisite: Foundations of Computer Applications.

35-2700

Introduction to Computer Graphics
3 cr.

This course introduces computer graphic terms, concepts, and applications in the visual arts and explores electronic imaging and animation on a micro-based system. The goal of this class is to address the unique imaging and animation capabilities of this new technology and to begin to develop imaging and animation skills on a graphics-based computer system. Lectures, labs, and exposure to con-

temporary work in the medium will bring into perspective this rapidly evolving communications art medium.

35-2705

Technology, Art, and Society
3 cr.

This course examines the impact of new technologies on the art and aesthetics of the twentieth century. Issues explored in this course include the structure of synthetic pictorial spaces, the aesthetics of motion, behavior in virtual environments, and the experience of interactive artworks. Theoretical and historical implications of the new technologies, concurrent media, and movements are examined and brought into focus. In some cases, the emphasis is on a particular new medium and the multiple artistic approaches to it; in other cases, the emphasis is on particular artists and their experimental work. Through a combination of lectures, discussions, and presentations of films, slides, video, and audio, the course will investigate critically the relationship between new technology and the visual arts.

35-2708

2-D Computer Animation I
3 cr.

An introduction to animation and graphics motion using the Commodore Amiga, this course will emphasize elements of storytelling and scripting, experimentation with time structure, and basic principles of animated motion. Students will be exposed to several different techniques of 2-D computer-based animation.

Prerequisite: Introduction to Computer Graphics.

35-2709

2-D Computer Animation II
4 cr.

This class will examine the techniques of traditional animation and apply them to computer graphics, emphasizing cinematography styles and animation timing. This class is not meant to substitute for film theory or photographic composition but uses the knowledge of those subjects to improve computer animations.

Prerequisite: 2-D Computer Animation I.

35-2710

Experimental Imaging
4 cr.

With an emphasis on larger projects and experimental approaches to image generation and output, this continuation of Introduction to Computer Graphics will explore 2-D and 3-D imaging, image processing, and image sequencing possibilities on a graphics-based computer system. It will also investigate various modes of output from the computer with emphasis on merging traditional fine art production methods with computer output. Lectures, labs, and exposure to contemporary work in the medium will bring computer graphics into perspective as an art form.

Prerequisite: Introduction to Computer Graphics and either 2-D/3-D Imaging: Macintosh or Digital Darkroom: Image Capture and Manipulation.

35-2711

2-D Imaging: Targa
4 cr.

This is the first course in a two-course sequence utilizing professional, PC graphics workstations. Students begin to explore the more complex 2-D

image generation and manipulation options available on full-color systems. Emphasis will be on the integration of drawing, scanned images, image processing, and 2-D paint graphics into high-resolution images for output to devices such as printers and film recorders. Projects are designed to apply student's conceptual ability and aesthetic awareness in art, photography, design, or computer graphics, while refining technical skills in preparation for advanced-level work.

Prerequisite: Introduction to Computer Graphics.

35-2712

Computer Illustration
4 cr.

This course will explore the use of object-oriented graphics for illustration, graphic arts, and fine arts applications, using the Macintosh computer. Emphasis will be on the mastery of high-resolution graphics production, using Postscript drawing and text tools, and integration of draw-type illustration, typography, raster graphics, and scanned images. Students will learn how to produce camera-ready art on a computer (including computer-based color separations), how to create display type, techniques of perspective rendering, and extended output options of object-oriented graphics. Students are expected to produce a final project in the area of their choice.

Prerequisite: Introduction to Computer Graphics.

35-2713

2-D/3-D Imaging: Macintosh
4 cr.

This course will provide basic knowledge of image-processing and 3-D rendering using

the Macintosh computer. In contrast to the Design Graphics course, emphasis will be on paint-type graphics environments and the integration of drawing, scanned images, and three-dimensional environments into high-resolution color bitmapped images. Software used will include ADOBE Photoshop, Swivel 3-D Professional, and other applications for scanning and layout of artwork. Students will learn how to scan, edit, collage, and print images, how to create and render 3-D environments, and how to integrate multiple sources of imagery for output to devices such as printers and film recorders. Extended output options such as photography, printmaking, presentation graphics, and video will be thoroughly examined, with an emphasis on coherent development of a final project using extended output.

Prerequisite: Introduction to Computer Graphics.

35-2714

2-D/3-D Imaging: Targa 4 cr.

This course introduces 3-D modeling and rendering software and advanced image-processing techniques. Students will explore 3-D environments for creative imaging applications together with advanced image-processing techniques. The emphasis will be on refining and synthesizing images from multiple imaging sources, including scanner and video input into medium- and high-resolution, color bitmapped images outputting to digital printers and film recorders.

Prerequisite: 2-D Imaging Targa

35-2715

2-D/3-D Imaging: Studio 4 cr.

For students continuing in the 2-D/3-D Imaging sequence developing and refining skills and techniques on the full-color imaging systems, this course will place emphasis on exploring and combining tools and techniques from the different categories of imaging software in the creation of more complex images. A critical perspective on computer-based art and graphics will round out the material covered in this studio arts course.

Prerequisite: 2-D/3-D Imaging: Targa or 2-D/3-D Imaging: Macintosh.

35-2717

Desktop Multimedia 4 cr.

This studio course is an introduction to desktop multimedia presentations. It will explore 2-D and 3-D software options for creating, manipulating, animating, and combining images for presentations. Special effects, transitional devices, wipes, fades, dissolves, and time-lapse imagery for sequencing images will also be included. Students will work on projects designed to develop facility and creative expression with the software tools. Exposure to contemporary Macintosh-based video graphics will round out the material covered in this course.

Prerequisite: Introduction to Computer Graphics

35-2718

Advanced Multimedia Authoring: Lingo 4 cr.

Interactivity in Macromind Director will be taught. Advanced scripting for computer

will include: puppets, Xfactories, macros, and object-oriented programming.

Prerequisite: Desktop Multimedia

35-2721

Courseware, Computer Games, and Learning 3 cr.

This course introduces students to rating, evaluations, and creation of courseware and instruction, focusing on games. Students will explore some of the strengths and weaknesses of existing games as they formulate guidelines for game creation. Using chess and an analog model for computer games, students will look at learning and instructional design theories, applying this knowledge when they design and prototype games using the Director, HyperCard, C, or Authorware programs.

Prerequisite: Desktop Media, Introduction to HyperMedia, Authorware, or C Programming.

35-2722

Digital Darkroom: Image Capture and Manipulation 3 cr.

This class will explore techniques and approaches to digitization, manipulation, and enhancement of two-dimensional imagery. Students will investigate the extended use of paintbox and enhancement programs and the use of videotape and photography as imaging sources. Issues of image alteration and the role of the computer in exploring means of representation will be addressed.

Prerequisite: Introduction to Computer Graphics

35-2740

Programming for Computer Graphics I 3 cr.

This course is an introduction to both BASIC and the sophisticated visual graphics available through exploration of graphic programming routines. Students will make use of basic mathematical and algorithmic techniques and will explore their application to computer graphics, imaging, and animation.

Prerequisite: Introduction to Computer Graphics, an equivalent course, or comparable experience.

35-2743

Programming for Computer Graphics II 3 cr.

Expanding on the skills and experiences developed in Programming for Computer Graphics I using BASIC, topics covered will include image processing, animation, interactivity, and the creation of picture data files and/or libraries of computer graphic techniques which can be shared with other applications. Students will be encouraged to apply their work in Programming II to their own projects in computer graphics, art, photography, or animation.

Prerequisite: Programming for Computer Graphics I or permission of the instructor

35-2759

Computer Graphics and Video I 4 cr.

This course is designed to provide (1) a technical grounding in video signals and properties as they apply to computer graphic input and output and (2) an exposure to the creative options of merging computer

graphics with video. Basic video editing and signal testing equipment will be covered. Portable camcorders will be used to acquire raw footage. The Amiga computer system will be used as paintbox, special effects generator, real-time image processor, and animation tool. Contemporary work merging video images with computer graphics will be shown throughout the semester.

Prerequisite: 2-D Computer Animation.

35-2760

Computer Graphics and Video II

3 cr.

This second-level course will focus on the creative possibilities and aesthetic issues involving the merger of computer graphics and video. The class will encompass the theory and practice of this dynamic media form through lecture, examples of contemporary artists' work, and studio-based work. Some of the studio-based techniques that will be demonstrated in class are creative editing and the assembly of processed video, computer graphic animations, and music onto videotape.

Prerequisite: Computer Graphics and Video I.

35-2761

Video Compositing and Computer Effects Design

4 cr.

This course teaches the design and creation of complex, multilayered video sequences through software rendering. Animation techniques are extended via compositing techniques including alpha channel keying, alpha channel texturing, etc. Students will work with Amiga and Mac.

Prerequisite: Computer Graphics and Video I or permission of the instructor.

35-2766

Computer Graphics and Video Seminar

4 cr.

A studio-based seminar designed to assist students in defining and shaping their personal work in computer-based graphics and video. The course focuses on aesthetic issues as they relate to individual creative endeavors. The class will encompass the theory and practice of this dynamic media form through lectures; exposure to contemporary artists' work from such disciplines as film, video, music, and computer graphics; and discourse and critique of ongoing studio projects. It is recommended that students who register for this course be involved in the production of their own work either in video, film, or computer graphics.

Prerequisite: Computer Graphics and Video II or permission of the instructor.

35-2774

3-D Studio: Amiga

3 cr.

This class is structured for continuing 3-D students on the Amiga platform and has been developed for two reasons. The first is to give students the opportunity to produce a polished, professional looking 3-D animation based on the knowledge gained in previous courses. The second is to act as a learning bridge to advanced level classes taught on the SGI workstations by giving students access to develop portfolios for review and acceptance.

Prerequisite: 3-D Modeling and Animation I, Computer Graphics and Video I, or permission of the instructor.

35-2781

3-D Modeling and Animation I

6 cr.

The objective of this course is to provide a basic introduction to three-dimensional graphics and hands-on proficiency with 3-D modeling and animation software for artists, designers, and animators. The course will cover the fundamentals of 3-D computer graphics, including object-oriented graphics and the Cartesian coordinate system. The lecture and lab components of the course will introduce basic 3-D animation concepts and the construction and manipulation of objects in three-dimensional space, including modeling, lighting, rendering, and image enhancement.

Prerequisite: Computer Graphics and Video I.

35-2782

3-D Modeling and Animation II

6 cr.

This class will explore "high end" principles of computer animation in 3-D space through a developmental process working from simple concepts to more complex motion routines. A variety of computer-based animation tools and methods will be explored, including motion paths, hierarchical structuring, articulated motion, scaling and rotation, object transformation, interpolation, deformation, surface mapping, material composition mapping, animation of camera views, and scene design. The class will utilize ad-

vanced animation on SGI workstations.

Prerequisite: 3-D Modeling and Animation I and permission of the instructor with portfolio review.

35-2783

3-D Modeling and Animation III

6 cr.

The study of modeling, lighting, image enhancement, and rendering modules of the Advanced Graphic Workstation's 3-D application software will be continued. Advanced techniques such as particle systems, surface mixing, and compositing will be introduced. Students will create a short commercial piece.

Prerequisite: 3-D Modeling and Animation II and permission of the instructor with portfolio review.

35-2784

3-D Modeling and Animation IV

4 cr.

Refinement of one's skills and expression using the Advanced Graphic Workstation's 3-D application software. Students will spend time designing, developing, exploring, and rendering their own piece.

Prerequisite: 3-D Modeling and Animation III and permission of the instructor with portfolio review.

35-2810

Introduction to Advanced Systems

2 cr.

Introduction to high performance graphic workstation using advanced 3-D modeling/animation software. Basic system overview and operating system fundamentals will be covered. Introduction to UNIX or UNIX-like operat-

ing system and basic file server environment: file system and program management routines, working within a shared/multi-user environment and understanding protocols, passwords, as well as basic networking utilities.
Prerequisite: 3-D Modeling and Animation II or 2-D/3-D Imaging: Targa.

35-2815

Advanced Projects: 3-D Animation Production

6 cr.

The development of an animation project as part of a team. The roles of individual team members include artistic director, technical director, model builder, model builder motion animator, and others. Students will design and develop a team piece.

Prerequisite: 3-D Modeling and Animation III and permission of the instructor with portfolio review.

35-2900

Professional Applications in 2-D Computer Graphics

4 cr.

This is a course that is intended for advanced students who have completed a number of computer graphics courses and can apply themselves to a professional project. Professional applications in 2-D Computer Graphics will introduce students to Truevision Tips software on an IBM-compatible computer. Students will be involved as computer graphic artists in the production of scripts for broadcast video graphics. The resulting computer paintbox artwork will be aired on a local cable channel as part of FYI, an electronic "billboard" for non-profit and arts organizations. Emphasis will be on

merging aesthetics with professionalism, geared towards the video graphics industry. Broadcast-aired material will be considered portfolio material, preparing students for entry into the industry.

Prerequisite: 2-D Imaging: Targa.

35-2905

Computer Graphics Portfolio Development and Presentation

2 cr.

Discussion and critique of computer art for selection and organization of professional portfolios. A preliminary body of work is required the first day to be refined for critiques throughout the semester. The course will sharpen students' portfolios and presentation skills to display both technical proficiency and an aesthetically focused statement geared to a specific market. Portfolio presentations that include video, slides, and flat prints will be discussed. Resumes, presentation, interview techniques, and the computer art marketplace will also be reviewed.

Prerequisite: Senior standing with two or more advanced computer graphics classes or permission of the instructor.

35-2910

Computer Controlled Multimedia for the Stage I

4 cr.

Through preparation of a new theatrical production, students will learn how to produce and utilize computer-controlled images and sound for stage. This course is number one of a two-semester sequence. In the first, students will learn production techniques, and during the second semester, they

will produce and stage a 15-minute portion of a multimedia opera. Students will also view multimedia works of various artists.

Prerequisite: Permission of the instructor.

35-2911

Computer Controlled Multimedia for the Stage II

4 cr.

Students will continue exploring the computer and media techniques introduced in Computer Controlled Multimedia for the Stage I. Students will complete, as a class, a finished segment of a multimedia opera.

Prerequisite: Permission of the instructor.

35-3001

Introduction to Multimedia

3 cr.

This first course in multimedia helps define the concept for the students and gives them a sense of direction and an understanding of the various technologies. Students view and analyze various multimedia presentations, writing about them and the discipline itself. They also examine the ethics and legalities of reproducing images, sound, and video as well as the techniques and methods of preproduction research.

35-3002

Multimedia Preproduction and Design

4 cr.

The process of acquiring information, designing, developing storyboards, building prototype demonstrations, researching, scheduling development, reporting on progress, and establishing evalu-

ation and validation tests for multimedia productions is presented.

Prerequisite: Introduction to Multimedia and English Composition II.

35-3003

Multimedia Production

3 cr.

Students will produce a major multimedia module. Each time a student takes this repeatable course, achievement level expectations (as shown by the length, depth, and/or complexity of the piece) will grow. They will apply the techniques of preproduction, research, planning, and execution learned throughout the multimedia sequencing to achieve a piece integrating form with content. An interplay of graphics, text, motion, video, music, and sound will be produced by individuals or teams.

Prerequisite: Multimedia Preproduction and Design.

35-3005

CD-ROM Multimedia Workshop

3 cr.

This course covers the production process necessary for CD-ROM production. The class will produce a finished CD-ROM. Topics covered in CD-ROM design will include archiving, interface design, image size vs. file size, premastering, packaging, and testing.
Prerequisite: At least one of the following: 2-D Computer Animation, Introduction to HyperMedia, Desktop Multimedia, Experimental Imaging, 2-D/3-D Imaging: Macintosh, or permission of the instructor.

35-4512

Global Electronic Communications for Art and Science

3 cr.

New computer network services such as America On-Line and INTERNET are shaping the information superhighway and creating a new tool of communications for artists and scientists. Students will learn how to explore e-mail, electronic bulletin boards, information data banks, and expert lists to design and implement an artistic or scientific project.

Prerequisite: Foundations of Computer Applications or Introduction to Computer Graphics.

35-6003

Computers in the Arts Seminar

3 cr.

This seminar course is designed to assist students in defining and shaping their personal work and approach to using the computer as an art and communication tool. Through lectures, presentations, handouts, and discussion, the class will address contemporary issues, theory, and practice and the implications of this dynamic and interdisciplinary medium, focusing primarily on current and emerging computer art practice, from computer animation and imaging to multimedia and telecommunications. Students may be asked to make their own presentations; it is recommended that students who register for this course are involved in the production of their own work either in video, film, computer graphics, or multimedia

35-8888

Internship: Computing

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: 3.0 GPA or better; Junior standing; or permission of the department chairperson.

35-9001

Independent Project: Computer Graphics

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

35-9002

Independent Project: Academic Computing

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Art and Design Department

Columbia's Art and Design Department accentuates the importance of aesthetic growth and the development of students' 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. Students may concentrate their studies in one area or may take courses in all areas within the department in order to develop a well-rounded and versatile approach to the study and application of art.

The Department provides a realistic, practical, and creatively stimulating education in an open environment of studio classes. Students are taught to develop visual literacy and non-verbal forms of communication, to make visual and conceptual choices, and to develop a personal aesthetic. Courses are structured into divisional requirements that allow for measured growth in both the technical and aesthetic aspects of art. Throughout the program, close student/teacher direction and assistance are offered.

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

Exhibitions in the Columbia College Art Gallery 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 and

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 as an end in itself or 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 and a way of knowing the world. It involves problem solving, and it trains you to think visually."

John Mulvany

Chairperson

Art and Design Department

A Major in Art and Design

Art and Design 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 studies in the history of art. Courses are divided into divisions: Division I courses are foundation courses; Division II courses are prerequisites for more advanced courses.

The Art and Design 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 and Design Department brochure. Copies of this brochure can be secured from the Art and Design Office or the Admissions Office.

Bachelor of Arts with a Major in Art and Design

Total major requirements include the required foundation core courses and specified requirements for each concentration.

Required foundation courses (24 hours) for all Art and Design majors: 22-4150, 4270, 4360, 4364, 23-1100 and 1101

Required General Studies courses: 22-1121 and 1122

Fine Arts (39 hours)

22-4200, 4351, 4701, 4801; 6 hours from the following: 22-4250, 4352, 4353, 4550, 4702, 4703, 4980, 5100; 6 hours from the following: 4357, 4600, 4900; 6 hours of the following: 22-1165, 6151, 6152, 6401, 6500, 6720, 6800; 6 hours of Art History electives

Advertising Art (43 hours)

22-2110, 2112, 2150, 2341, 2500, 2580, 2590, 2635, 2660 or 2680, 2715, 2750, 2751, 8011, 54-1000

Fashion Design (48 hours)

22-7100, 7105, 7110, 7112, 7115, 7117, 7120, 7250, 7260, 7265, 7305, 7400, 7500, 7510; 6 hours from the following: 7200, 7295, 7325, 7410

Graphic Design (45 hours)

22-2110, 2150, 2320, 2580, 2590, 2645, 2655, 2660, 22-2710, 2750, 2751, 8011 (replaces 4270), 23-1110; 3 hours of Illustration electives; 3 hours of Advertising Art electives

Illustration (46 hours)

22-2110, 2150, 2460, 2580, 2590, 2601, 2605, 2660, 2665, 2670, 2750, 2780, 4351, 4701, 8011; 6 hours of Illustration electives

Interior Design (42 hours)

22- 8011 or 8111 (replaces 4270), 8021, 8022, 8031, 8032, 8041, 8042, 8075, 8113, 8115, 8117, 8171, 8215, 8261, 8262

Course Descriptions

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 resource for the class. The course is open to any student interested in developing an understanding of contemporary art.

22-1110

Photo Communications

3 cr.

This course, required for graphics majors, will provide students with a better understanding of photographic images and their application in design. In shooting photographs that are specifically destined for design layouts, students will develop a better visual language, enhancing photo selection and editing skills. Students will learn to previsualize not only the look of the design but also the structure and form of the photographs they shoot. The basic format will be 35mm location photography and tabletop and lighting work. Alternate ways to generate photographic images will be covered, including high contrast, photoposterization, tone line, halftone, photo-montage, and the photo mosaic.

Prerequisite: Foundations of Photography I, Darkroom Workshop I, Graphic Design: Introduction, Advertising Art: Introduction, and Typography and Letterforms: Beginning.

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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 substitute for Art History I or Art History 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. *Prerequisite: History of Architecture I.*

22-1121

History of Art I

3 cr.

This course directs students to the early cultural heritage of Western society, beginning with the art of caves and proceeding to the Gothic cathedrals. Students become 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. A continuation of History of Art I, but can be taken independently.

22-1125

History of Twentieth-Century Art

3 cr.

This course will survey the history of Modern Art beginning with the development of Impressionism and Post-Impressionism in the 1890s to the major currents and developments in twentieth-century European and American art, i.e., Cubism, Surrealism, Dada, and Abstract Expressionism. The International Style of architecture and design and the teachings of such institutions as the Bauhaus will also be studied.

22-1133

American Art, 1840–1940

3 cr.

This course will cover the major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. The emphasis will be on The Heroic Landscape, Luminism, Heroism, Art for Art's Sake, Mysticism, Symbolism, The Columbian World Exposition (1893), Impressionism, The Armory Show (1913), Cubism, The Ashcan School, Regionalism, Surrealism, and The New Realism. Two papers and museum visits are required. *Prerequisite: History of Art.*

22-1135

Modernism

3 cr.

Focusing on the period from 1907 to 1957, modernism will look at the international styles of architecture, art, design, and furniture; the teachings of such institutions as the Bauhaus; and individuals such as Kadinsky, Rodchenko, Gropius, Mies van der Rohe, and Moholy-Nagy.

22-1140

Survey of African Art

3 cr.

This course is a survey of African art emphasizing form, aesthetics, and influences on Western art.

22-1145

History of Non-Western Art

3 cr.

This course is a general survey of the art history of non-Western cultures. Individual works of art and their social and historical contexts are examined with particular emphasis on the comparative analysis of form in various non-Western civilizations of the world for both their universal and culturally specific qualities. Through slides, videos, guest speakers, hand-outs, and field trips, students are provided with the background to study, interpret, and use stages of critical analysis to discover African, American, Oceanic, Asian, and Islamic art.

22-1150

Survey of Primitive Art

3 cr.

This course will examine the work of non-technological peoples from different areas throughout the world. The art work that will be studied is motivated by the need to pro-

duce artworks related to ceremonies and rituals.

22-1155

Decorative Arts: Renaissance to Today

3 cr.

This course will explore the history of European decorative arts in their cultural context as defined by art history: Late Gothic, Renaissance, Baroque, Rococo, Neoclassicism, Empire, Biedermeier, Second Empire, Victorian, Arts and Crafts, historicism, Art Nouveau, modernism, and post-modernism. The cultural context of each style will be explored through such representative media as jewelry, metalwork, glass, porcelain, ceramics, plastics, books, book illustration, posters, furniture, lighting, interior architecture, and other domestic decorative arts forms.

22-1160

Art Since 1945

3 cr.

This course will deal with the development of the visual arts in America and Europe after the end of World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, Minimalism and Conceptual arts forms (body art, earth art, performance) will be surveyed.

22-1165

Twentieth-Century Art Theory and Criticism

3 cr.

This course surveys the major concepts and methods of twentieth-century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Other art-historical points of view, such as stylis-

tic analysis, iconography, structuralism and semiotics, and the social history of art, are also covered. The more contemporary critical positions of postmodernism will be discussed; these will include post-structuralist attitudes and responses to late twentieth-century art—deconstructionist, feminist, neomarxist, and psychoanalytic criticism.
Prerequisite: History of Art I and History of Art II, or permission of the department chairperson.

22-1170
Women in Art
3 cr.

This purpose of this course is to introduce students to the history of women artists and to create an understanding of the various issues facing women artists historically and today. The course will survey women artists from the Renaissance to the present, with a special emphasis on late 19th and 20th century movements. Through slides, films, readings, and class discussions, students will survey a number of periods and styles and explore in-depth the contributions of women to the history of art.
Prerequisite: History of Art I and History of Art II.

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

This course teaches art and advertising 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, and places an emphasis upon forming a unique promotional concept for a product. 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.

Basic communication theories in solving concrete advertising problems are applied. Heavy emphasis is placed 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 students 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 and 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 surveyed, and the functions, limitations, and techniques of airbrush use are considered. This course may be repeated for credit.
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 or 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 twentieth-century children's book illustrators and their techniques, sources of inspiration, and influence are studied to give students 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.

22-2325
Concept Development in Advertising Art and Graphic Design
3 cr.

This course is designed to assist transfer students in graphic design and advertising art in strengthening their visual thinking and problem-solving skills and to introduce them to the procedures and

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graphic design and advertising art in strengthening their visual thinking and problem-solving skills and to introduce them to the procedures and graphics equipment in the Art and Design program. Non-transfer students are welcome to take this course 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.

This course continues 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.

This course continues the study begun in Design and Layout I.

Prerequisite: Design and Layout I.

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/Commercial Studio

4 cr.

This course is designed to simulate the real-world conditions common within the advertising industry in which art directors 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: Projects

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

Illustration Methods and Media

3 cr.

This course is an exploration of techniques and materials used in illustration: marker, dyes, paper, ink, and paint. Reproduction procedures are reviewed.

Prerequisite: Division I and II.

22-2610

Illustration Form and Analysis

3 cr.

This course looks at the structure of objects in pictorial space, examines design principles as they apply to illustration, and reviews current and historical trends reflective of illustrative styles.

Prerequisite: Division I and II.

22-2631

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, and photo-etching on presensitized 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 and Design students, completion of the core Art and Design courses; or permission of the department chairperson.

22-2632

Experimental Photo/Graphic Techniques II

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. This course may be repeated for credit.

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

22-2635

Marker Indication

3 cr.

Basic marker rendering skills and techniques are explored through marker drawings of both inanimate objects and the figure. This course is appropriate for illustrators and for 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 students 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.

22-2656

Book Design

3 cr.

This course will begin with a brief history of bookmaking, publication presses, and critique of book classifications. Students will focus on page layout development and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students will produce a small book.

Prerequisite: Graphic Design: Introduction, Typography and Letterforms: Beginning, and Advanced Macintosh Applications for Art. Photography and illustration courses are helpful.

22-2660

Professional Portfolio Development

3 cr.

This course is designed to assist the student preparing to enter the job market through emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. 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 and conceptual judgment in illustration are also explored.

Prerequisite: Division I and II.

22-2670

Illustration Seminar

3 cr.

This course is designed to allow students to develop and articulate a personal viewpoint in illustration. Portfolio and career development will be emphasized. This course may be repeated for credit with departmental approval.

Prerequisite: Division III.

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 and 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 with regard 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

Advanced Typography

3 cr.

Twentieth-century design philosophies 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.

22-2757

Visual Books

3 cr.

Each student works from a proposal to make a photographic or visual book. The 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.

Prerequisite: Division I

22-2755

College Magazine Workshop

3 cr

Students will work with journalism and photography students to design and produce the Columbia College magazine, *Chicago Arts and Communication*.

Prerequisite: Publication Design

22-2760

Typesetting Techniques

2 cr

Students explore the technical processes of stat cameras, typewriters, color-copiers, 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, Beginning, and Advertising Production Techniques

22-2765

Computer Typesetting and Desktop Publishing Techniques

3 cr

Students learn typesetting techniques on the Compugraphic MCS typesetting system and are introduced to electronic publishing methods on the Macintosh computer. The class uses a focused approach to the technologies of each system and their applications as vital design tools. Class projects will give the students background in computer use as it is applied in the design field.

Prerequisite: Division III

22-2766

Materials and Techniques in Graphic Design

2 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, typewriters, and color transfer systems. Students learn to operate equipment in order to solve production problems and stimulate creativity.

22-2768

Advanced Macintosh Applications for Art

3 cr

This course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Aldus FreeHand and PageMaker, Adobe Illustrator, Digital Darkroom, and Fontographer. The course is designed for advanced-level art students with a direction in graphic design and advertising art.

Prerequisite: Computer Typesetting and Desktop Publishing or other introductory course in desktop publishing

22-2770

Special Issues in Design

2 cr

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

Prerequisite: Division I and II

22-2780

Special Issues in Illustration

1 cr

Each semester a visiting illustrator works with students to

solve a particular illustration problem. Students learn the specific technical and creative problem-solving methods of one of Chicago's leading illustrators.

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

22-2790

Special Issues in Advertising

1 cr

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

22-2795

Creativity

3 cr

This course is designed to show the many ways the creative process can be applied to produce a work of art. Through readings, class discussions, tapes, films, and the insights provided by visiting lecturers, students will examine how twentieth-century thinking has affected the creative process in which each artist is engaged. This investigation of creativity and the creative process will enable each student to explore his/her own creative potential in order to develop a personal aesthetic.

Prerequisite: Junior or Senior standing

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 students who are already knowledgeable in the fundamentals of representation and composition to develop 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 and experiment.

tation 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/Studio
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; longer poses allow for 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 Structural Anatomy or Figure Modeling/Sculpture be taken concurrently.
Prerequisite: Figure Drawing I.

22-4357
Figure Modeling and Sculpture/Studio
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. This is a required course for all Art and Design and Photography majors, but it 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 Design and Photography majors.

22-4550
Materials and Techniques in Drawing
3 cr.

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

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).

22-4610
Mixed Media Studio
3 cr.

This course will expand on the concepts and skills intro-

duced in Mixed Media. Students will work on special projects under the supervision of the instructor; strong emphasis will be placed on individualized progress and critiques.
Prerequisite: Mixed Media.

22-4650
Installation
3 cr.

In this course, students will expand their visual vocabulary using various mediums in four dimensions to promote the creative process and apply it in a dialogue or relationship between the artist's expression or concept and a certain site.
Prerequisite: Division I and II and junior standing.

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 also emphasized.
Prerequisite: Beginning Drawing and Fundamentals of 2-Dimensional Design.

22-4702
Painting II
3 cr.

Extensive studio theory and practice encourage students to seek new options while studying technique and procedure in greater depth. A variety of possibilities for such options are presented in projects using illusion, symbols, concept, and process.
Prerequisite: Beginning Painting.

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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 the department chairperson.

22-4705

Painting III

3 cr.

Painting III is intended to provide students with a loosely structured sequence of conceptual painting problems that lead from basic compositional prototypes and patterns to an intense study of picture plane, expression, and abstraction. The course leads students to a greater level of understanding and skill which will prepare them for the self-generated problems of Painting Studio.

Prerequisite: Painting II.

22-4710

Master Painting

3 cr.

This class is for advanced students with a major interest in painting. Students will work in a small studio setting and individually with a distinguished painter and critic.

Prerequisite: Permission of the department chairperson and portfolio review.

22-4801

Printmaking I

3 cr.

The basic methods of printmaking—intaglio, lithography, linocut, and collograph—are introduced in this studio course which emphasizes basic technical skills and pursuit of creative adaptations.

Prerequisite: Fundamentals of 2-Dimensional Design.

22-4803

Printmaking II/Studio

3 cr.

This course offers students the opportunity to further explore the concepts and techniques studied in Printmaking I. Multiple-plate printing, Monotype, reduction woodcut, lift-ground etching, and chine collé are among the new processes that are presented. Students are encouraged to develop more mature imagery as well as technical facility.

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 and from anatomical and live models are supplemented by lectures and examination of the surface form of the body and how it relates to artistic anatomy. Accurate observation and recording of the indi-

vidual 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 emphasis on realizing form directly with brush and on building space with color. An introduction to transparent painting processes is given.

Prerequisite: Beginning Drawing.

22-6120

Calligraphy I/Studio

3 cr.

Designing with letters is stressed and an appreciation for the design and structure of the Roman alphabet is gained in this introduction to the craft of hand lettering. Script and italic writing using the nib pen are developed.

22-6151

Ceramics I

3 cr.

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

22-6152

Ceramics II/Studio

3 cr.

This course will expand on the basic principles and processes of clay and construction developed in Ceramics I, with an emphasis on individual expression. The basics of glaze calculation and a study of sur-

face treatments will be introduced.

Prerequisite: Ceramics I.

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. It 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 assists students to concentrate on form, content, and space rather than on utility. Students also learn plaster molding of found objects and slipcasting using clay originals.

Prerequisite: Fundamentals of 3-Dimensional Design.

22-6401

Jewelry I

3 cr.

This course is designed to develop skill, craftsmanship, and a sensitivity to design in working with metal and enamel. Basic metal techniques introduced will be soldering, construction, sawing, filing, riveting, enameling, and anodizing titanium. Bezel stone setting will also be taught. Previous courses in 2-D and 3-D design are strongly recommended.

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.

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.

22-6404

Jewelry II

3 cr.

This course will build on techniques taught in Jewelry I. Students are encouraged to work independently outside class in addition to class time. New techniques explored will be 24K gold overlay, forming and raising projects, non-traditional casting techniques, and designing and marketing a quality production line of original jewelry.

Prerequisite: Jewelry I.

22-6405

Jewelry III

3 cr.

This course offers more advanced and individualized projects. Students are required to work independently outside class in addition to scheduled class time. This course emphasizes wax carving and fabrication techniques, finishing the wax, spruing and investing the wax, burnout and centrifugal casting, and finishing the cast jewelry.

Prerequisite: Jewelry I and Jewelry II.

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 hydro-pulper.

22-6600

Visiting Artist Workshop I

1 cr.

22-6602

Visiting Artist Workshop II

1 cr.

These workshops will be conducted by artists who are well known in the fine arts community. It is intended to be a hands-on experience for students who would like to expand their horizons in artistic expression. The workshop will give students the opportunity to work one-on-one with an artist in a studio class setting. *Prerequisite: Beginning Drawing, 2-Dimensional Design, 3-Dimensional Design.*

22-6710

Introduction to Furniture Design

3 cr.

Application of the techniques of drafting toward the design of furniture. Students will be instructed in the technical side of construction, such as joints, wood movement, structural integrity, as well as the variety of wood products used in contemporary furniture. Emphasis will be on both preliminary sketching and fully developed working drawings. *Prerequisite: Beginning Drawing*

22-6720

Woodworking I: Furniture Design

3 cr.

This course will focus on the craft of woodworking as it pertains to furniture design and construction. Students will learn the mechanics of design and the techniques to execute them. Hands-on experience in designing as well as operating hand and power equipment is emphasized. The information covered can be applied to all art disciplines.

Prerequisite: Fundamentals of 3-Dimensional Design and Introduction to Furniture Design (may be taken concurrently with Woodworking I).

22-6722

Woodworking II: Furniture Design/Studio

3 cr.

A continuation of Woodworking I: Furniture Design, focusing on a more sophisticated approach to woodworking templates, patterns and jigs, and finishing techniques (both hand rubbed and sprayed), the course demonstrates a more rigorous concern with and analysis of design and engineering.

Prerequisite: Woodworking I: Furniture Design.

22-6800

Metal Casting I/Studio

3 cr.

Students will be introduced to metal casting via the lost wax process. Wax or clay is used to form an original pattern. Mold making, foundry work, and metal finishing will be covered. Advanced students may explore the possibilities of multiple production and alternate molding techniques. *Prerequisite: Division I and II; consent of the instructor.*

22-6805

Metal Casting II/Studio

3 cr.

This course will continue metal casting work at a more sophisticated level, placing more emphasis on the aesthetic component of sculptural design.

Prerequisite: Metal Casting I/Studio.

22-6900

Senior Fine Arts Seminar

3 cr.

Senior Fine Arts Seminar students will examine and develop their image idiom by referencing their pictorial history within the canon of modernism and in reflection of contemporary trends. In this studio/seminar regular critiques of current production and sketchbook/journal activity will be augmented by reading, exhibition visit, and discussion.

Prerequisite: Division I and II.

22-7000

Computer Applications in the Arts

3 cr.

A survey of microcomputer-based programs for the arts, including imaging, speech, and sound applications.

Prerequisite: Completion of Foundations of Computer Applications and Art Division I requirements, or advanced standing in any other department and Foundations of Computer Applications.

22-7100

Garment Construction I

3 cr.

This course is an introduction to basic sewing and construction skills. Fabric definition, construction, and function will be studied. Students will learn hand sewing and finishing,

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machine operation, and primary machine maintenance. Students will be required to create and complete garments.

22-7105

Garment Construction II

3 cr.

More complex and specialized manufacturing techniques in clothing construction will be presented in this course. Applications of skills and acquired methodology and of organization and evaluation of the manufacturing process will be developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing will continue to be examined. Specific fabric relationships and construction problems will be explored. The emphasis will be on the development of a quality product.

Prerequisite: Garment Construction I.

22-7110

Patternmaking: Flat Pattern

3 cr.

This course will cover patternmaking skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.

22-7112

Advanced Patternmaking: Flat Pattern

3 cr.

Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Research of historic pattern, pattern development, and modern industrial methods will be required. The grading of patterns is an important part of this course.

The refinement and efficiency of patternmaking skills, methods, organization, and their application will be demonstrated by the student both in in-class and outside activities and projects.

Prerequisite: Patternmaking: Flat Pattern.

22-7115

Patternmaking: Draping

3 cr.

Learning to produce patterns sculpturally is the emphasis of this course. Applying fabric to a three-dimensional form as a garment and then transferring it into a flat pattern will be learned and demonstrated by the students. Complete pattern production methods will be explained; professional standards will be stressed. Organized pattern-making skills and their application to finished original designs will be developed.

22-7117

Advanced Patternmaking: Draping

3 cr.

Students create patterns for specific design problems integrating the knowledge of draping methods. The refinement and efficiency of patternmaking skills, methods, organization, and their application will be demonstrated both in class and in outside activities and projects.

Prerequisite: Patternmaking: Draping.

22-7120

Fundamentals of Fashion Design

3 cr.

This course is an introduction to clothing design. It will examine fashion design within the context of fine art forms and practical commercial de-

sign. Students will be required to work with the elements of two- and three-dimensional forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design will be studied.

22-7200

Contemporary Fashion

3 cr.

In this course students study modes and manners of dress and the arts as they reflect society, from Dior's "New Look" of 1947 to the present. Historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times will be discussed. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

22-7250

Developmental Fashion Design

3 cr.

This course will emphasize the development of a personal design philosophy through problems devoted to research and creativity in clothing and accessory design. Problem solutions will demand studies of past and current designers and trends as well as merchandising and marketing theories. *Prerequisite:* Fundamentals of Fashion Design.

22-7260

Fashion Illustration I

3 cr.

A thorough foundation in fashion illustration will be established in this course. The fundamental basis for this course are the fashion figure and garment interpretation. Students will study and de-

velop the basic structure unique to the fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students will learn to interpret the draping quality and surface texture of fabric. Individual interpretation and creative drawing skills will be emphasized.

Prerequisite: Figure Drawing II/Studio.

22-7265

Fashion Illustration II

3 cr.

This course will include advanced application of fashion illustration in forms of communication such as the advertising, marketing, and designing of clothing. Further development of individual interpretation and stylization of the fashion illustration will be demonstrated by students in various problem-solving assignments. Refinement of drawing and conceptual skills will be stressed.

Prerequisite: Fashion Illustration I.

22-7295

Fashion: An Historic Perspective

3 cr.

Fashion through the centuries and the historic relationship between clothing, painting, interior and architectural design, literature and music, and such social forces as economics, politics, industry, labor, and resources will be examined in this course.

22-7305

Advanced Garment Construction: Tailoring

3 cr.

This is an advanced study of construction and design devoted to tailored clothing. De-

tailing, layering, and sculpturing of tailored garments are addressed. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on the design, technology and development of tailored clothing will be noted.
Prerequisite: Garment Construction II.

22-7325

Menswear Design

3 cr.

The core of this course is the use of the concept of fashion design as it applies to the masculine mode. Historic references, social trends, merchandising philosophies, and the design of clothing will be discussed and emphasized in their application to the male body, image, and lifestyle. Research and assignments completed by students will include design, fabric choice and use, function, social influence, and creativity.
Prerequisite: Fundamentals of Fashion Design.

22-7400

Fundamentals of Textiles for Fashion Design

3 cr.

This course will demonstrate the interrelationship between textiles and clothing design. It will explore the importance of the textile industry to the fashion industry. Students will acquire an understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles as they apply to both industries. Laws governing uses, liabilities, treatment, standards, and labeling will be discussed.

22-7410

Textile Fabrication Techniques

3 cr.

Students explore the making and embellishment of fabrics. History and uses of these fabrics will be studied and applied to design assignments. Weaving, knitting, and felting techniques to produce samples of various fabrics will be taught. Fabric embellishment (such as quilting, beading, printing, and painting) will be studied and utilized by the students in specific problem solving.

Prerequisite: Fundamentals of Textiles for Fashion Design.

22-7500

Fashion Design: Thesis I

3 cr.

Students will design and develop an original line of clothing with market potential. Semester One will include the collection design and critique, patternmaking, resources selection, sample making, and workroom management. Documentation of the line will include fashion illustrations, photographs, work specification sheets, and actual garments.

Prerequisite: Completion of Division III or permission of concentration coordinator.

22-7510

Fashion Design Thesis II

3 cr.

For the collection designed in Thesis I, students will develop a marketing plan, a business proposal, and an advertising campaign that includes a fashion show. Portfolio preparation and collection construction will be finalized.

Prerequisite: Fashion Design Thesis I.

22-7550

Computer Applications for Fashion Design

3 cr.

The application of computer-aided design to pattern drafting for clothing production.
Prerequisite: Advanced Patternmaking: Flatpattern, Advanced Patternmaking: Draping, and consent of the instructor.

22-7700

The Business of Fashion Seminar

1 cr.

This two-day seminar will allow students in the Art and Design Department and Management Department the opportunity to examine the business side of fashion design and merchandising. The seminar will focus on fashion as a product in the marketplace and on the designer as entrepreneur.

Prerequisite: Fundamentals of Fashion Design.

22-7710

Professional Topics: Fashion Styling

1 cr.

This workshop will address the issues of fashion styling and fashion merchandising with students from the Photography Department. Specific emphasis will be placed on how fashion photography will fit within the merchandising of the garment(s) and how styling supports both activities.
Prerequisite: Fundamentals of Fashion Design.

22-8011

Introduction to Drafting

3 cr.

This course presents the vocabularies, conventions, and skills necessary for the beginning student to effectively

communicate simple two- and three-dimensional patterns and objects. Plane geometry, paraline drawing, one-point perspective, and delineation of simple artifacts are emphasized. This course provides basic knowledge of drafting for the student not continuing in the drafting sequence.

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 students 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.

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22-8032

Interior Design: Intermediate II

3 cr.

The objective of this course is to give students 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's 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 for Interior Design

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 laws governing the testing and quality of textiles.

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.

22-8071

Computer-Aided Design Studio

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 improvements upon the AutoCAD software for the interior design profession, including three-dimensional design, database abstractions, and electronic presentations.

Prerequisite: Foundations of Computer Applications (Interior Design).

22-8072

3-Dimensional Computer-Aided Design Studio

3 cr.

This expanded course of study allows students to develop and refine 3-D CAD imaging techniques to a more advanced level of proficiency. The studio format also gives students the opportunity to apply these skills to experimental and creative ends, using the course as a lab in which to integrate existing design projects with 3-D computer technology.

Prerequisite: Foundations of Computer Applications or Computer-Aided Design Studio, taken concurrently.

22-8073

3-Dimensional Computer-Aided Design Workshop

1 cr.

This seven-week course will familiarize students with creating 3-dimensional, CAD, and imaging technology suitable for design visualization and presentation graphics. The course will also provide hands-on experience, developing skills to create a three-dimensional model using AutoCAD. The projects will conclude with a series of plotted views.

Prerequisite: Foundations of Computer Applications.

22-8075

CAD Architectural Drafting

3 cr.

This course expands on the basic principles of computer-aided drafting practices, techniques, and procedures using both 2-D and 3-D drawings. Fundamental drafting conventions, vocabularies, and symbols will be used to produce and format working drawings and details.

Prerequisite: Architectural Drafting and Detailing II and Foundations of Computer Applications.

22-8111

Architectural Drafting and Detailing I

3 cr.

This course provides exposure to the vocabulary, drawing conventions, and principles of residential construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finish materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

Prerequisite: Introduction to Drafting.

22-8113

Architectural Drafting and Detailing II

3 cr.

This course provides exposure to the vocabulary, drawing conventions, and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems, custom cabinetry and case goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings.

Prerequisite: Architectural Drafting and Detailing I.

22-8115
Architectural Drafting and Detailing III
3 cr.

This course is a continuation of Architectural Drafting and Detailing II. More complicated architectural problems and issues are investigated and drawn using commonly accepted conventions of drafting and detailing.

Prerequisite: Architectural Drafting and Detailing II.

22-8117
Architectural Drafting and Detailing IV
3 cr.

Special issues of construction and problem-solving techniques are investigated. Problems are small in scope but complicated. This course continues and refines the techniques of problem solving and delineation begun in previous drafting and detailing courses.
Prerequisite: Architectural Drafting and Detailing III.

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. These topics and their necessary interrelationships with the installation of designed space and their sequential programming are treated.
Prerequisite: Division I and II.

22-8171
Interior Design: Portfolio Development
3 cr.

Resume development, the local job market and starting salary levels are discussed. Means and methods of selecting, organizing, and refining 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 students through either a seminar or an internship with a design firm. Possible seminar subjects include Interface: A Methods Course for Interior Designers; 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: (1) examining the visual and physical effects of value and color in three-dimensional space and (2) presenting varying approaches to the architectural use of color.

22-8215
Fundamentals of Lighting
3 cr.

Levels of lighting, light sources, luminaries, psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan are explored in this lecture and studio introduction to interior and architectural

lighting. The course will also discuss the nature of lighting and its use and opportunities for graphic expression.
Prerequisite: Division I.

22-8217
Fundamentals of Lighting II
3 cr.

This class will study the latest technology in fixture design and lighting software. The course will focus on the aesthetics of design and development of lighting plans and control strategies for new and existing class projects. Computer software and hand calculators will be used to determine data calculations.
Prerequisite: Fundamentals of Lighting.

22-8225
Furniture and Architectural Woodworking
3 cr.

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

22-8250
Interior Design: Human Factors and the 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 environ-

mental needs information into design solutions. The 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 the 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.

22-8263
Rendering and Architectural Perspective Studio
3 cr.

An advanced course of study which allows students to apply previously developed skills and knowledge to specialized projects for portfolio usage. Emphasis is on quick, accurate perspective sketching and finished professional

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rendering within colored mediums.

Prerequisite: Rendering and Architectural Perspective II.

22-8275

Sources of Materials

3 cr.

Lectures, discussions, and field trips to showrooms, manufacturers, and suppliers expose students to all means of discovering new and classical interior design furnishings and architectural appointments.

Prerequisite: Interior Design: Beginning I.

22-8300

Presentation Techniques for Interior Design

1 cr.

This class will explore various methods and techniques used to organize, mount, and present interior design projects. Students will have an overview of professional work illustrating current and experimental methods of presentation. A hands-on application will conclude this five-session course.

Prerequisite: Interior Design: Beginning I and Introduction to Drafting.

22-8888

Internship: Art and Design

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

22-9000

Independent Project: Art and Design

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Dance Department

The Dance Department is dedicated to the idea that education in the field of dance is broadly defined. Dance is for everyone, and the Dance Department curriculum includes courses and programs to serve the needs of students. Whether for the prospective professional dancer or the novice with no career interests in dance, the Dance Department seeks to provide a challenging, enriching, and exciting experience for students. Movement courses in modern dance, ballet, jazz, tap, African dance, Tai Chi Chuan, yoga, and other dance courses can be an excellent adjunct to students' liberal education as they develop numerous skills and virtues that serve individuals well regardless of their primary area of study.

Any Dance Department course can count toward graduation as elective credit, and many Dance Department courses will fulfill certain general study requirements as well. The Dance Department encourages all Columbia students to consider the value and enjoyment of taking dance courses.

The Dance Department, housed at the Dance Center of Columbia along with the professional dance company, Mordine and Company Dance Theater, supplements its numerous educational offerings with public programming, outreach, and community service activities. Students are thereby ensured the broadest possible exposure to a vital educational and professional environment.

"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, improvisa-

tion, choreography, history, theory, and music—the Department aims to ensure students 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 the art gives artists control over their lives and allows them to make intelligent decisions about how they will participate in the field. The experience of learning from practicing artists within the active professional environment of a major urban theater 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 Majors' Program provides a comprehensive curriculum of practical course work for students whose career goal is to teach, perform, and/or choreograph. The foundation of the program lies in increasing the facility of dancers' instruments—their bodies. At the heart of the program are modern dance technique courses; these are augmented by additional offerings in ballet, jazz, and 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. Successful completion of the major's requirements represents the attainment of a level of creative achievement, intellectual understanding, and practical skill that should serve as a firm foundation for graduate studies and/or professional endeavors in dance.

Dance Majors take 33 hours of core requirements which include 7 hours of advanced modern dance technique and 2 hours of intermediate ballet. Students should expect to spend a significant num-

ber of additional credit hours in dance technique courses preparing to meet these requirements. Other core requirements cover basic disciplines of dance—improvisation and composition—and studies in music, rhythmic analysis, and dance history and theory. In addition to the core requirements, dance majors must complete courses in a concentration area of their choice: either Performance and Choreography or Teaching Dance. The Performance and Choreography concentration requires 18 hours distributed among courses in choreography, performance, music, and concert production. The Teaching Dance concentration emphasis requires 18 hours of course work in teaching methods, kinesiology, and choreography as well as practical experience in actual teaching situations.

Dance is a performing art and the curriculum is augmented by numerous opportunities for students to gain experience in the actual practice of the art on stage. Student performance opportunities include: Student Choreographic Workshop, Open Stage Nights, Faculty/Student Concerts, Student Performance Celebrations, Senior Concerts, and guest artist-directed Performance Projects.

Details of the requirements for the Dance major and concentrations can be found in the Dance Department brochure. Copies can be secured from the Department or the Admissions Office.

Musical Theater Performance Major: Dance Concentration

In conjunction with Columbia's Theater/Music Department, the Dance Department offers a truly unique interdisciplinary program designed to prepare students for performing careers in musical theater and in commercial entertain-

ment. The focus of the program's course work is on the practical development of performing skills in dancing, acting, and singing. Studies of related history, theory, and general craft considerations are also included to provide perspective on the arts. Faculty for the program are drawn from the prestigious ranks of Columbia's Dance and Theater/Music departments, and facilities for the program also combine the strengths of both performing arts departments.

A core curriculum, totaling 49 credit hours, is required of all majors and covers basic techniques and foundations for dancing, acting, and singing; it also includes more advanced courses that combine skills in all three disciplines within actual performance and production settings. Concentration courses provide the opportunity for more in-depth studies in one or more of the disciplines—Theater, Dance, or Music. Students who select the dance concentration will complete an additional 15 credit hours in dance courses after completion of the core curriculum.

Bachelor of Arts with a Major in Dance

Total major requirements are 51 credit hours that should include the following:

Required core (33 credits) for all Dance majors: 33-1401 (7 credits), 2202, 2320, 2351, 2352, 2430, 2851, 3151, 3551, 3552

One of two concentrations:

Teaching (18 credits)

2800, 2852, 3350, 3600, 3601, 8000

Performance/Choreography (18 credits)

2275, 2353, 2852, 2900, 3325, 3350

Musical Theater Performance, Dance Emphasis

(See Theater Department requirements)

Course Descriptions

Dance Technique: Beginning

Modern Technique:
Intermediate and Advanced

Modern Technique:
Beginning

Modern Technique: Advanced

Modern Technique:
Beginning and Intermediate

Modern Technique:
Intermediate

African Dance Forms II

Ballet: Beginning I

Ballet: Beginning II

Ballet: Intermediate

African Dance Forms I

Ballet: Advanced

Concert Production

Contemporary Trends in
Choreography

tion, other art forms, and socio-political contexts.
Prerequisite: Dance History.

33-2351

Dance Composition I

3 cr.

This course introduces students to the art of making dances. Students create original choreographic studies in response to assigned problems that focus on aspects of space, time, shape, and dynamics while striving for originality in movement invention and an understanding of the unique language of choreography. Skills in performance, abstraction, observation, constructive criticism/analysis, and verbal articulation of dance concepts are all developed, enhancing students' aesthetic base.

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

33-2352

Dance Composition II

3 cr.

This course focuses on the development of thematic materials, the exploration of structural forms, and the understanding of form in relation to content. Students are encouraged to develop unique solutions to aesthetic problems by applying tools of visual and dynamic structure to clarify their ideas.

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

33-2353

Dance Composition III

3 cr.

Students work in advanced concepts of choreography and learn to incorporate the theatrical elements of materials,

props, sets, and environments in solo and group works. Students also investigate the use of music with dance and the relationship of sound and motion. Assigned problems analyze the separate and mutual elements of dance and music and how they complement and enrich each other.

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

33-2430

Dance History

2 cr.

From the practice of dance in the sixteenth 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 twentieth century.

33-2625

Body Tune-Up and Conditioning

2 cr.

This course will provide students with basic knowledge and skills necessary for maintaining a fit and healthy body. Class sessions will consist of physical workouts employing exercises designed to increase aerobic endurance, muscular strength, and joint/muscle flexibility. Health-related issues of diet and lifestyle will also be examined in order to build a foundation of knowledge and skills for a healthy life. Individual fitness goals will be defined, and focused programs of exercises and dietary recommendations will be developed.

33-2711

Modern Jazz Dance I

3 cr.

Jazz dance has its roots in social dance and is heavily influenced by African-American rhythmic and movement traditions. The focus of this introductory course is on contemporary jazz dance technique as further influenced by ballet and modern dance. The course covers movement styles that are commonly used in commercial and entertainment fields.
Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2712

Modern Jazz Dance II

2 cr.

This continuation of Modern Jazz Dance I will examine specific jazz styles as practiced by various artists, including Bob Fosse, Luigi, Paula Abdul, and others, and will cover specific steps such as jazz pirouettes, elevated jumps, extended kicks, and rhythmic syncopations.
Prerequisite: Modern Jazz Dance I and permission of the instructor.

33-2713

Modern Jazz Dance III

2 cr.

This course is intended for students with significant skills and experience in jazz dance and will focus on performance qualities, dynamics, varied movement qualities, and strong versatile technique. Knee pads and jazz shoes are required.
Prerequisite: Modern Jazz Dance II and permission of the instructor.

33-2800

Kinesiology

3 cr.

This course explores the science of motion and its application to dance. Emphasis is on the in-depth analysis of human anatomy in relation to dance technique. The course covers skeletal and muscular systems, analysis of joint and muscle actions, alignment, muscular imbalances, physiological support systems, and prevention and rehabilitation of common dance injuries. Reading, research, and movement workshops are included.
Prerequisite: Modern Technique: Intermediate (may be taken concurrently).

33-2851

Music for Dancers I

3 cr.

This course familiarizes dancers 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 and non-traditional musics. The intent is to give students the vocabulary and knowledge base necessary for their 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 and basic accompaniment skills for the dance teacher are covered. The course also examines contemporary trends in music usage for dance and particular developments in music of the late twentieth century.

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

33-2900

Performance Projects

1-3 cr.

The Dance Department offers numerous opportunities for students to perform in works created by fellow students, faculty, and/or guest artists. Performance Project credit can be earned for these activities. *Prerequisite: Permission of the department chairperson.*

3-3151

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.

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 the department chairperson.

33-3350

Student Choreographic Workshop

3 cr.

In this course guest artists and department faculty com-

pose works for students. Class time is devoted to rehearsal and performance, mirroring the workings of a professional dance company and giving students insight into the creative processes of various artists. 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: At least two semesters of Modern Technique: Intermediate and permission of the instructor.*

33-3401

Tai Chi Chuan: Beginning

2 cr.

Tai Chi Chuan is a unique system of slow, even, and continuous flowing movements. It is excellent as a discipline for relaxation and gaining strength and body balance 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. Tai Chi Chuan is also an effective martial art based on neutralizing violent energy through relaxation and yielding.

33-3402

Tai Chi Chuan: Intermediate

3 cr.

In this continuation of Tai Chi Chuan, short forms are completed and perfected. The philosophical basis for Tai Chi is explored in depth, and students begin to learn and practice the self-defense aspects of the form, including "Push Hands" partnering exercises. *Prerequisite: Tai Chi Chuan: Beginning and permission of the instructor.*

33-3410

Yoga I

2 cr.

Yoga I is a '90s approach to a 2000-year-old discipline of physical postures designed to increase flexibility, improve balance, isolate and strengthen the muscles, while providing an atmosphere and useful techniques for relaxation. Emphasis is given to traditional Yoga principles of mindfulness, concentration, and proper breathing while exploring visualization techniques, dance stretches, self-massage, other practice designed to contact and release blocked energy and improve posture.

33-3411

Yoga II

2 cr.

Yoga II is a continuation of Yoga I which will develop the basic poses to a more advanced level.

Prerequisite: Yoga I, or permission of the instructor.

33-3450

Tap Dance: Beginning

3 cr.

This introduction to tap dance will cover the basic steps of tap technique, including flap, shuffle, ball change, hop, brush, and more. Short combinations of steps that would be suitable for auditions will be learned and perfected. Tap shoes are required.

3-3452

Tap Dance: Intermediate

3 cr.

A continuation of Tap Dance Beginning, this course will focus on more complicated steps such as riffs, pick-ups, pull-backs, triple and syncopated time steps, and wings

Varied styles of tap will also be explored.

Prerequisite: Tap Dance Beginning or permission of the instructor.

33-3454

Rhythm Tap Workshop

1 cr.

This course will address understanding body placement, movement, choreography, steps, sounds, and tonality. This course will help dancers find their stylistic differences. Basic tap technique coordination, rhythm, and timing are essential parts of the dance education.

33-3551

Theory and Improvisation I

3 cr.

In this course students develop skills that allow for intuitive and spontaneous responses to movement problems. Working as individuals and in small and large groups, students explore the elements of dance: space, time, shape, and dynamics. The course lays the groundwork for the study of choreography, integrates principles that are taught in technique classes, develops individual movement vocabulary, and introduces common dance terminology. *Prerequisite: Dance Technique: Beginning.*

33-3552

Theory and Improvisation II

3 cr.

In this course students further develop the skills of improvisation. Students learn to trust intuitive decisions, identify and develop movement ideas, explore group dynamics, and use imagery in relation to the aesthetics of dance. The course also covers spatial and temporal movement ideas: the

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process of abstraction, and theatrical components of dance.

Prerequisite: Theory and Improvisation I.

33-3600

Theory and Practice in Teaching Dance I

4 cr.

This course will provide students with the necessary background for a first teaching experience. Students will gain theoretical and practical experience with the elements of dance and their applications in teaching dance to varied populations and in varied situations. Other topics are: designing a course for a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and learning how to approach job-hunting and resume writing.

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

33-3601

Theory and Practice in Teaching Dance II

2 cr.

This course is a continuation of the principles and techniques covered in Theory and Practice of Teaching Dance I with an emphasis on the teaching of modern dance technique. Students will receive in-depth instruction about building a structure for class that trains the athlete and the artist. Students will explore principles of kinesiology, teaching from a point of focus, working with accompanists, developing goals, utilizing imagery, building movement materials, and creating an effective atmosphere for learning.

Prerequisite: Theory and Practice of Teaching Dance I.

33-5001

Musical Theater: Dance I

3 cr.

This is both a survey and a practical dance course. The history of dance in musical theater will be examined through readings, film/videos, and most importantly, dancing. Students will learn and perform various dances as used in landmark musicals while charting the evolution of both "serious" and "popular" dance styles as they developed and found application in American stage dance.

Prerequisite: Dance Technique: Beginning or permission of the instructor.

33-5002

Musical Theater: Dance II

3 cr.

This course is designed to offer the student a practical and historical survey of show dancing from its origins to the present day. Students will study pioneer choreographers of the American musical theater and the practical applications of the various dance styles.

Prerequisite: Musical Theater Dance I.

33-5003

Musical Theater: Dance III

3 cr.

This course includes further study in the performance of dance styles and in the elements of choreography for musical theater. As a final project, students will create their own choreography for the musical stage.

Prerequisite: Musical Theater Dance II and Tap I, or consent of the instructor.

33-6001

Topics in Dance: Conditioning for Dancers—Body Therapies

2 cr.

This course will provide students with an intensive conditioning program while also introducing specific approaches to physical training collectively known as Body Therapies. While conditioning is part of dance techniques courses, it is not the sole focus. Serious dance students need to enhance their dance training with conditioning outside of dance classes. This course will examine several Body Therapy methodologies (Alexander Techniques, Pilates, Feldenkrais, and Yoga) developed specifically to train for muscular strength and endurance, alignment, and cardiorespiratory endurance.

33-6002

Topics in Dance: Performance Techniques for Dancers

2 cr.

This course will develop acting and performance skills as used in Dance Theater works. Theatrical elements such as the use of props, text, audio, costumes, and alternative performance environments will be explored for their potential integration into dance performances.

Prerequisite: Theory and Improvisation I.

33-8000

Senior Teaching Practicum

3 cr.

Under the direction of a faculty advisor, students teach a semester of dance to the population of their choice. Students are responsible for maintaining professional standards in all aspects of their teaching

situation. In addition to offering quality instruction, students create a semester overview and individual lesson plans, keep a journal to analyze their experience, and write a final evaluation of their work. Meetings with fellow students and faculty advisors are held throughout the semester to discuss methodology and experiences.

Prerequisite: Theory and Practice of Teaching Dance I and Theory and Practice of Teaching Dance II (may be taken concurrently).

33-8888

Internship: Dance

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

33-9000

Independent Project: Dance

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

English Department

The English Department has a talented faculty of dedicated professionals who are enthusiastic about improving students' abilities to think, write, read, and speak intelligently and effectively. The faculty also has a commitment to enriching students' liberal education, and of providing them with marketable career options for the professional world.

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 that are sensitive to the individual student writer's needs. These courses are shaped by the following beliefs about writing: writing is a powerful vehicle for thinking and self-expression; it is a skill that every educated person should develop; 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, the writing skills of each incoming freshman are assessed during the first class session of English Composition I. Based on the results of that assessment, students will be assigned to a section of English Composition I designed to meet their individual writing needs. As a service to other disciplines in the College, the English Department also offers both introductory and advanced courses in speech in the belief that an individual's development, both personal and professional, can be significantly enhanced by an ability to speak and write with confidence, sensitivity, and intelligence.

Students whose interests in English extend beyond the College's English requirements may elect to do an

Interdisciplinary Major that allows them to combine study in English with another department and/or do focused work in Literature, Poetry Writing, or Professional Writing. The Interdisciplinary Major allows students to create their own major that includes 40 credit hours combined from English and at least one other department. See page 7 for Interdisciplinary Major planning and requirements.

Literature, Poetry, and Professional Writing

The Literature, Poetry, and Professional Writing programs provide students with sound preparation for graduate study, law, business, and journalism. Many of the courses in these programs have a multicultural emphasis which adds to the students' rich and diverse experience.

Literature

The Department offers a wide range of courses in literature representing a multiplicity of literary and critical interests, and students from every discipline are welcome to take these courses. Because the breadth and diversity of the English offerings form a substantial and highly valuable portion of each student's liberal education, all literature courses fulfill the Humanities/Literature General Studies requirement. Students who wish to work out a carefully planned program in literature may do so with the coordinator of the Literature program.

Poetry

The Poetry Writing program is coordinated by 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, supported by a rich variety of literature courses. It also features an excellent poetry reading series, which in the past has included such nationally and

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internationally distinguished poets as Gwendolyn Brooks, Rita Dove, Allen Ginsberg, Etheridge Knight, and Kenneth Koch. The Poetry program publishes the student-edited *Columbia Poetry Review*. Student poetry is amply represented each year in the *Columbia Poetry Review*, and the \$100 Eileen Lannan prize for poetry is awarded annually to an outstanding student poet.

Students who wish to do concentrated work in Poetry may consult with the coordinator of the program to develop a carefully planned course of study in poetry.

Professional Writing

Among the most popular English course offerings are those in professional writing. A suggested Professional Writing concentration is designed to support students who have not declared a major and/or students who are majoring in the media, arts, advertising, and journalism and want to give themselves options in the professional world. The program provides students with substantial training in writing for a variety of audiences and in a variety of professional environments. These courses allow students to become familiar with the expectations of the work that will be demanded of them after graduation, and they affirm the belief of both the Department and the College that students should 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.

The Writing Center

To help average and above-average writers become exceptional writers, and to help developmental writers and readers reach college level, the Department offers tutoring in the Writing Center. Students can receive assistance for writing and reading assigned in all courses offered at Columbia, as well as for related nonacademic writing such as resumes and busi-

ness letters. The Center provides help in every stage and element of the writing process: finding ideas, focus, development, organization, logic, paragraphing, sentence structure, grammar, punctuation, and proofreading, etc. Special assistance is offered for learning disabled students (LD), non-native speakers of English (ESL), and students with reading difficulties.

Students can utilize the Center in three ways: 1) Drop-in: Students may walk in the Center anytime during hours and request assistance. 2) Weekly non-credit: Students who want assistance on a regular weekly basis may sign up at any time during the semester to use the Center at an appointed time each week. 3) Weekly Credit: Students may register for 1–2 hours of credit by signing up during Registration or no later than one week after Add/Drop at the Records Office. Students who take tutoring for credit receive a grade based on their efforts and improvement.

"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

Course Descriptions

52-1100

Introduction to College Writing

3 cr.

Designed for students in need of basic writing practice at the level of sentences and paragraphs, this course serves those who feel they would benefit from some intensive review in writing prior to enrolling in English Composition I. Teaching strategies include individualized and conference-based instruction, peer tutorials, grammar and usage review, and academic survival training. This course does not count toward fulfillment of the College's writing requirement.

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-semester composition sequence addresses techniques for idea generation, planning, drafting, revising, editing, and proofreading with emphasis on the development of expressive and persuasive writing skills and improved reading ability. Teaching strategies include one-on-one conferencing, small-group workshops, and a multi-draft approach to writing assignments. In a program based on the idea that writing is a way of discovering, learning, and knowing, students will keep an informal journal in which they will respond to specific readings and reflect on their own growth as readers, writers, and thinkers.

52-1102

English Composition II

3 cr.

As the second course in the two-semester composition sequence, English Composition II provides a review of the writing process and moves from the study and practice of persuasive discourse to informative discourse. Students will learn how to research specific topics and how to write for larger, often more impersonal audiences. In addition, students will be introduced to (1) reading analysis, (2) discourse communities across the curriculum, and (3) critical strategies for academic writing, especially as they relate to fields of study offered at Columbia. Greater attention will be paid to matters of style and the creation of a polished, finished piece of writing. 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 will receive assistance in reading and writing skills from trained and supervised student tutors, who are themselves accomplished writers. This service is also available on a non-credit, non-tuition-charge basis through the tutorial services of the English Department.

52-1104

ESL English Composition I

3 cr.

The objectives of this course are to help students master English sentence structure; practice and use the principles of subordination, coordi-

nation, and parallelism; develop the ability to recognize and use the paragraph as a functional unit of expository writing; write coherent essays, using various methods of development; develop the skills necessary for the writing of standard English; and improve basic reading skills.

52-1105

ESL English Composition II

3 cr.

This course is designed to prepare students to write research papers. Students will be required to choose a topic, read and analyze various books and journal articles on the chosen topic, find evidence to support a thesis, and produce a paper that is formal and objective in nature. Students will work on arguing, summarizing, analyzing, researching, and documenting their written work and will also deal with style and grammar problems.

Prerequisite: ESL English Composition I or its equivalent.

52-1107

Community Service English Composition II

4 cr.

This course supplements reading and writing assignments with outreach experiences designed to impact in a positive way upon both students and the community. Possible areas of outreach include youth services, adult illiteracy, substance abuse, battered women, and poverty. Reading materials will be selected for their relevance to the type of volunteer work undertaken.

Prerequisite: English Composition I or its equivalent.

52-1109

ESL Introduction to College Writing

3 cr.

The purpose of this course is to prepare non-native speakers of English for English Composition I by helping them to improve their grammatical skills and develop their abilities to write simple sentences, expand ideas into clear paragraphs, and use punctuation correctly in standard written English.

52-1110

Reading Comprehension

3 cr.

Designed for students who need to improve basic reading skills in preparation for college-level reading tasks, this course teaches students how to analyze reading material for classroom discussion and for writing-related assignments. Additional skills areas include organizing reading assignments, building vocabulary, using a dictionary and other reference materials, and integrating reading and writing tasks for maximum learning efficiency.

52-1120

ESL Conversation and Comprehension I

3 cr.

This course is designed to help qualified graduate and undergraduate non-native students develop pronunciation skills, listening and conversational skills, and interpersonal skills through the study of phonology and phonetics. In-class activities will include oral presentations, question-and-answer sessions, and various types of discussions and role-playing exercises within the context of American culture and society. This course

should be taken in conjunction with ESL Reading and Study Skills I.

52-1121

Community Service: ESL Conversation and Comprehension II

4 cr.

This course will continue to develop the conversation skills of non-native students within the context of more formal situations. It is essentially a public speaking class in which students will be required to prepare various types of speeches and present them to the class. Various exercises in pronunciation, listening comprehension, and vocabulary development will continue to be employed as tools for the improvement of basic skills.

Prerequisite: ESL Conversation and Comprehension I or oral proficiency.

52-1122

ESL Reading and Study Skills I

3 cr.

This course is designed to help qualified graduate and undergraduate non-native students develop their vocabulary and their reading, listening, and study skills within the context of American culture and society. The in-class format will include lectures, exercises, and class discussions. This course should be taken in conjunction with ESL Conversation and Comprehension I.

52-1123

ESL Reading and Study Skills II

3 cr.

This course is designed to help non-native students develop reading comprehension

and analytical skills through readings in short fiction. Students will examine aspects of setting, theme, plot, character, symbol, dialogue, and tone in various works of short fiction. Vocabulary development will continue to be emphasized.

52-1150

Tutor Training for Writing Across the Curriculum

3 cr.

Designed to support the college's Writing Across the Curriculum effort, this course trains students to teach writing in a tutorial setting. Students will learn how to teach the fundamentals of writing, including principles of organization, strategies for the generation of ideas, and rules for grammar and punctuation.

The course also covers approaches to a variety of writing tasks, including essays, reports, critiques, and summaries. Students will receive classroom instruction in tutoring methods and will also tutor other students in the Columbia College Writing Center.

Prerequisite: English Composition II and permission of the Writing Center director.

52-1160

Tutoring English

3 cr.

This course will prepare students to tutor others in a range of areas from basic reading and comprehension to the study and understanding of literature, poetry, and drama. Students will receive instruction in weekly class sessions and will also tutor other students in a variety of educational settings, including area elementary schools and high schools.

Prerequisite: Completion of or concurrent registration in English Composition II and permission of the instructor.

52-2100

Basic Public Speaking

3 cr.

This course helps students overcome difficulties that they may have in public speaking, such as stage fright and poor diction. Students are made aware of the importance of elements such as delivery and posture, the use of gestures, and good grammar. The course introduces students to informative, persuasive, and occasional modes of public speaking and helps them to develop speeches that are well-organized and informative.

52-2105

Public Speaking

3 cr.

Designed to familiarize students with techniques required in special kinds of public speaking situations, this course will emphasize both the analysis of speech forms and the planning, organization, and delivery of many types of speeches, including those that are informative, persuasive, and entertaining. Students will have an opportunity to get experience speaking before both small and large audiences.

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

52-2109

The Art of Persuasion

3 cr.

The purpose of this course is to provide students with a theoretical foundation for designing, understanding, and

critically analyzing persuasive messages. The course introduces students to theories and concepts in the tradition of classical rhetoric and oratory. Course assignments will be designed to help students apply classical theories, concepts, and strategies to situations in everyday life that require persuasive ability.

Prerequisite: English Composition II; and either Basic Public Speaking, Public Speaking, or their equivalent.

52-2110

Argumentation and Debate

3 cr.

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

Prerequisite: English Composition II; and either Basic Public Speaking, Public Speaking, or their equivalent.

52-3050

The Study of Literature

3 cr.

This course will introduce students to the methods of reading, discussing, and writing about literature. Emphasis will be on the culturally diverse assumptions and methodologies of the major critical modes as applied to representative fiction, poetry, drama, and essays. Students will learn reading techniques (such as close reading) and a variety of interpretative strategies. They will also learn how to write critical responses and essays. Advising will be an integral part of the course.

52-3100

Introduction to Literature

3 cr.

This introductory course enables students to study some of the great works of fiction, drama, and poetry. Readings will be selected from among the major works of world literature.

52-3102

Introduction to Poetry

3 cr.

A study of the range of poetry from traditional forms and figures to contemporary experimental forms, this course will include selected significant poems from all major periods.

52-3104

Introduction to Drama

3 cr.

Aspects of drama such as plot, character, structure, and dialogue will be closely examined, as will the nature of comedy, tragedy, farce, and melodrama. Students will read and discuss plays representing most of the important periods from the time of the ancient Greeks to the present.

52-3106

Introduction to Fiction

3 cr.

An introduction to the narrative techniques of literature, this course familiarizes students with a variety of significant novels, short novels, and short stories.

52-3108

Masterpieces of World Literature I

3 cr.

This course will cover major landmarks of world literature from its beginnings to approximately 1800. Literature from the Bible, poetry, and drama

by such writers as Homer, Dante, Cervantes, Shakespeare, and Voltaire will be represented.

52-3109

Masterpieces of World Literature II

3 cr.

Selected readings in the world's great literatures from approximately 1800 to the present will be studied. The selection of writers will be wide-ranging and may include Wordsworth, Pirandello, Beckett, Joyce, Flaubert, Camus, and Kafka, and others.

52-3110

Major English Authors I

3 cr.

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

52-3111

Major English Authors II

3 cr.

Selected readings from Blake and the Romantic poets to contemporary figures such as Harold Pinter will be the focus of this course. Among the significant writers who may be included are Austen, Coleridge, Shelley, Keats, Browning, the Brontës, Hardy, Woolf, Yeats, Joyce, and Lawrence.

52-3112

Major American Authors I

3 cr.

This course examines 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, Ir-

ving, Poe, Hawthorne, Melville, Dickinson, Bradstreet, and Whitman.

52-3113

Major American Authors II

3 cr.

Poetry, fiction, and drama in America from Mark Twain to the present will be studied. Among the significant writers who may be included are James, O'Neill, Hemingway, Cather, Welty, Stevens, Eliot, Faulkner, and Wright.

52-3114

Storytelling

3 cr.

Students in this course read stories and learn about the art of storytelling as practiced in different cultures in order to discover, develop, and expand their own storytelling styles and repertoire. Resources such as audiotapes and videotapes will be employed in the course, and practicing storytellers will be invited as guest speakers.

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

52-3115

The Study of Oral Traditions

3 cr.

This class will examine oral traditions that are part of our everyday lives and also part of Chicago's diverse cultural heritage. The class will explore oral genres including folktales, urban legends, family stories, personal life narratives, and humor. Students will then look at the relationships between oral traditions and literature.

52-3116

Playreading

3 cr.

Students will explore the world of drama through in-

class discussion of scene development and through the reading aloud of excerpts from specific plays.

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

52-3130

Journalists as Authors

3 cr.

An investigation of the relationship between fiction writing and journalism, this course examines the works of writers such as Crane, Didion, Ellison, Hemingway, Hurston, Mailer, and Twain.

Prerequisite: English Composition I.

52-3160

The Bible as Literature

3 cr.

A study of the literary qualities of the Bible with attention to its poetic and narrative modes, the course will also examine the ways in which biblical literary forms, themes, and images have influenced American and European literature.

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, that incorporate elements of 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 students who have had relatively little exposure to Shakespeare's work, this course will require the reading of selected major

plays. In addition, students will learn about Shakespeare's theater and will become familiar with many of the ideas of the English Renaissance. Readings may include such plays as *Romeo and Juliet*, *Hamlet*, and *The Tempest*.
Prerequisite: English Composition I.

52-3168
Introduction to Modern European Literature
3 cr.

In this course students will read 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.

This course will trace the influences and forces that gave rise to modern European drama, including the Surrealists, the Expressionists, the Absurdist, and Britain's so-called "angry young men." The works of such significant dramatists as Strindberg, Wedekind, Brecht, Beckett, Genet, Ionesco, and Pinter will be examined and evaluated.
Prerequisite: English Composition I.

52-3171
Twentieth-Century Literature of the Environment
3 cr.

This course will look at the evolution of the environmental movement and its connections to the artistic nature and ethics of humanity. The course examines the purposes of contemporary environmental writ-

ers who write to bring humanity in spiritual union with nature, to heighten awareness of the beauty and fragility of the environment, to document destruction of the environment, and to sketch strategies of conservation.
Prerequisite: English Composition I.

52-3174
Modern American Drama
3 cr.

The development of the American theater will be traced through the works of such dramatists as O'Neill, Odets, Williams, Miller, Inge, Hansberry, Albee, Baraka, and Shepard. This course may be of particular interest to theater majors and student writers who are developing play material.
Prerequisite: English Composition I.

52-3180
Romantic Poets
3 cr.

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in this study of the major Romantic poets. Students in the course will examine major complete works by these important figures and may also take a look at portions of such longer works as *The Prelude* and *Don Juan*.
Prerequisite: English Composition I.

52-3182
Modern British and American Poetry
3 cr.

The works of poets such as Yeats, Pound, Eliot, Stein, Bishop, Frost, Auden, William Carlos Williams, and others are read and discussed in this survey of the modernist period, 1900-1945. The course

will also provide an introduction to post-modernism.
Prerequisites: English Composition I, or concurrent enrollment in English Composition II.

52-3183
Medieval Literature
3 cr.

This course will provide the student with a general knowledge of both the language and the literature of England during the Middle Ages. When this period is mentioned, Chaucer is generally the author who comes to mind. However, there is a great deal of excellent writing that both precedes and proceeds Chaucer. This course will cover some of the Canterbury Tales but will also cover some plays, lyrics, and devotional work of the period. At the end of the course, the student should have a working knowledge of Middle English, as well as the literature written in Middle English.
Prerequisite: English Composition I.

52-3184
Introduction to the Short Story
3 cr.

Students examine the world of short fiction from its beginnings to the present. Readings will include nineteenth-century figures of significance and works by authors such as Conrad, Kafka, Lessing, Paley, Chopin, Joyce, Faulkner, and contemporary writers.
Prerequisite: English Composition I (may be taken concurrently).

52-3185
Black Folklore and Mythology in Literature
3 cr.

Black folklore and mythology play a significant role in the work of contemporary black writers. This course explores some of the important elements of black folklore and mythology as they relate to contemporary literature and to the survival of cultural traditions. Possible texts might include Morrison's *Song of Solomon*, Hurston's *Their Eyes Were Watching God*, Dumas' *Ark of Bones*, and Chebe's *Anthills of the Savannah*.

52-3186
The Contemporary European Novel
3 cr.

From the traditional to the surreal novel, this course provides a broad overview of contemporary fiction in Europe. Czechoslovakia, Germany, Italy, France, and other countries may be represented. Authors may include such figures as Calvino, Kundera, Gysin, Lessing, and Grass.
Prerequisite: English Composition I.

52-3187
Contemporary Native-American Novel
3 cr.

This course will explore several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to the traditional linearity of the novel form. Readings will include works by such writers as N. Scott Momaday, James Welch, Louise Erdrich, Michael Dorris, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan,

Paula Gunn Allen, and Janet Campbell Hale.
Prerequisite: English Composition II.

52-3188
The Contemporary American Novel
 3 cr.

This course will examine recent developments in the American novel through the study of works by writers such as Mailer, Roth, Baldwin, Bellow, and others.
Prerequisite: English Composition I.

52-3189
Introduction to Native-American Literature
 3 cr.

Students will read and discuss selected novels and poems by a few of the major contemporary Native-American writers and will examine ways of looking at the world that are different from views based on the assumptions of white culture. Characteristics of style, imagery, and narrative structure will be discussed in connection with Native-American myth, history, and traditions. In addition to the required texts, each student will select another text from a reading list and prepare a report for class.

52-3190
Introduction to African-American Literature
 3 cr.

The origins and development of African-American literature from its beginnings in African songs and tales through contemporary African literature and other black literatures, including those of South America and the Caribbean.

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

52-3191
Introduction to Multicultural Literature
 3 cr.

Designed to familiarize students with the multicultural scope of American literature, this course seeks to explore and expand the definition of American literature through the study of Native-American, African-American, Hispanic-American, Asian-American, and ethnically specific Euro-American literary works.

52-3192
African-American 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, 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 African-American writing.
Prerequisite: English Composition I.

52-3193
U.S. Latino Literature
 3 cr.

The course examines works of literature (short stories, poems, and novels) that deal with the bicultural experience of those who have come to the United States from different parts of Latin America, Mexico, the Caribbean, and South and Central America. The course is designed to help promote a greater understanding of a segment of the

American population that is becoming increasingly prominent in the country's cultural, political, and economic life. It is for those who want to learn more about Hispanic culture in the United States as well as for those who want to learn more about their own culture. The course features local writers, poets, musicians, and guest lecturers.

52-3194
African-American Women Writers
 3 cr.

African-American women have created an enduring body of significant literature. This course examines the work of writers such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan.
Prerequisite: English Composition I.

52-3195
Contemporary African Literature
 3 cr.

This course represents an exploration of contemporary African literature in several genres including poetry, drama, fiction, and non-fiction. Selected readings will address topics such as African religion and culture and the impact of colonialism and various liberation movements. Texts may include the works of authors such as South African poet Dennis Brutus, historian Cheik Anta Diop, dramatist Wole Soyinka, and novelists Ayi Kwei Armah and Chinua Achebe.
Prerequisite: English Composition I.

52-3196
The African-American Novel
 3 cr.

Lecture and discussion of works by such African-American novelists as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston make up the content of this course.
Prerequisite: English Composition I.

52-3197
Southern Women Writers
 3 cr.

This course examines stories and novels by some of the greatest twentieth-century American fiction writers. Texts will be read both for their literary power and for their dramatization of Southern cultural dynamics. Myths and realities pertinent to the American South will be discussed. Images of the Southern woman and male-female interactions will be featured, as will socioeconomic, racial, and religious factors. Regionalism as a literary force will be discussed. Readings may include works by such writers as Eudora Welty, Flannery O'Connor, Alice Walker, Carson McCullers, Katherine Anne Porter, May Lee Settle, Margaret Walker, Kaye Gibbons, and Doris Betts.
Prerequisite: English Composition I; may be taken concurrently with English Composition II.

52-3198
Latin-American Novel
 3 cr.

In this course, students will read and discuss works by several major Latin American writers. Novels by Carlos Fuentes, Jorge Luis Borges, Gabriel Garcia Marquez, Mario Varga

Llosa, Julio Cortazar, Juan Rulfo, and Isabel Allende will be among those selected to be read in translation. The theory and practice of "magical realism" will also be discussed.

52-3199

Jewish-American Literature

3 cr.

This course will examine the unique perspective brought to American literature by many of the most notable Jewish-American poets, playwrights, and novelists: from Ginsberg to Ignatow, Levin, Rich, and Zukofsky; from Miller to Mamet; from Elkin, Malamud, and Roth to Ozick, Paley, and Bellows.

Prerequisite: English Composition I.

52-3200

Contemporary 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. Representative artists might include Woolf, Lessing, Oates, Morrison, and Churchill.

Prerequisite: English Composition I.

52-3201

The Italian-American Experience

3 cr.

This course will familiarize students with the multicultural scope of American culture by exploring the varieties of Italian-American experiences. From immigration to ethnicity and beyond, the Italian contribution to American culture will be approached through the study of literature and

film. Throughout the course of study, students will be engaged in comparative cultural studies via the analysis of cultural representation of Italians by themselves and others.

Prerequisite: Satisfactory completion of English Composition I.

52-3202

Literature By and About Women

3 cr.

The course will attempt to isolate and define a distinctly female tradition in literature manifesting itself on the level of both literary content and literary style. The course will also introduce students to the history of this tradition.

Prerequisite: English Composition I.

52-3203

Gay and Lesbian Literature

3 cr.

The course will deal with some of the following questions: What is gay and lesbian culture? How is it unique? And what kinds of literary images suggest that uniqueness? The course will focus on contemporary texts in the area of gay and lesbian literature—including those of Judy Grahn, Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy—and will also examine earlier works, such as Baldwin's *Giovanni's Room* and Cather's *My Antonia*, in order to discover gay and lesbian themes that are often ignored or concealed in more traditional textual analyses.

52-3204

Introduction to U.S. Latino Poetry

3 cr.

The course will cover nationally recognized U.S. bilingual

poets. We will survey the writings of U.S. Latino men and women from the mid-1970s to the present. Students will examine the Cunto (oral) and Corrido (ballad) tradition in American's Spanish-speaking population. Divided into thematic areas, literature appropriate to those themes will be read and discussed. The primary goal of the course is to examine through the text, "the poet as social critic," examining aspects, gender, and class relations. In addition, Chicano/Puerto Rican myths and legends will be considered. While the course focuses mainly on poetry, it is still necessary to include some history and sociology, highlighting Chicano and Puerto Rican experiences.

Prerequisite: English Composition I.

52-3220

Children's Literature

3 cr.

This course will provide a survey of the many genres of literature for children and young adults. Students will examine contemporary children's literature as well as literature of the past—literature from a variety of cultures within the United States and from the global community. Students will explore ways of designing a literature program that will lead to the development of language skills for basic literacy through the development of curricula, the examination of current research in the field, and the consideration of methods of assessing children's literature for level of readability and interest and for degree of cultural sensitivity.

52-3300

History of the English Language

3 cr.

This course examines the origins and development of the English language and its dialects, deals with variations in vocabulary and grammatical structure, and looks at the language in a social context in relation to those who actually speak and write it. Examples of linguistic variation may be drawn from major literary texts.

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

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 II.

52-3410

Contemporary American Poetry

3 cr.

The works of poets such as Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, and Brooks will be 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 new African-American poetry.

Prerequisite: English Composition I or concurrent enrollment in English Composition II.

52-3420

Studies in Shakespeare: The Tragedies

3 cr.

The struggles of tragic figures can be oddly uplifting, and Shakespeare's major tragic heroes (Hamlet, Othello, Lear, Macbeth, and so on) offer interesting and different "takes" on the tragic mode. From *Julius Caesar* to *Antony and Cleopatra*, these plays are a fascinating demonstration of the different forms and directions tragedy can assume. *Prerequisite: English Composition II.*

52-3421

Studies in Shakespeare: The Comedies

The course will trace Shakespeare's development in the comic mode from such early (and very funny) experiments as *The Comedy of Errors* and *The Taming of the Shrew* through the mature "happy" comedies such as *Much Ado About Nothing* and *Twelfth Night*—plays which are also terribly funny, but which make us consider ideas which go well beyond the realm of easy laughter. *Prerequisite: English Composition II.*

52-3423

Studies in Shakespeare: The Political Plays

Politics has always been one of the most entertaining of all subjects, and never more so than in Shakespeare's day. Shakespeare's treatments of English and Roman history make it clear that the twentieth century did not invent the nations of ambition, conspiracy, cover-ups, and betrayal. Plays to be examined will include *Richard II*; *Henry IV*, and parts 1 and 2; *Henry V*;

Julius Caesar; *Antony and Cleopatra*; and *Coriolanus*.

Prerequisite: English Composition II.

52-3424

Studies in Shakespeare: The Later Comedies

Often grim and realistic, often beautiful and lyrical, these plays present a mature and sometimes harsh view of life. They are comic, but such plays as *Measure for Measure*, *Troilus and Cressida*, and *The Tempest* offer no lighthearted or easy solution to the problems they examine. They are currently among the most produced of Shakespeare's plays, largely because they seem so contemporary. *Prerequisite: English Composition II.*

52-3442

Eighteenth-Century British Novel

3 cr.

In this survey course concerned with the origins and early development of the British novel, students will read representative works by Defoe, Richardson, Fielding, Smollett, Sterne, and others. *Prerequisite: English Composition II.*

52-3444

Nineteenth-Century British Novel

3 cr.

This survey course covers the works of novelists such as Austen, the Brontës, Dickens, Trollope, Eliot, Hardy, and other nineteenth-century British writers. *Prerequisite: English Composition II.*

52-3448

The Modern British Novel

3 cr.

A survey of major British novelists from Hardy to the present, this course may include works by Conrad, Lawrence, Joyce, Forster, Woolf, Bowen, and Greene. *Prerequisite: English Composition II.*

52-3450

The Nineteenth-Century French Novel

3 cr.

Through reading and discussion, students will study novels by major French writers of the nineteenth century, selected from among the following: Constant, Chateaubriand, Stendhal, Balzac, Sand, Hugo, Gautier, Flaubert, Daudet, Zola, Anatole France, and others. *Prerequisite: English Composition II.*

52-3452

The Nineteenth-Century Russian Novel

3 cr.

The great Russian novels of the nineteenth century constitute a rich and varied literary tradition, one that has had a powerful impact on world literature. Gogol, Tolstoy, Dostoevsky, Turgenev, and others may be included. *Prerequisite: English Composition II.*

52-3454

Soviet Fiction

3 cr.

Selections of major Soviet literary texts for reading and discussion represent the varieties of modernist, socialist-realist, *Samizdat*, and *émigré* writing, including works by Gorky,

Bely, Pasternak, Solzhenitsyn, and Sokolov. *Prerequisite: English Composition II.*

52-3456

The Nineteenth-Century American Novel

3 cr.

This course is a study of such writers as Cooper, Hawthorne, Melville, Twain, James, Howells, and Crane—writers whose contrasting responses to nineteenth-century America established a unique pattern for American literature. *Prerequisite: English Composition II.*

52-3458

The Modern American Novel

3 cr.

Students will study significant novels from the period 1900–1950. Selected authors may include Dreiser, Fitzgerald, Hemingway, Faulkner, Steinbeck, Wharton, Cather, and Wright. *Prerequisite: English Composition II.*

52-3460

British Authors Seminar

3 cr.

This advanced, intensive study focuses on two or three selected major British writers in a given semester. The course may include studies in Lawrence, Joyce, Shaw, Austen, Woolf, Milton, Chaucer, and Dickens. *Prerequisite: English Composition II.*

52-3472

Major American Authors Seminar

3 cr.

An advanced, intensive study, this course treats two or three

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selected major American writers in a given semester. The course may include studies in Twain and James, Hemingway and Faulkner, Hawthorne and Melville, Morrison and Hurston, or others. *Prerequisite: English Composition II*

52-3900

Writing Through Literature 3 cr

This course will explore the use of literature as a vehicle for learning through writing. Emphasis will be on identifying and discussing the humanistic values of literature through advanced study beyond the introductory level for the purposes of learning to teach the genres of non-fiction prose, drama, poetry, and fiction. Students will also examine the role that the critical imagination plays in the process of writing. Among the writing experiences the course offers are the keeping of journals, in-class writing, and formal critical essays. *Prerequisite: English Composition II*

52-4100

Poetry Workshop: Beginning 4 cr

Through in-class writing exercises, the reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.

52-4110

Poetry Workshop: Intermediate 4 cr

Through in-class writing exercises, the reading of model poems, and discussion of student work, this course en-

courages students to produce poetry of greater sophistication. Familiarity with the work of notable poets is strongly encouraged. *Prerequisite: Poetry Workshop: Beginning.*

52-4120

Poetry Workshop: Advanced 4 cr

This course encourages students to write poetry of the very highest quality. The workshop format makes use of in-class writing exercises and discussions of student work. Students are also expected to become familiar with a wide range of models and formal strategies. *Prerequisite: Poetry Workshop: Intermediate.*

52-5100

Careers in Writing 3 cr

This introductory course provides students with an opportunity to explore the various careers available in the field of writing. Students will investigate job potential, examine the demands of various writing professions, and interview professionals who have made writing a career.

52-5105

Creative Writing and Analysis 4 cr

Creative Writing is a workshop course designed to enable students to develop their writing skills through critical examination of both published and unpublished works with emphasis placed on producing publishable manuscripts. Students are expected to learn the basic techniques of fiction writing as well as familiarize themselves with standard critical tools for evaluating crea-

tive writing by reading and studying literature.

52-5110

Writing and Grammar Skills 3 cr

This course is intended for students who wish to polish and refine their writing and grammar skills. Not intended as a beginning course, the class is a rigorous study of punctuation, mechanics, and style. Emphasis is on improving writing skills for career enhancement. *Prerequisite: English Composition II.*

52-5129

Writing Comedy 3 cr

This course will provide an overview of the various aspects of writing comic prose, including writing for the growing field of business humor. Students will learn how to structure the comedic scene and will be introduced to various comedic forms, including parody and satiric humor.

52-5130

Expository Writing: The Personal Essay 3 cr

In this class students will use their own personal experiences as source material for articles and reports. Students will explore a variety of writing strategies that will make their writing more vivid, informative, and persuasive. *Prerequisite: English Composition II*

52-5132

Expository Writing: Profiles 3 cr

Writing essays that feature a single person or a group of people requires the develop-

ment of a number of different writing strategies. Students learn to develop effective and interesting profiles for a variety of publications, from corporate biographies to scientific journals. *Prerequisite: English Composition II (may be taken concurrently).*

52-5134

Expository Writing: Investigative Research 3 cr

Writing reports about topics such as the latest fad diets or the development of laser technology requires extensive research. This course helps students handle complex research topics by teaching them how to organize and integrate a wide range of source materials and how to present their own ideas in original ways. *Prerequisite: English Composition II.*

52-5136

Expository Writing: Argumentation 3 cr

This course introduces students to the basic rhetorical principles of debate, logic, and persuasive discourse. Students learn how to best present evidence, support their theses, and develop credible counter-arguments. *Prerequisite: English Composition II.*

52-5140

Introduction to Business Writing 3 cr

An intensive study of the written communication process in business and administration with special focus on elements of mechanics, organiza-

tion, technical style, and documentation. The course introduces students to the variety of forms of writing that are commonly used in professional business communication, such as business letters, memorandums, and marketing and technical proposals.

52-5150

Technical Writing

3 cr.

This course provides student writers with a practical approach to communicating technical information to nonspecialists in fields such as film, photography, and science. The course focuses on addressing some of the questions that are of primary consideration in any piece of technical writing: Who is to read the material? What does the intended audience want or need to know? How should the writing be structured to meet those needs?

Prerequisite: English Composition II.

52-5160

Copyediting for Publication

3 cr.

This course is designed to teach students the basic principles of copyediting. Students will learn how to mark a manuscript for publication using standard copyediting symbols. The focus of the course is on mechanics, including problems in grammar, punctuation, and capitalization, but students will also learn how to restructure material and how to rewrite for greater clarity.

Prerequisite: English Composition II.

52-5170

Interpersonal Communication

3 cr.

Professionals often spend a great deal of their time talking with people on a one-to-one basis or in group settings. 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.

52-5195

Reviewing the Arts

3 cr.

This course introduces students to the fundamental critical skills necessary for a sensitive reading of works of drama, fiction, art, and cinema. Students will write reviews of concerts, plays, films, and gallery exhibitions and will try to produce writing that is of publishable quality.

Prerequisite: English Composition II.

52-6000

Topics in Literature

3 cr.

This series of courses deals each semester with specific topics, themes, or types of literature. Among the topics that have been offered in past semesters are Literature on Film, The Blues as Literature, Detective Fiction, Chicago in Literature, and The Literature of the Holocaust.

Prerequisite: English Composition I.

52-6055

Senior Seminar

2 cr.

Based on a series of revolving class lectures, the Senior Seminar offers English majors the opportunity to both reflect upon their nearly completed undergraduate study and make decisions about their careers and/or postgraduate plans. The class will feature different weekly presenters from among the full-time English Department faculty speaking on their areas of academic or professional specialization. Discussion topics may range from gender and cultural criticism to the nature and function of literacy centers in urban neighborhoods.

Prerequisite: Completion of required course work for English major.

52-6100

Professional Writing Seminar

3 cr.

The Professional Writing Seminar is designed for students interested in polishing their articles and essays, and developing their writing skills and habits. The mission of this workshop is threefold. Students will have the opportunity to enhance or modify their individual writing styles. Students will experiment with a variety of writing strategies while fine tuning their understanding of the subtleties of grammar as it relates to their particular voice. Students will create and polish essays while building a portfolio.

Prerequisite: English Composition I and English Composition II (taken concurrently).

52-8888

Internship: English

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

52-9000

Independent Project: English

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Fiction Writing Department

The Fiction Writing Department is one of the largest creative writing programs in the country, and one of the few to offer both a full four-year undergraduate major and the Master of Fine Arts in creative writing. The Department prepares students for a wide range of careers in novel, short story, creative non-fiction, playwriting, screenwriting, and teaching of writing, which also trains them for an attractive variety of jobs in which ability to write and imaginative problem-solving are crucial factors.

In Spring 1993, the Department's annual publication, *Hair Trigger 14*, which publishes only writings by Columbia College undergraduate and graduate Fiction Writing students, won first place in both the Associated Writing Programs' (AWP) and Columbia University Scholastic Press Association's (CSPA) national competitions for college literary magazines. The judge for the AWP award said "*Hair Trigger* walks away with first prize." *Hair Trigger* also twice won first prize in the Coordinating Council of Literary Magazines' national competition as best college literary magazine in the country. The Fiction Writing Department has won much renown through other awards and prizes given to its students, its publications, and its faculty; Fiction Writing students have published widely.

In designing 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 of *Hair Trigger* and in student readings and other events. Career Nights bring back graduates who discuss job opportunities in advertising; trade journalism; newspaper journalism;

scriptwriting for television, film, and radio; technical writing; and many other jobs such as banking, law, and insurance, in which writing is important.

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 processes of reading and writing, telling and listening, perceiving and communicating, critiquing and imaginative experience. 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, creative non-fiction, essays, short stories, and fiction for children and young adults. Writing students 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 writers-in-residence program brings to campus well-known writers and scholars—such as Joyce Carol Oats, Charles Johnson, Harry Mark Petrakis, Cyrus Colter, Walter Ong, Hubert Selby, Scott Sanders, William Labov, Gerald Nicosia, David Bradley, John Wideman, Douglas Unger, Joanne Leedom-Ackerman, Paule Marshall, Louise Meriwether, and others—who read their works and discuss writing with students. Editors and agents talk

with students about writing and publishing.

Students are strongly encouraged to take playwriting, screenwriting, newswriting, copywriting, 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, and 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 38 hours of course work, at least 30 hours of which must be core writing courses in the Department. The Fiction Writing major calls for 20 hours in fiction writing courses, 4 hours in prose forms, 6 hours in elective writing courses (e.g., creative non-fiction, playwriting, screenwriting, and other writing) subject to departmental approval, and 8 hours of critical reading and writing courses. All these courses must be beyond the College's 9-hour general studies writing requirement and are exclusive of literature courses.

Details of the requirements for the Fiction Writing major can be found in the departmental brochure available from the Fiction Writing Department or the Admissions Office.

Bachelor of Arts with a Major in Fiction Writing

Total major requirements are 38 credits hours that should include the following: 55-1121, 1122, 1123 (20 hours), 1141 (4 hours) Critical Reading and Writing courses (8 hours) and Fiction Writing electives (6–8 hours)

Course Descriptions

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 in various media (e.g. film, theater, and oral storytelling). 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 abilities in several forms of fiction writing.

Prerequisite: English Composition II (may be taken concurrently with permission of the department chairperson)

55-1122

Fiction Writing II

4 cr

Fiction Writing II is the second course in the core curriculum for the Fiction Writing major. Fiction II is organized along principles of parodying structure and style of literary models while encouraging students to develop their own material, both in the major paraly assignments and in their writings.

55-1123

Fiction Writing: Advanced

4 cr

This workshop uses Story Workshop approaches to develop the many facets of writing short fiction and novels. The workshop may have an emphasis on rewriting. *Prerequisite: Fiction Writing II, Prose Forms, and permission of the department chairperson*

55-1125

Fiction Seminar

4 cr

This advanced class in fiction writing will begin with technical, or craft, matters then proceed to the more artistic aspects of composing fiction of any length. The craft sessions will address the general nature of communication involving character creation (including both physical and psychological descriptions), dialogue, interior monologue and stream of consciousness action, pace, point of view, plot, setting, and style. Substantial writing projects will be undertaken by students and submitted for class analysis and discussion. There will also be extensive use of one-to-one writing conferences between the teacher and the students. Fiction Seminar is taught by discussion and critique rather than Story Workshop approaches.

Prerequisite: Fiction Writing I

55-1127

Novel Writing

4 cr

Emphasis is placed on readings, analysis, and criticism of students' own writing in a Story Workshop setting. Class time is devoted to: 1. reading of the students' writings and 2. discussion of extensive as-

signed readings directed toward the enhancement of the students' understanding of literary techniques, process, and values.

Prerequisite: Current enrollment in Fiction Writing II or Fiction Writing: Advanced, permission of the department chairperson

55-1130

Young Adult Fiction

4 cr

Representative published selections of young adult novels will be analyzed. But emphasis is on development of students' works, including exploration of ideas and issues that sustain novel length. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

Prerequisite: Fiction Writing I

55-1131

Critical Reading and Writing: Women Writers

4 cr

This course researches the writing processes of women writers and the way in which their reading and responses to reading play an influential role in the fiction writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, and others are used as examples of how writers read (and write about what they read) to develop their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works, whenever possible, will be used to show writers' processes and development. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I

55-1132

Critical Reading and Writing: Short Story Writers

4 cr

This course encourages development of lively, well-crafted short fiction by examining the reading and writing processes that guided some of the best examples of the form. Working individually and in small groups, students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research the ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their own responses to reading short stories, discuss the relationship of reading to development of their own fiction, and experiment in their own work with the application of techniques gleaned from reading. The course focuses on principal writers of the short story in the historical development of the form. The student's own writing is also part of the course.

Prerequisite: Fiction Writing I

55-1133

Critical Reading and Writing: Multicultural Masterpiece Authors

4 cr

This course researches the writing processes of African American, Hispanic American, Native American, and Asian American writers, and the ways in which their reading and responses to reading play an influential role in the fiction writing process. Journals and other writings will be used as examples of how writers read (and write about what they read) to develop their own fiction and how

they see their work in relation to that of other writers. Manuscripts and notes of famous works, whenever possible, are used to show writers' processes and development. The student's own fiction writing is also part of the course.
Prerequisite: Fiction Writing I.

55-1134

Critical Reading and Writing: Novelists

4 cr.

This course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. Drawing upon authors' journals, notebooks, letters, and more "public" writings, students explore the writing processes of well-known writers and the ways in which students' own responses to reading can nourish and heighten the development of their fiction. The course surveys many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1135

Creative Non-Fiction

4 cr.

This course concentrates on the application of fictional and story-writing techniques to non-fiction writing as it occurs in the non-fiction novel, story, memoir, and 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 studied. 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 I and permission of the department chairperson.

55-1136

Critical Reading and Writing: 19th-Century Russian Authors

4 cr.

Students work individually and in small groups researching the reading and writing processes that helped shape selected novels and other works by Russian and Soviet masterpiece authors. The research examines the ways in which writers read, respond to what they read, and dynamically incorporate their reading responses into their own fiction-writing processes; it also focuses on the personal and social contexts in which masterpiece works were written. Whenever possible, the course will be taught by a Russian writer. Drawing upon authors' journals, notebooks, letters, and more "public" writing and interviews, students explore the writing processes of Russian-language masterpiece authors and the ways in which students' own responses to reading can nourish and heighten the development of their fiction. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1137

Bibliography and Research for Fiction Writers

4 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 the fiction writer may want to explore. The subjects for research may be historical, legal, scientific, military, archaeological, classical, or other viable topics. Fiction writers learn how to use the multiple facilities of the modern library and other research sources.

Prerequisite: Fiction Writing I.

55-1138

Story and Script/Fiction Techniques for the Media

4 cr.

This is a course in adaptation of prose fiction to script form, attending 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 can be developed in script form 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 various works. Students 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 communications.

Prerequisite: Fiction Writing I.

55-1139

Critical Reading and Writing for Fiction Writers I

4 cr.

This course develops the writer's approach to reading and to writing about literature being read as an integral, dynamic part of the writer's process, development, and career. Journals and other writings by such authors as D. H. Lawrence and Virginia Woolf are used as examples of how writers read, and write about what they read, in order to learn how to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works, wherever possible, are used to show writers' processes and development. Students select books as the subjects of their research and writing. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1140

Fiction Writers and Publishing

4 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 non-fiction stories and books. Guest literary agents, editors, publishers, booksellers, and writers enhance the semester's presentation. Attention is also given to the history of fiction publishing in the United States and to recent and ongoing changes in fiction publishing, including small press

publishing. The ways in which publishing interests shape literary output will be historically viewed. As a requirement of the course, students will submit manuscripts for publication.

Prerequisite: Fiction Writing I.

55-1141

Prose Forms

4 cr.

Aimed toward producing publishable works, this practical exploration uses Story Workshop Basic Forms and Sense of Address approaches to technical, expository, and persuasive writing, thereby 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. The course is also designed to heighten students' sense for forms and structure in preparation for Fiction Writing: Advanced. The course has strong emphasis on using the identified basic forms in fiction writing and in exposition.

Prerequisite: Fiction Writing II.

55-1143

Advanced Prose Forms

4 cr.

Sophisticated Story Workshop Basic Forms and Sense of Address techniques are used to advance students' development of prose forms.

Prerequisite: Prose Forms and permission of the department chairperson.

55-1150

Dreams and Fiction Writing

4 cr.

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students

keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing; they also research how dreams have influenced the work of well-known writers.

Prerequisite: Fiction Writing I.

55-1152

Dialects and Fiction Writing

4 cr.

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This course not only provides students with an informed base that includes listening with a "good ear" but also helps them develop the ability to render dialogue accurately and artistically within an understanding of the tradition of dialect writing in fiction. Students choose dialect writers, research how dialect is used in fiction, and develop the use of dialect in their own fiction writing.

Prerequisite: Fiction Writing I.

55-1153

Suspense Thriller Fiction Writing

4 cr.

The suspense thriller adventure story, one of the most popular and best-selling genres, has also been increasingly attractive to veteran writers, such as Don DeLillo and Charles Johnson. Students read classical and contemporary examples of the genre and research the process of their development. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

Prerequisite: Fiction Writing I.

55-1154

Writing Popular Fiction

4 cr.

This course investigates a variety of fiction forms written for the popular market, including such genre novels as mysteries, historical novels, and suspense fiction. Emphasis is given to analysis of given genres. The characteristics of form and general technique will be analyzed. The intent is to make students aware of the characteristics that define a popular genre novel and how to apply those defining techniques in the production of their own works. Some discussion of marketing is also included, since most popular fiction is market-driven. Students will be responsible for researching fiction in one of the genres.

Prerequisite: Fiction Writing I.

55-1155

Researching and Writing Historical Fiction

4 cr.

The always popular genre of historical fiction is the focus of this course, which combines study of research techniques with the fictional techniques necessary to produce marketable prose. Through reading, research, and the guidance of a historical fiction writer, students produce their own historical fiction. This course fulfills the Bibliography and Research requirement.

Prerequisite: Fiction Writing I.

55-1156

Critical Reading and Writing: Chinese Masterpiece Authors

4 cr.

This course will use two classical Chinese novels—*Dream*

of the red chamber (sixteenth century) and Wu-cheng-en's *xiyouji* (eighteenth century)—and the works of contemporary Chinese authors from 1910 forward, such as Can Xue's short story collections. Chinese literature uses myth and legend to a degree that sometimes removes the line between a realistic and a non-realistic world. Through process-centered research and reading, the course will trace the development of Chinese fictional/novelistic form. The students' broad-based historical/contextual research efforts will include the works of earlier Chinese novelists, concentrating on the processes by which their works were arrived at and contrasting them with the works and processes of contemporary Chinese authors. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1157

Critical Reading and Writing: Contemporary Russian Authors

4 cr.

Students work individually and in small groups researching the reading and writing processes behind selected novels and short stories by the principal masterpiece authors of the Soviet period, from 1920 to the present, such as Bulgakov, Babel, Solzhenitsyn, Pasternak, Platonov, and Nabokov. Drawing upon authors' journals, notebooks, and letters, as well as upon more "public" writing and interviews, students examine the personal and social contexts in which writers read and respond to what they read. Students will give their own oral and written responses as *writers* to the mate-

rial they are reading and will examine the ways in which their responses may nourish and heighten the development of their own fiction. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1158

Critical Reading and Writing: Latin American Writers

4 cr.

This course researches the writing processes of Latin American writers, including the ways in which Latin American writers' reading and responses to reading influence the overall fiction-writing process. Journals and other writings by Latin American authors will be used as examples of how writers read, and write about what they read, to develop dimensions of their own fiction and see their work in relation to other writers. The "boom" in Latin American fiction in the past 30 years has produced some of the most innovative and exciting writing in the world. The students demonstrate their findings in their own writing. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1159

Critical Reading and Writing—Contemporary European Writers

4 cr.

Students will research the writing processes of contemporary European writers (1950–present), including the ways in which contemporary European writers' reading and responses to reading influence the overall fiction-writing process. Journals and other writings by contemporary

European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to the work of other writers. The course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called "post-war" generation, in Germany, France, Czechoslovakia, Italy, Spain, Poland, Scandinavia, and Russia. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1160

Freelance Applications of Fiction Writing Training

4 cr.

This course applies the broad repertoire of fiction-writing techniques and approaches to freelance tasks found in a variety of businesses and services (including radio, television, and print advertising; promotion and public relations; manufacturing; and retail selling) and to creative nonfiction stories for a variety of media. Students develop writing projects suitable for inclusion in their professional portfolios.

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

55-1163

Critical Reading and Writing: First Novels

4 cr.

CR&W: First Novels will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced

the same bogeys at the beginning of their careers that the student writers face. Students will be required to read six novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. In addition, students will be required to choose a first novel, conduct a thorough research on it, give an oral presentation to the class, and write a subsequent report on it. Students integrate findings into their own writing. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1164

Critical Reading and Writing: Autobiographical Fiction

4 cr.

Students will read autobiographical fiction and respond with journal entries and classroom discussion. Each student will research primary sources concerning a writer, his/her work, and the process by which the work came into being; give an oral report in class; and write a final essay. Students will also read aloud journal entry responses to reading and write their own autobiographical fiction, some of which will be read and responded to in class. The student's own fiction writing is also part of the course.

Prerequisite: Fiction Writing I.

55-1200

Critical Reading and Writing for Fiction Writers II

4 cr.

Students undertake intensive study and research of writers' writing and reading processes, researching the historical documentations on individually chosen and class-

assigned literary works. The course features the use of new historical processes. Students integrate findings into their own writing.

Prerequisite: Any Critical Reading and Writing course.

55-2000

College Literary Magazine Publishing

4 cr.

Students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication *Hair Trigger*. Reading the submitted manuscripts and participating fully in the process of deciding which selections to publish and how they should be arranged, students work closely with the teacher of the course, who is also the faculty advisor for that year's *Hair Trigger*. Student editors are also involved in production and marketing procedures. Editors of *Hair Trigger* have found the experience to be very useful in preparing them for entry-level publishing positions and an asset on their resumes.

Prerequisite: Recommendation of the Fiction Writing faculty and chairperson.

55-2570

The Writing Body

4 cr.

Students participate in a variety of physical activities in and out of the workshop to discover how body strengthening training and awareness affect the creative writing and storytelling process. Activities may include stretching, aerobics, yoga, martial arts, and/or massage as well as open discussion and journal work. Guest instructors may be featured.

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

55-2575

Games for Writers

3 cr

Theater games, exercises, and other source materials are used to assist writers in the development of characters, scenes, and relationships in their fictional works

Prerequisite: Fiction Writing I

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 emphasis on the evocative powers of the naked word, in this interdisciplinary excursion into the imaginative process

Prerequisite: Fiction Writing I

55-3000

Playwriting

4 cr

Students work with a well-known playwright to develop a dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Example plays are assigned for reading. Active writing is done in the class itself. When arrangements can be made, the plays the students are writing will be given staged readings by accomplished actors. The course focuses on the major aspects of starting the play, scene and character development, dialogue, theme and narrative development, shaping of scenes and acts, and the sounding of the play

in the voices of peer writers and actors

Prerequisite: Fiction Writing I

55-3550

Science Fiction Writing

4 cr

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 Writing I

55-3800

Story and Journal

4 cr

The students' personal journals and the journals and notebooks of authors such as Melville, Kafka, Nin, and Böll are used and studied as devices for the exploration of the imagination, the recording of the living image, and the development of various kinds of writing.

Prerequisite: Fiction Writing I

55-4160

Survey of Small Press Publishing

4 cr

The how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine are taught in this examination of the important phenomenon of the developing small-press movement in the current American literary scene.

Prerequisite: Fiction Writing I

55-4201

Practice Teaching: Tutor Training

4 cr

Story Workshop concepts, philosophy, and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department Tutoring Program, assisting Fiction Writing students who need help with reading and writing skills. Work done in the Tutoring Program is paid at regular work-aid rates.

Prerequisite: Fiction Writing I and permission of the department chairperson.

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 in its audience. Students tell and write stories, and the results may be presented to an audience of children for evaluation.

Prerequisite: Fiction Writing I

55-8000

Tutoring in Fiction Writing Skills

Variable

The tutorial program addresses basic grammar and punctuation skills, basic fiction writing skills, rewriting, editing, journal writing, organization, and more. The Story Workshop®-based Tutorial Program is designed for students concurrently enrolled in the department's Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and specialty writing classes. Many students find that the one-on-one individual attention of a tutor, who is an ad-

vanced writing student, gives their writing an added boost of energy and clarity and helps them make valuable discoveries about their own writing processes.

Prerequisite: Concurrent enrollment in Fiction Writing Workshop (Introduction to Fiction Writing, Fiction Writing I, Fiction Writing II, Prose Forms, or Fiction Writing, Advanced). Students enrolled in a Fiction Writing Workshop can also be tutored in Critical Reading and Writing and specialty writing classes.

55-8888

Internship: Fiction Writing

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

55-9000

Independent Project: Fiction Writing

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson

Film and Video Department

Columbia College has an extraordinary program in film and video which recognizes and supports the inseparability of technique and content. It reflects our conviction that the very best filmmakers are not only masters of their craft, but also possessed of strong, personal points-of-view, and responsive to the culture in which they live and work.

Taught by a faculty of working professionals, our curriculum offers a balanced program of production, screenwriting, history, and aesthetics. In the first year, students learn the grammar of film and how to use it to create an emotional experience for the audience. Initial emphasis on the craft of 16mm filmmaking is followed by specialized courses in cinematography, directing, lighting, sound, video, editing, animation, and screenwriting. Some of our students wish to pursue careers as independent filmmakers, and therefore take courses in several areas of concentration. Others choose to specialize early in the program, aiming for a specific craft skill. An important part of our program is the Documentary Center which teaches the art and craft of documentary production in a focused setting.

Our film and video facilities include Steenbeck editing rooms; a 3,300-square foot shooting stage; a sound studio with recording, transferring, and mixing rooms; and an animation studio with several Oxberry stands. Our extensive inventory of 16mm, 3/4-inch and Hi-8 cameras, lights, and support equipment ensure professional standards. In 1993, the Department moved into non-linear, computerized editing with the purchase of an Avid Composer 1000.

The Department puts a premium on the making of an individual film or video that reflects the creative capacities of each graduate and serves as a sample reel for

beginning a professional career. The College has established a production fund to help defray the cost of advanced productions in the Department. Grants from this fund are made on a competitive basis, and students learn the art of grant writing in making their proposals for these awards.

The quality of work in our department is reflected in awards received by both students and graduates of the program. Student films have won three national Student Academy Awards for *Murder in a Mist* (1980), *Where Did You Get That Woman?* (1983), and *Cat and Rat* (1988), and in both 1985 and 1992, our students swept the Academy's regional awards.

Our graduates have also received grants from The American Film Institute, the National Endowment for the Arts, and the Illinois Arts Council, as well as several Emmys and other honors. In 1994, alumnus Janusz Kaminski received the Academy Award for cinematography for his work on *Schindler's List*. Department graduates work as screenwriters, cinematographers, editors, and producers in Los Angeles, New York, and Chicago, as well as other cities across the country. Many of these careers resulted from contacts made while students were still pursuing their studies at Columbia.

Columbia holds an important position in Chicago's film and video community. The Department was instrumental in the formation of the Illinois Film Office, a government agency that promotes feature-film production throughout the state. As a result, there have been more jobs for Chicago filmmakers on features such as *The Untouchables*, *The Fugitive*, *The Color of Money*, *Risky Business*, *The Package*, *The Blues Brothers*, and *Backdraft*.

The Department regularly sponsors seminars with well-known film personalities.

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Guests have included John Cassavetes, William Friedkin, Joan Tewkesbury, Buck Henry, Marcel Ophuls, Alan Parker, Jonathan Demme, Spike Lee, Donna Deitch, Michael Apted, Sven Nykvist, and Jim Sheridan.

A Major in Film and Video

Film and 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 principle activities of the filmmaker at work. Beyond the core curriculum, the student may choose courses from the Film and Video Department offerings to prepare for the precise career sought. These courses must total 35 additional hours in this portion of the major. Film and Video majors may pursue concentrations in Cinematography, Editing, Sound, Producing, Directing, Animation, Screenwriting, or History and Aesthetics.

Bachelor of Arts with a Major in Film and Video

Total major requirements are 60 credit hours that include the following:

Required core courses (25 hours) all Film/Video majors: 24-1101, 1102, 2165, 2901, 3601, any film history elective

Remaining 35 credits selected from one or more of the following:

Animation

24-2201, 2202, 2203, 2207, 2210, 2211, 2212, 2217, 2221, 2222, 2223

Cinematography

24-2235, 2321, 2401, 2402, 2412, 2700, 3451, 3452, 4130

Directing

24-1103, 2100, 2321, 2525, 2550, 2700, 2920, 3602, 3790, 4130, 9002, 31-1111

Editing

24-2221, 2235, 2321, 2700, 3410, 3416, 3419, 3795, 4130, 4132

History and Aesthetics

24-2550, 2700, 24 hours selected from courses in Authorship and Genre, Criticism and Analysis, National Cinemas, Special Film Studies, Drama, History of Visual Art

Producing

24-2550, 2700, 3730, 3725, 3790; 28-1111, 1051, 2110, 2123, 3505, 3510

Screenwriting

24-2150, 2550, 3602, 3603, 3604, 14 hours selected from psychology, drama, philosophy, literature, and Film/Video Aesthetics

Sound

24-2700, 3410, 3416, 3418, 3419, 3430; 56-2620, 2710, 2711

Course Descriptions

24-1101

Film Techniques I

6 cr.

A beginning workshop in film expression, this course deals with the "grammar" and construction of film through editing provided materials and through 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, this course introduces multi-track sound recording, editing, and mixing as well as lighting for black-and-white and color negative film. After several short sound exercises with both found and original footage, the course culminates in a short non-sync, multi-track film.

Prerequisite: Film Techniques I with a grade of C or better.

24-1103

Advanced Problems: Blocking for Camera and Sync Procedures

4 cr.

Through the examination of films and class exercises, the aesthetics of blocking for the camera will be explored in this workshop class. Beginning with the interpretation of assigned texts through storyboard drawings, students will learn how meaning is expressed through the movement of the camera and the movement of actors within the frame. Exercises will be shot on videotape. Sync shooting

procedures will also be reviewed.

Prerequisite: Video Production I or Cinematography: Camera Seminar.

24-2100

Acting Techniques for Filmmakers

4 cr.

This is an introductory course devoted to exploring acting. Designed for film/video students, the course will cover basic acting principles using monologues and scene study in order to achieve an understanding of the acting process. An ideal opportunity for those who are studying a related field (i.e. directing, screenwriting), it will also provide the chance to experience the other side of the camera without the pressure of performing in a class among acting students.

Prerequisite: Film Techniques I or permission of the instructor.

24-2150

Adaptation

3 cr.

This course examines the problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. It 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 the instructor.

24-2165

The Aesthetics of Film and Video

3 cr.

Covering 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.

24-2201

Animation I

4 cr.

This introductory course, open to all students, explores basic animation techniques, from cut-out to drawn, and the use of a professional Oxberry animation stand for recording the images. Terminology, concept development, storyboarding, and the complete production process of silent animation will be covered. More than 40 animated titles will be screened and discussed.

24-2202

Animation II

4 cr.

This course will concentrate on imparting a thorough understanding of the professional animation stand, with short exercises exploring compound- and pebar-pans, camera zooms, variables-shutter usage, and the necessary layout and exposure sheeting of each. Also covered will be the interlock process, involving the recording, reading, and exposure sheeting of both sync-dialogue and sound effects into a 20-second final project.

Prerequisite: Animation I with a grade of C or better.

24-2203

Animation III

4 cr.

This course incorporates the use of the Cameraman Motion-Control Computer System with the Oxberry Filmmaker Anima-

tion Stand. The object 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-lit and back-lit artwork.

Prerequisite: Animation II.

24-2204

Advanced Animation Techniques: Storyboard and Concept Development

3 cr.

The origins of animated concepts are explored through the screening of numerous animated films, both narrative and non-narrative and objective and non-objective. Story development, audience involvement, and technique appropriateness are covered, with the development of short treatments followed by working storyboards. Occasional guest animators and agency personnel will provide professional feedback to storyboarded directions and on-going animated projects.

Prerequisite: Animation I with a grade of C or better.

24-2207

Advanced Animation Techniques I: Rotoscope

3 cr.

Individual frames of prerecorded images are meticulously traced onto animation vellum, then combined with traditional hand-drawn animation through the use of mattes and multiple exposures. An Oxberry camera equipped with the CAMERAMAN motion-control system assures accurate combining of the two images.

Prerequisite: Animation II.

24-2210

Advanced Animation Techniques: Computer Animation I

4 cr

This course will introduce animation majors to computer animation as a tool for the film artist. Emphasis is placed on first becoming comfortable with model building and the SOFTIMAGE software, then exploring various approaches to creating animation. Timing, layout, and audience perceptions will be emphasized and discussed, then sequences created and animated in wire before final output to video in full render. Students will finish the course with 30 seconds of rendered animation output to VHS tape. Numerous professional examples will be screened and discussed throughout the semester.
Prerequisite: Animation II, Computer Graphics and Applications I, and permission of the instructor.

24-2211

Advanced Animation Techniques: Drawing for Animation I

3 cr

Through this drawing intensive course, students will acquire an understanding of human emotions and movements enabling them to create believable animated characters. They will begin by creating model sheets, describe and refine character attributes, and learn how to endow their characters with human traits and actions. A video pencil-test system will be used extensively to study and refine movement and expressions, with final images shot on film. Timing will be discussed in depth with extreming, in-betweening, and

final clean-up incorporated into each exercise.

Prerequisite: Animation I with a grade of C or better.

24-2212

Advanced Animation Techniques: Drawing for Animation II

3 cr

The skills explored in Drawing I will be expanded to include background plans, scene timing, action/reactions, and overall scene layout. Working with a local not-for-profit organization, students will get the opportunity to propose and storyboard possible script directions, then participate in discussions and critiques of their ideas with advertising agency personnel, concluding with the selection of one storyboard for actual production by students in the class. Each student will participate in this production process and receive a copy of the final product for their portfolio at the end of the semester.

Prerequisite: Advanced Animation Techniques: Drawing for Animation I.

24-2217

Advanced Animation Techniques: 3-D Animation

3 cr

This course begins with a series of stop-motion exercises exploring the pixilation technique, personifying both live and inanimate objects. Bas-relief animation of clay images on multiple levels will be explored, followed by more traditional armature images shot with a Mauer camera on a 3-D stage. Storyboards will be completed for both the latter two projects, with critiques and discussions by invited animators. The origins of the 3-D technique will be presented

through the screening of numerous films and videos.

Prerequisite: Animation I

24-2221

Optical Printing I

3 cr

A general introduction to the optical printer and its capabilities, this course 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

A continuation of Optical Printing I, providing a deeper study of basic printer operations and some advanced processes such as color permutations and focal restorations, this course consists of technical lectures, discussions, and film screenings. Students do weekly exercises and one semester project.

Prerequisite: Optical Printing I.

24-2223

Advanced Animation Techniques: Alternative Strategies

3 cr

The object of this course is to learn to approach the animation more intuitively, investigating sand animation, paint-on-glass animation, photographs, and other unorthodox animation techniques often overlooked in the technical world of traditional animation

Any medium becomes fair game, with the ultimate aim being the successful communication of an idea or feeling to an audience. Curiosity and spontaneity are encouraged, with short exercises whetting the appetites and spiking curiosity among class members. Films from such artist/filmmakers as Robert Breer, George Griffin, Len Lye, Norman McLaren, and Caroline Leaf will stimulate involvement and discussion.

Prerequisite: Animation II.

24-2230

Image Optics

3 cr

This course explores geometrical and physical optics for photographers and cinematographers and consists of lectures, participatory demonstrations, and exams. Students must be competent in high school algebra and geometry and be able to use a calculator like the TI-30.
Prerequisite: Film Techniques I.

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. Filmmakers who really understand their materials make the best use of them and the best use of the laboratory that 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 I
3 cr.

This is 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.

24-2350

Image and Story
3 cr.

This course teaches students to make more effective connections between the image-making and the storytelling aspects of their work. It challenges the notion that artists are either picture- or word-oriented with a series of projects that encourage free interchange between a student's personal concerns and the possibility of both visual and narrative expression. Structures in music, drama, poetry, painting, architecture, and literature are examined for their application to film and photography. Special attention is paid to "mixed" forms such as the photo-roman, the photographic book, films using still images, sequential paintings, and multi-media performance. Each student produces several such works during the semester.

Prerequisite: Film Techniques II, Foundations of Photography II, or completion of Art and Design Division I.

24-2401

Cinematography: The Camera Seminar
4 cr.

This course is 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. The duties of the assistant camera operator and introduction to 35mm equipment are also covered.

Prerequisite: Film Techniques II.

24-2402

Special Studies in Cinematography I
4 cr.

Techniques indigenous to feature film production as well as commercial and industrial work are stressed. 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: Composition and Optics I, Cinematography: The Camera Seminar, Lighting I.

24-2403

Camera Seminar II: Merging Technologies
4 cr.

This course will focus on the techniques 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 Production I and Cinematography: The Camera Seminar.

24-2412

Special Studies in Cinematography II
4 cr.

This course is designed to acquaint students with the role of the cinematographer in the motion picture, emphasizing creation of the visual concept of the movie, problems of style, and design and arrangement in connection with the choice of creative techniques. The course also deals with the color structure of the motion picture.

Prerequisite: Special Studies in Cinematography I.

24-2525

Drama through Improvisation
3 cr.

This class explores the possibilities of creating dramatic characters, scenes, and issues through an experimental ensemble process providing an alternative approach to the written, premeditated script.

Prerequisite: Film Techniques I and permission of the instructor.

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 the instructor.

24-2700

Editing for Film and Video
5 cr.

This course will encompass both film and video editing techniques within narrative and documentary filmmaking. Using existing footage, students will edit projects of sufficient complexity for a complete visual statement, placing an emphasis on editing as a further discovery of montage and structure. The most advanced video equipment with the capacity for AB rolling will be introduced.

Prerequisite: Film Techniques II.

24-2790

Form and Structure in the Arts
3 cr.

This workshop addresses the issue of cinematic form, using students' own works in progress as a laboratory to examine similar forms in drama, music, sculpture, painting, dance, literature, psychology, and nature. Time and pattern are explored as basic components of filmic structure.

Prerequisite: Film Techniques II, permission of instructor and submission of work in progress.

24-2901

History of Cinema
3 cr.

This course explores the development of world cinema from its beginnings in the late nineteenth century 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.

This course 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*. A broad range of approaches, both classical and innovative, are explored, and discussion of television documentaries, *cinema vérité*, and re-enacted cinema are included.

Prerequisite: Film Techniques II.

24-3410

Film and Video Sound

4 cr.

This course will introduce students to the theory and techniques of sound recording as it applies to the mediums of film and video. Students will learn through hands-on exercises to record and edit the human voice and sound effects, as well as the theory behind advanced motion picture sound, sync systems, and multi-track recording systems. Students will also learn the theoretical constructs of electronic interconnections and location sound recording.

Prerequisite: May be taken concurrently with Film Techniques I.

24-3416

Music, Sound Effects, and the Mix

4 cr.

This course will study advanced techniques in the creation of state-of-the-art soundtracks for film and video. Students will deal with a variety of professional equip-

ment used for soundtrack creation as well as developing an aesthetic sensibility necessary for the achievement of properly mixed soundtrack. This course is taught at a professional film/video sound post-production facility.

Prerequisite: May be taken concurrently with Film Techniques II.

24-3418

Sync Sound Recording: Theory and Practice

3 cr.

This course is an introduction to basic synchronous film and video and professional audio technologies for gathering sound on location and in post-productions. Film and video camera technologies, release formats, the Nagra, and SMPTE time code are thoroughly explored. Students will become proficient in the use of a professional location sound recording packages, including wireless microphones, production mixers and booming techniques.

Prerequisite: May be taken concurrently with Film Techniques II.

24-3419

Special Effects and Post-Production Sound Techniques

4 cr.

A concentrated workshop on post-production sound gathering and editing techniques which implements the methods of music editing, recording sound effects and special sounds, and creating images with *musique concrète*, the course will also focus on helping students to visualize the track building process.

Prerequisite: Film Techniques II with a grade of B or better.

24-3430

Music for Film and Video

3 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 understanding the function of the score and how it relates to texture, color, and drama in music. Students are encouraged to explore their creativity using the tools available. Students work on projects of increasing complexity, culminating in a final project in which each student can score their own film or video. Listening skills, a music vocabulary, and business and legal aspects of the profession are also studied. It is recommended this course be taken at the beginning of the film techniques sequence.

24-3440

Introduction to Computer-Assisted Soundtrack Production

2 cr.

The techniques of digital sampling (i.e., the storage, manipulation, and playback of sound effects using a computer) has become an important tool of the contemporary filmmaker. This course will explore the concepts of the digital storage and processing of sound and methods of creating and manipulating sound effects using a microcomputer. Students will progress through a series of production exercises that allow them to gain useful practical experience in the creation of a film soundtrack.

Prerequisite: Permission of the instructor.

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.

24-3452

Lighting II

4 cr.

In this continuation of Lighting I, the basics of lighting on location, exterior lighting, the use of reflectors, night and day-for-night are covered.

Prerequisite: Lighting I.

24-3601

Screenwriting I

4 cr.

Students are 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 with a grade of B or better.

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 and Presentation

3 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.*

24-3605

Script Analysis: The Elements of Story Construction

3 cr.

What makes a script work? In spite of exceptions and all the unfathomable mysteries, there are some truths that have withstood the test of time from Aristotle to Steven Spielberg. This course covers the criteria for reducing a script to its basic elements. Reading screenplays and identifying their potential and problems in terms of concept, premise, story, plot, theme, conflict, climax, resolution, character development, and appeal is an invaluable tool for developing objectivity. Reducing the danger of judging material on a purely subjective basis enables writers, directors, producers, and performers to begin the process of finding creative solutions.

Prerequisite: Screenwriting I with a grade of B or better.

24-3725

The Production Manager and Film Producer

3 cr.

The formation of a film budget—from script break-out to strike party, from the purchase of raw film stock to answer print—is the basis of this study of the production manager's responsibility. *Prerequisite: Film Techniques II.*

24-3730

Computer Software for Film and Video

3 cr.

This workshop is designed to create support systems to enable students to survive as independent makers of low budget, small format, broadcast quality tapes and films. Each student will write a proposal for either a screenplay or a documentary film. The following areas will be covered in the course: registering the screenplay with the Writers Guild of America; copyrighting the screenplay with the Library of Congress; adapting commonly-used computer software for screenplays, film budgets, video time code logs, and invoices; setting up filing and bookkeeping systems; applying for state and federal media grants; conducting a foundation search to support a film proposal; writing a prospectus; and preparing broadcast licensing agreements and contracts for distribution. *Prerequisite: Screenwriting I and computer literacy. Documentary Production or The Production Manager and Film Producer is highly recommended.*

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 selections, auditioning, rehearsal, equipment procurement, lighting, shooting, and editing. *Prerequisite: Film Techniques II, Senior standing, or permission of the instructor.*

24-3790

Project Development Workshop

3 cr.

This workshop teaches students how to shape their cinematic ideas in a context of short time spans and limited budgets. It offers alternatives to the traditional formats associated with feature films and television programming while emphasizing the creative possibilities of brevity and compression. References will be made to other art forms such as the personal essay, the short story, music, poetry, photography, and painting. From these models, students will learn to create their own cinematic forms based on their personal concerns and values. Each student will develop an original idea and shape it into a screenplay, photo-roman, or narrative slide show. *Prerequisite: Film Techniques II and Screenwriting I. Short Form in Film and Video is highly recommended.*

24-3795

Short Forms in Film and Video

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 College 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 aesthetics courses.*

24-3880

Special Study: Independent Filmmaking

4 cr.

This course provides students an opportunity for independent work under the chairperson's supervision. The goal of the course is the production of original short films, or, occasionally, writing projects, completed within the shorter summer term. *Prerequisite: Film Techniques I and permission of the department chairperson.*

24-3900

Strategies in Film Criticism

3 cr.

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 aesthetics course.*

24-4130

Video Production I

4 cr./3 cr.

This project-oriented course introduces filmmakers to portable video production techniques. Students learn video lighting, videography, recording and editing techniques, image processing, and basic electronics as a foundation for understanding video technology.

Prerequisite: Film Techniques II with a grade of B or better.

24-4132

Video Production II

4 cr.

The focus of this advanced video class is the AVID media composer 1000, a non-linear digital editing system. Based on a Macintosh Quadra 950, the student learns the basics of desktop video editing. Titrting, audio, special effects, and the layering of images are covered with weekly assignments. A five-minute digital cut from original material is due at the end of the semester.

Prerequisite: Video Production I with a grade of B or better.

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 videos. 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 an original computer-assisted master edit.

Prerequisite: Video Production I.

24-4136

Image: Video and Text

3 cr.

This class will explore the history of image-text relationships and present diverse forms of these relationships. Students will engage in the development of a series of images-test that will be incorporated into the video. Collage, ideograms, dada poems, graffiti, performance art, literature, advertisements, and photography, among other media, will be explored to help students produce a multi-layered video image.

Prerequisite: Video Production I and any film history or aesthetics course.

24-4146

Documentary Production

4 cr.

This course uses hands-on projects to explore each step in the process of documentary filmmaking, from discussing various approaches to editing a "paper cut" to researching and conducting videotaped interviews. Inherent in the course are technical considerations, such as lighting and hand-held spontaneous camera work in *cinema vérité* style, as well as editing the complex structure of a documentary. Each student intending to make a documentary thesis will direct a film during the semester and use the experience to write an in-depth documentary proposal.

Prerequisite: The Documentary Vision.

24-6000

The Western

3 cr.

The American West as seen through the eyes of filmmakers will be the focus of this

screening and discussion class.

Prerequisite: Any film history or aesthetics course.

24-6009

Black Roles in American Film and Society

3 cr.

Our proposed goals in this class are to : (1) analyze motion pictures as a mirror of our social attitudes; (2) survey, historically, the social impact of films on American race relations; (3) sensitize ourselves to the legitimate demands of African-Americans who, for six decades, have argued for the need to severely alter the cinematic portrayal of black people and culture; and (4) attempt to determine why unrealistic images of minorities persist in our mass media and how we may be able to change them for the future.

Prerequisite: Any film history or aesthetics course.

24-6012

Documentary: Art or Activism?

3 cr.

How the contemporary filmmaker can make a personal statement of wide impact will be studied through an investigation of the medium's possibilities, techniques, and vitality. The origins, ethics, and effectiveness of individual works will also be discussed. Students will be encouraged to discover how they might use documentary to affect the process of societal change.

Prerequisite: Any film history or aesthetics course.

24-6015

Film Noir

3 cr.

A study of one of America's two indigenous film styles

from its roots in the detective novels of the thirties through the anxiety-laden films that followed World War II, such as *Gilda*, *The Killers*, and *The Blue Dahlia*.

Prerequisite: Any film history or aesthetics course.

24-6018

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.

Prerequisite: Any film history or aesthetics course.

24-6021

Sexual Perspectives in Film

3 cr.

This course includes historical, psychological, and sociological examinations of sexual behavior and relationships, shifting concerns, and changing morals as presented in cinema. Topics which have been examined in depth include gay and lesbian filmmaking, women's image in film, male myths, and feminist filmmaking. This course may be repeated as the subject of focus changes.

Prerequisite: Any film history or aesthetics course.

24-6024

Outside the System: Independent Filmmaking

3 cr.

Despite the enormous budgets and international audiences of the commercial industry, inde-

pendent filmmaking is alive and flourishing. This course examines a group of outstanding films produced outside the system, revealing the advantages of personal authorship and exploring the ingenuity required to create unorthodox solutions to cinematic problems. Screenings will include works by well-known independents as well as works by young filmmakers just breaking into view. Class discussion will cover the role of experimentation in developing new forms, the use of creativity in overcoming limitations of time and money, and the opportunity of the independent filmmaker to express alternative points of view. Practical matters covered include financing, organization, low-budget production, and distribution.
Prerequisite: Any film history or aesthetics course.

24-6030
Theory of Film and Video
3 cr.

This course 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: History of Cinema, Aesthetics of Film and Video, any genre class, and Film Techniques II.

24-6033
The Thriller
3 cr.

The course will establish the formal and thematic conventions of the suspense thriller, utilizing models from literature and drama as well as film. The course will survey

the development of the thriller in film history—paying particular attention to the contributions of Alfred Hitchcock—and examine the functions of the genre in relation to the cultural values, economics, and historical events.
Prerequisite: Any film history or aesthetics course.

24-6036
Expressionism in Film
3 cr.

This course will be an in-depth analysis of expressionism during the golden age of German cinema and beyond. It will trace two principle influences on German expressionism: literary expressionism and the influence of the *Kammerspiel* of Max Reinhardt on the development of the *Kammerspielfilm* of the 1920s. Expressionism will also be studied for its far reaching impact on American film noir of the 1940s and its influence on filmmakers such as Eisenstein, Dreyer, Vigo, Welles, Mizoguchi, and avant-garde filmmakers such as Maya Deren.
Prerequisite: Any film history or aesthetics course.

24-6039
The American Musical
3 cr.

This class will study the history, structure, and evolution of the American music movie from its antecedents and vaudeville of the 1870s to the present day. Classes will be devoted to key sub-genres and to each of the major studios and their films. Additional attention will be given to social and financial forces that first motivated then undercut the popularity of the genre
Prerequisite: Any film history or aesthetics course.

24-6042
The American Horror Film: The Psychology of Fear
3 cr.

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

24-6045
Visual Analysis
3 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 have included *Citizen Kane* with *Bonnie and Clyde*, and *Kluge* with *The Magnificent Ambersons*. This course may be repeated as featured films change.
Prerequisite: Any film history or aesthetics course.

24-6048
Comedy
3 cr.

This course will cover a variety of comedy aspects as it changes from semester to semester. Some of the focus will be on great comic heroes, screwball comedy, women's humor in film, and comedy throughout film history. This course may be repeated as the focus changes.
Prerequisite: Any film history or aesthetics course.

24-6300
History of Animation
3 cr.

This course will focus on animation directors, tracing the growth of the American animation industry from its inception at the turn of the century to its domination of television in the 1950s. Screenings of varied works will supplement lectures and discussions of genre and content. Research projects that further explore individual animators and their techniques will be assigned.

24-6303
Films of the Fifties: Paranoia, Prosperity, and the Bomb
3 cr.

This course constitutes an examination of America in the 1950s through a study of the films, literature, and sociology of the era. The fifties 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: Any film history or aesthetics course.

24-6306
Films of the Sixties
3 cr.

This course constitutes an examination of America in the 1960s through a study of the films, literature, history, and sociology of the era. The 1960s were a decade of political and cultural upheaval marked by war, urban riots, assassinations, and the rise of a counterculture. The films of the decade will be analyzed within this social, political, and cultural context.

Prerequisite: Any film history or aesthetics course.

24-6309

History of Video Art

3 cr.

In this class, we will look at video as a distinct artistic medium and study the influences that have shaped video into the complex visual art form that it is today. Encompassing current art world discourse, we will read essays and articles on and by video artists covering single and multi-channel works. We will investigate our physical, psychological, and perceptual relationship to the world.

Prerequisite: Any film history or aesthetics course.

24-6315

Social Criticism: Films of the Eighties

3 cr.

Within the context of social criticism, this course examines a variety of films made during the 1980s as a reflection of societal and cultural influences, as a mirror held up to society in which audiences of the '80s could safely examine their own fears and paranoia as a culture. Films made during the 80s explore a wide range of attitudes and ideas, from empowerment to victimization, nuclear war to AIDS, punishment of women to exploitation of men. Through class screenings, readings, and discussion, students will examine how these attitudes and ideas in film reflected and contributed to the emerging national identity of the Reagan/Bush years.

Prerequisite: Any film history or aesthetics course.

24-6700

French New Wave Cinema

3 cr.

New Wave period films and American movies influenced by New Wave thinking will be screened. The course explores the young French filmmakers who started the movement and examines their impact on our perceptions of cinema, especially the theory of the director as *auteur*.

Prerequisite: Any film history or aesthetics course.

24-6703

British Cinema

3 cr.

A country has a memory, self-confidence, and sense of self just like an individual. By examining films shaped by a country's personality, students will be able to examine their own culture's influence on their creativity. Previous classes have focused on such topics as British patriotism and self-doubt and English anger.

Prerequisite: Any film history or aesthetics course.

24-6706

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 the Western film tradition.

Prerequisite: Any film history or aesthetics course.

24-6709

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 aesthetics course.

24-6712

Eastern European Cinema

3 cr.

This course is about the cinema of Eastern European *auteurs* of the Polish School, the Czechoslovak New Wave, and the Yugoslav Novi Film. Symbolism of objects and characters, the absence of conventional plot, condensation of dialogue, merging reality and fantasy, the subconscious, passion for philosophical meditations, and political allegory have become distinct marks of Eastern European *auteurs*. Their films will be studied with the context of political and cultural developments in Poland, Czechoslovakia, Hungary, and Yugoslavia.

Prerequisite: Any film history or aesthetics course.

24-6715

Third World Cinema

3 cr.

A study of an alternative cinema with a structure, purpose, and consciousness different from that of the dominant Western film culture, this course includes major films from the so-called Third World Countries and other places that have a strong and challenging point-of-view.

Prerequisite: Any film history or aesthetics course.

24-6718

Cinemas of Australia and New Zealand

3 cr.

For every Peter Wier, Bruce Beresford, and Jane Campion, there are a number of other Australian and New Zealander directors whose works are not commercially distributed in the United States, some of whom seek to emulate Hollywood films and some who have developed distinctive personal vision. This course will survey the failures as well as the successes in forging a national cinema in Australia and New Zealand.

Prerequisite: Any film history or aesthetics course.

24-6721

Italian Cinema—1942 to Present

3 cr.

A survey of the Italian Cinema from neorealism to modernism to the present. Principle focus will be on the works of Rossellini, Antonioni, Visconti, DeScia, Fellini Olmi, Raviani, and Bertolucci. Students will be responsible for weekly screenings and lectures.

Prerequisite: Any film history or aesthetics course.

24-6724

New Chinese Cinema

3 cr.

In 1984, a group of new Chinese film directors began to attract wide attention among international film audiences and scholars. Their work has been praised as both rebellious and deeply thoughtful, and their visual styles have created a powerful impact on viewers worldwide. This course analyses the work of

these new directors, and compares it with older movements in Chinese cinema. Directors and films to be covered include Zhang Yomou (*Raise the Red Lantern*, 1990) and Chen Keige (*Life on a String*, 1990). *Prerequisite: Any film history or aesthetics course.*

24-6727

**American Cinema:
U.S./Latino Media Arts**
3 cr.

U.S./Latino Media Arts will examine the body of films produced by Latinos living in the United States since the 1960s. This course will explore issues of nationalism, exile, migration, colonialism, identity, gender, politics, and sexuality within these texts. Various aspects of American cinema will also be explored in this lecture and screening class. This course may be repeated as the subject of discussion changes.

Prerequisite: Any film history or aesthetics course.

24-7000

American Masters
3 cr.

This course will explore the themes and visual styles of four of America's most accomplished filmmakers and will focus on such questions as each director's working methods and the relationship of their films to their personal lives and to the attitudes and culture of their time. Three or four representative films by each director will be used to illustrate these issues. This course may be repeated as featured filmmakers change.

Prerequisite: Any film history or aesthetics course.

24-7003

European Masters
3 cr.

This course will explore the themes and visual styles of four of Europe's most accomplished filmmakers and will focus on such questions as each director's working methods and the relationship of their films to their personal lives and to the attitudes and culture of their time. Three or four representative films by each director will be used to illustrate these issues. This course may be repeated as featured directors change.

Prerequisite: Any film history or aesthetics course.

24-7006

Two Visions
3 cr.

Some of the major films of two directors are analyzed in depth. The course is designed to explore the impact of each director on the ways in which we view life and film. The directors to be studied will change semesterly. This course is repeatable.

Prerequisite: Any film history or aesthetics course.

24-7009

The Filmmaker as Author
3 cr.

This screening/discussion class is an intensive study of a single director as "auteur." The director will change with each semester, and this course may be repeated indefinitely.

24-8888

Internship: Film and Video
Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or inter-

est while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

24-9000

**Independent Project: Film
and Video Production**
1-6 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

24-9001

**Independent Project:
Animation**
2 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

24-9002

**Independent Project:
Directing**
1-6 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

24-9003

**Independent Project:
Screenwriting**
1-6 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Interpreter Training Program

Sign Language Interpreting is a richly fulfilling and creative profession, requiring keen intelligence and a sensitivity to the smallest nuances in communication. Professional interpreters, especially freelancers, often have an opportunity to work in a variety of settings and with a variety of different kinds of people. A career in interpreting should appeal to those who have a special interest in language and communication and who enjoy working with other people.

The study of sign language rewards the students with the pleasure and discipline that are involved in the study of any language. Such study provides significant insights into the structure of the English language as well as the structure of language in general while at the same time multiplying students' connections to the world by increasing their range of communicative abilities. American Sign Language has not only been recognized as a unique, independent, and fully developed language, it has come to occupy a place of major importance in contemporary linguistics and communication theory.

In order to be successful interpreters, students in the program will need to acquire complete mastery of standard American English, a thorough understanding of American Sign Language, familiarity with public speaking techniques, as well as sensitivity to multicultural issues and problems in interpersonal communication.

Our distinguished faculty includes native-users of American Sign Language and practicing interpreters, who have been extensively involved for many years with the Deaf community. Our resources include a language laboratory/resource center supplied with audio and video equipment as well as a library of books and tapes.

"Interpreting majors develop fluency in English and American Sign Language as well as the ability to manipulate those languages in an appropriate and creative manner necessary for interpreting and transliterating. Emphasis is placed on acquiring knowledge and sensitivity to become effective cultural mediators between diverse communities."

Lynn Pena

Director

Interpreter Training Program

A Major in Sign Language Interpreting

Interpreting majors will complete 50 hours of required courses for the Interpreter Training Program. Throughout the first half of the program students will develop fluency in American Sign Language and English and broaden their knowledge of Deaf Culture. At the completion of American Sign Language IV and Deaf Culture, students will be evaluated before entering the sequence of interpreting courses. Throughout the last half of the program, focus will be directed to translation, the process and practice of interpreting between English and American Sign Language, the theories of interpretation, and transliterating. Students will complete two semesters of practicum, involving interpreting assignments in the community. Supervision and feedback will be provided throughout the practicum experience.

Details of the requirements for the Interpreter Training Major can be found in the program brochure. Copies can be secured from the English Department or the Admissions Office.

Bachelor of Arts with a Major in Interpreter Training

Total major requirements are 50 credits hours and should include the following: 52-7005, 7010, 7015, 7020, 7025, 7030, 7035, 7040, 7045, 7050, 7055, 7060, 7065, 7070, 7075 (8 credits)

Course Descriptions

52-7005

American Sign Language I

3 cr.

This course concentrates on the development of conversational fluency in American Sign Language. Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. A basic introduction to American Sign Language, this course focuses on conversation in signs, fingerspelling, basic rules of grammar, cultural aspects, and nonmanual components, including facial expressions and body movement.

52-7010

American Sign Language II

3 cr.

This course focuses on continued development of conversational fluency in American Sign Language. The course includes further training in receptive and expressive skills, fingerspelling, vocabulary building, and grammatical structures. Students begin to develop an understanding of the use of classifiers and signing space in ASL. This course also introduces sign variations such as regional and ethnic variations.

Prerequisite: American Sign Language I or permission of the program director.

52-7015

American Sign Language III

3 cr.

This course includes vocabulary building and mastery of grammar through rigorous receptive and expressive language activities. The course includes student-led discussions, debates, and prepared

reports on topics in Deaf Culture and current affairs.

Prerequisite: American Sign Language II or permission of the program director.

52-7020

American Sign Language IV

3 cr.

This course focuses on continued development of receptive and expressive American Sign Language skills through activities including class discussions, study and practice of storytelling and poetry, and study and practice of ASL features found in theater, as well as discussions of current events.

Prerequisite: American Sign Language III or permission of the program director.

52-7025

Deaf Culture

3 cr.

This course covers the status of the deaf population as both a linguistic and cultural minority group. Designed for individuals who may or may not have had prior experience with deaf people, the course raises questions concerning the nature of sign language and its varieties, the education of deaf people, the historical treatment of deafness, the sociological and cultural issues that are important to deaf individuals, and the nature of American Sign Language literature and poetry.

Prerequisite: American Sign Language I.

52-7030

Structure of American Sign Language

3 cr.

This course focuses on the linguistic structure of American Sign Language including phonology, morphology, syntax,

and language in use. Structural aspects of both American Sign Language and English will be compared and contrasted, providing students with valuable insight into both languages.

Prerequisite: American Sign Language II, Deaf Culture, or permission of the program director.

52-7035

Introduction to Interpreting and Interpreting Techniques

3 cr.

This course is designed to introduce students to the field of interpreting. Focus is placed on the history of the field, the growth of the profession and current trends. Students begin their study and analysis of the Code of Ethics. Basic interpreting techniques are introduced and practiced.

Prerequisite: American Sign Language III, Deaf Culture, or permission of the program director.

52-7040

Language and Translation

3 cr.

This is a course in which students translate discourse from English to American Sign Language and from American Sign Language to English. This includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.

Prerequisite: American Sign Language III, Deaf Culture, or permission of the program director.

52-7045

Topics in Interpreting

3 cr.

This course deals with practical and ethical issues in interpreting. Focus is placed on

the areas of decision making; assignment assessment; environmental management; professional organizations; policies and procedures within agencies and organizations; and discussion and application of the principles and guidelines of the Registry of Interpreters for the Deaf Code of Ethics as they apply to various situations.

Prerequisite: Consecutive Interpreting or permission of the program director.

52-7050

Consecutive Interpreting

3 cr.

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and English to ASL, with time between the source and the interpretation. Students are introduced to both planned and unplanned material. In addition, students have opportunities to observe working interpreters.

Prerequisite: Structure of American Sign Language, Introduction to Interpreting and Interpreting Techniques, and American Sign Language IV.

52-7055

Simultaneous Interpreting: Monologues

3 cr.

This course focuses on simultaneously interpreting monologues from American Sign Language to English and English to American Sign Language. The interpretation in this case begins before the source message is completed and continues while the source message continues. Students practice interpreting speeches, lectures, and narratives. Opportunities to observe

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working interpreters are provided.

Prerequisite: Language and Translation and Consecutive Interpreting.

52-7060

Simultaneous Interpreting: Dialogues

3 cr.

This course focuses on simultaneously interpreting dialogues from American Sign to English and English to American Sign Language. The interpretation begins before the source message is completed and continues while the source message continues. Students will practice interpreting telephone calls, meetings, and interviews.

Opportunities to observe working interpreters are provided.

Prerequisite: Simultaneous Interpreting: Monologues.

52-7065

Theory of Interpretation

3 cr.

This course examines the history of translation, models of interpreting and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting.

Prerequisite: Consecutive Interpreting.

52-7070

Transliterating and Educational Interpreting

3 cr.

This course focuses on the transfer of information from spoken English to a signing system, and from a signing system to spoken English. Students practice transliterating skills in a variety of planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities

to observe educational interpreters are provided.

Prerequisite: Simultaneous Interpreting: Dialogues.

52-7075

Interpreting Practicum

4 cr./4 cr.

This two-semester course provides opportunities for students to apply their knowledge, skills, and experience in a variety of interpreting settings—in education, business, public service agencies, and as freelance interpreters. Students participate in supervised interpreting field work and receive feedback and guidance from mentor interpreters. Students attend a weekly seminar that focuses on linguistic and ethical questions that may arise during practicum assignments.

Prerequisite: Simultaneous Interpreting: Monologues.

Journalism Department

The Journalism Department's program emphasizes hands-on training that 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.

Students 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 students for a career in consumer magazines or in the many trade and business magazines that publish in the Chicago area. If students wish to write for television or radio, they may combine Journalism Department writing courses with technical courses offered by the broadcast departments.

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

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, investigative reporting, 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 media and businesses 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 42 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 students to demonstrate typing and word processing skills, and if a minimum standard cannot be met (35 words per minute), keyboard training must be taken.

Details of the requirements for the Journalism major and concentrations can be found in the Journalism departmental brochure. Copies can be secured from the Journalism Department or the Admissions Office.

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Bachelor of Arts with a Major in Journalism

Total major requirements are 42 credit hours for concentrations in news writing or magazine editing that should include the following

News Reporting and Writing

53-1001, 1002, 1101, 1102, 1131, 1132, 1140, 1501, 1601, two of the following 1951, 2070, or 2151, and electives 9 credits

Magazine Editing

53-1001, 1002, 1131, 1132, 1140, 2280, 2290, 2250, 2270, 2300, 2260, and electives 9 credits

Interdisciplinary Major in Broadcast Journalism

Total major requirements for Broadcast Journalism are 30 hours in Journalism and 22 hours in Radio or 25 hours in Television, and should include the following

Journalism (30 credits)

53-1001, 1002, 1101, 1102, 1105, 1140, 1131, 1601, 1501, one of the following 2070, 1951, 2151

Radio (22 credits) 41-1100, 1151, 1155, 2117, 2360, 2510, 2515, 2700, 2730, 2851

Television (25 credits) 40-1121, 1151, 3700, 3751, 3825, 3870, 3860

Radio Broadcast Journalism majors may substitute 53-1140 for 41-2117 and 41-2360

Interdisciplinary Major in Science Writing and Reporting

Total major requirements for Science Writing and Reporting are 60 credit hours and should include the following

Science Writing and Reporting

53-1001, 1002, 1101, 1102, 1131, 1132, 1140, 1501, 1601, 2210, 2211, 9000, 52-5150, three of the four following courses 56-2025, 2150, 2490, 2620, and 9 additional credits of Science electives

Course Descriptions

53-1001

Introduction to Mass Media

3 cr.

Lectures, discussions, films, and visits to local media are included in this introduction to the entire field of communications.

Prerequisite: English Composition I (taken concurrently).

53-1002

Introduction to Media Writing

3 cr.

This course is an introduction to representative writing in the major media forms, including exercises in writing and editing for newspapers, magazines, television, and radio.

Prerequisite: Introduction to Mass Media; English Composition II (taken concurrently).

53-1101

News Reporting I

3 cr.

An introduction to the basic techniques of reporting and writing news stories, this course uses live reporting situations to teach students interviewing skills, lead-writing techniques, and the ability to write crisply and objectively.

Prerequisite: Introduction to Media Writing or permission of the department chairperson.

53-1102

News Reporting II

3 cr.

This course continues the development of skills and techniques taught in News Reporting I

Prerequisite: News Reporting I

53-1105

Introduction to Broadcast Writing

3 cr.

This course is an introduction to broadcast news writing for journalism students who want to learn to translate their print news writing skills into broadcast formats.

Prerequisite: News Reporting II (may be taken concurrently) or permission of the department chairperson.

53-1131

Copy Editing 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. Students also receive instruction in fitting and writing headlines.

Prerequisite: Introduction to Media Writing and News Reporting I (may be taken concurrently).

53-1132

Copy Editing II

3 cr.

This course continues the development of skills taught in Copy Editing I and adds editing on computers.

Prerequisite: Copy Editing 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

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.

53-1161

Alternative Press

3 cr.

This course examines the journalistic tradition of "other voices," including political radicals, feminists, gays and lesbians, ethnic minorities/immigrants, and the African-American press.

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 "whys" and "hows." Students use the journalistic tools of interviewing, research, and basic reporting to explain the relevance of major issues.

Prerequisite: News Reporting II or permission of the department chairperson.

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.

53-1951

Covering Urban Affairs

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

53-2070

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: Junior or senior standing and News Reporting II

53-2101

The Business Beat

3 cr.

This course teaches students to understand financial news and use the special techniques of business journalism in covering and writing clearly about this rapidly expanding news area.

Prerequisite: News Reporting II

53-2151

Feature Writing

3 cr.

Students learn to recognize, report, and write about those human events that are basic to the news reported by newspapers, radio, and television. Stories as logical segments in a running news event and stories relevant for their human interest qualities are emphasized.

Prerequisite: News Reporting II or permission of the 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 will cover games, write feature stories, and dig into news developments in the field of sports.

Prerequisite: News Reporting II or permission of the department chairperson.

53-2210

Science Writing I

3 cr.

The ability to write and report clearly about scientific and technical subjects is an increasingly useful skill in writing for newspapers, magazines, broadcasting, book publishers, business, and industry. Students will learn to take complex ideas and express them in language accessible to the reading public.

Prerequisite: News Reporting II or permission of the department chairperson.

53-2211

Science Writing II

3 cr.

This course is designed for students who have completed Science Writing I. It is an opportunity to do advanced writing and reporting on consumer-related issues in the areas of science and health.

Prerequisite: Science Writing I.

53-2220

Editorial Writing

3 cr.

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

Prerequisite: Permission of the department chairperson.

53-2225

Opinion Writing

3 cr.

This is the area of writing that students enjoy most—writing in their own voices for newspapers, magazines, and broadcast. The course will contain exercises and training in editorial writing, columns, opinion writing (as in Op Ed pages), reviews, and criticism.

Prerequisite: News Reporting II or permission of the department chairperson.

53-2230

Writing Reviews and Criticism

3 cr.

The purpose of this course is to teach the philosophy of criticism and the practical principles and skills of its application. The course concentrates on criticism of plays, films, books, theater, and television.

Prerequisite: Permission of the department chairperson.

53-2231

Review Writing Workshop

3 cr.

This workshop is designed to allow students to continue the work begun in Writing Reviews and Criticism.

Prerequisite: Writing Reviews and Criticism.

53-2250

Magazine Article Writing

3 cr.

This is 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: Junior or senior standing, or permission of the department magazine director.

53-2260

Design for Editors

3 cr.

This course is 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 is not required.

Prerequisite: Permission of the department chairperson.

53-2270

Magazine Production

3 cr.

This course provides essential background for magazine editors, art directors, and advertising people. Students will learn typography, column sizing, and page makeup; how magazines are bound; how paper affects printing; how to understand color; and how to balance the illustration, 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 I and English Composition II.

53-2290

Special Interest Magazines

3 cr.

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

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

53-2300

Photo Editing

3 cr.

This survey course in the techniques of selecting photos for use in publications, from trades to slicks, teaches students to use stock photos, create ideas for a shoot, direct a shoot, and edit photos for a layout. A knowledge of photography is helpful, but not essential.

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

53-3001

College Newspaper Workshop

3 cr.

The *Columbia Chronicle*, the weekly college newspaper, is written, laid out, and composed in this class, using the skills related to writing and reporting, editing, proofreading, headline and caption writing, picture editing, ad layout, and design.

Prerequisite: Junior or senior standing, or permission of the newspaper faculty advisor.

53-3002

College Magazine Workshop

3 cr.

Students write, edit, and design *Chicago: Arts & Communication*, an annual magazine published by the college treating arts and communication in Chicago.

Prerequisite: Permission of the department magazine director.

53-3010

Senior Honors Seminar

3 cr.

This seminar course, leading to graduation with honors in the major, offers outstanding senior journalism students the opportunity to do a significant piece of professional-level writing, suitable for publication. "Clinics" run by top media professionals that offer topics relevant to student work in newspapers, magazines, and broadcast will be featured.

Prerequisite: Permission of the instructor.

53-3020

Journalism Newsletter

3 cr.

Ten students will work under supervision to produce the monthly newsletter for the Journalism Department. They will learn writing and editing skills and computer desktop publishing.

Prerequisite: Junior or Senior standing or permission of the department chairperson.

53-6001

Topics in Journalism: Science and the Media

3 cr.

This symposium-style course deals with major scientific and medical issues of concern to the public and treats questions such as "How does media interpret scientific information and make it relevant to lay audiences?" Issues to be covered, for example, might include destruction of the environment, the morality of euthanasia, funding of manned space travel, or nuclear policy in the post-Cold War era. Expert speakers will be a course highlight.

Prerequisite: English Composition I recommended.

53-7120

News Organization Management

3 cr.

This course focuses on news organization structure and administration, various departments and their relationships, and problems managers face. Emphasis is placed on ethics and responsibility.

Prerequisite: Permission of the department chairperson.

53-8888

Internship: Journalism

1-6 cr.

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the internship coordinator.

53-9000

Independent Project: Journalism

1-6 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

53-9500

Keyboard Skills: Typing

2 cr.

Typing on a computer keyboard is taught in this practical course.

53-9501

Shorthand I: Beginning

3 cr.

Shorthand I: Beginning teaches students how to write the alphabet and words and phrases phonetically. At the end of the course, students will be able to take dictation at a rate of 45 words per minute with no errors. Students

will transcribe their material on a computer.

Prerequisite: English Composition I and typing capability of 35 w.p.m.

53-9600

Desktop Publishing

3 cr.

Students are instructed in the journalistic aspect of desktop publishing and will utilize the computer to its fullest extent in presenting written material. They will learn news and magazine layout on three most popular systems: Quark Express, PageMaker, and Ventura.

Prerequisite: Junior or senior standing and typing speed of 35 words per minute.

Liberal Education Department

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 inquisitive and versatile artists and media professionals whose technical expertise is enhanced by this broader spectrum of knowledge and thoughtful concern for what is important in human life.

Our changing, rapidly expanding world places increasing emphasis on interdisciplinary insight. 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 hours of general studies. Students are encouraged to pursue these courses throughout their four years of undergraduate study.

The Social Sciences include anthropology, economics, geography, political science, psychology, and sociology. Frequently emphasized are contemporary

issues in society and critical skills needed to make responsible judgments.

The History program presents the distinctive features of the United States, from its colonial beginnings to the present, and of Latin America, Africa, Asia, and the Middle East. The circumstances and needs of the world's diverse peoples, and their efforts to improve the quality of their lives, deserve careful study. The lively reality of the past is interesting in its own right and can also illuminate our time as the continuing human panorama unfolds.

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 for achieving excellence in one's own career, resiliency in pursuing alternative goals, and a deeper measure of personal satisfaction."

Leslie Van Marter

Chairperson
Liberal Education Department

Course Descriptions

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. Social science methodologies for anthropology and comparison of cultures, ethnocentrism, relativism, and pluralism are discussed. 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 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 film-

makers and anthropologists in documenting and describing other peoples.

50-1160

Gender and Culture

3 cr.

The distinction between men and women is not determined by nature alone. All cultures assign gender-specific roles, expectations, and evaluations to women and men, to create a gender system designed and changed through cultural processes. This class examines gender in cultures of our own and other societies and explores possibilities for role variations and change, especially as visible in the arts and media.

50-1170

The Artist in Society

3 cr.

This course examines the purposes of art, society's perception of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the bio-evolutionary and social functions of art, the use of art for advocacy by social groups, and the patronage of the arts in the United States, Asia, and other sites. Students should be prepared to consider their own artwork in the context of the course materials and issues.

50-1300

Introduction to Economics

3 cr.

General theory and specific real-world applications illuminate the economic functions of our society. Topics studied include basic concepts of the market economy, fiscal and monetary policy, governmental roles, and current personal,

business, governmental, and industrial economic issues.

50-1350

Economics of Ethnic Communities

3 cr.

Major approaches to improving the economic lot of American minorities, individually and communally, are analyzed separately and in relation to the dominant economic system. Students investigate minority capitalist strategies.

50-1500

Geography and Civilization

3 cr.

Focusing on geographical issues in economic development, urban geography, and the application of recent geographical theories, this interdisciplinary approach to the study of the relationships between humans and the land 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 various 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 back-

ground 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.

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

50-1880

Urban Politics

3 cr.

This exploration of city politics in America examines various cities and political traditions but emphasizes ethnic politics in large cities, particularly Chicago.

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 im-

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pact of social and economic factors on political development.

50-2000

Introduction to Psychology 3 cr.

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

50-2050

Theories of Personality 3 cr.

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

50-2060

Child Development 3 cr.

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

50-2080

Educational Psychology 3 cr.

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

50-2090

Abnormal Psychology: Mental Health 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. This course seeks to develop for students a broader understanding of human nature.

50-2100

Social Psychology 3 cr.

This study of human behavior in its social context reveals how one's feelings and actions can be influenced by other people, e.g., the influences of advertising on attitudes, the effect of mass media on opinions and behaviors, reasons why people often act in socially irresponsible ways, and the causes of violence in ourselves and others.

50-2110

Human Sexuality Seminar 3 cr.

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

50-2120

Psychology of Creativity 3 cr.

Definitions of creativity range from genetic attributes, to the learned behaviors, to spiritual transcendence; from product-oriented (e.g., the arts) to process-oriented (e.g., self-

actualization). This course examines creativity theory from the physiological, behavioral, cognitive, humanistic, and psychoanalytical perspectives; studies psychological structures and functions; and discusses practical applications for arts production, personal growth, education, problem solving, and world peace.

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 students 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.

50-2215

Education, Culture, and Society 3 cr.

This course studies the relationship of schooling and society as it is shown in the socialization process (e.g., testing, competition, the role of authority); classroom interaction, including group process, teaching methods, and curricular issues; and education as a force for personal and social transformation.

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 students 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 people 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 transmitted 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.

Course work 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 series of courses explores special topics, such as poverty, motivation, or propaganda, that are not likely to be given

full coverage in any other social science course.

50-9000

Independent Studies: Social Sciences

3 cr.

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. *Prerequisite: Two Social Science courses and permission of the department chairperson.*

History

51-1101

U.S. History I: To 1877

3 cr.

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

51-1102

U.S. History II: From 1877

3 cr.

The impact of institutional development on American society and life is the focus of this study of the past century of vast and far-reaching changes, including 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—with an emphasis on the present and its lines to the past.

51-1131

The 1960s: Years of Turbulence

3 cr.

The 1960s, despite their nearness to our own times, have quickly become covered in myth. The period from the election of JFK (1960) to the fall of Saigon (1975) remains crucial for an understanding of current issues and attitudes. Those years reshaped American culture and society in many ways. Vivid events and slogans shattered the images of an earlier time and created a new America. The goal of this course is to trace and document these changes.

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 from 1877

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, interracial and intraracial conflicts, reconciliation of North and South, Southern populism, and the development of the twentieth-century Civil Rights movement.

51-1150

Women in History

3 cr.

Significant roles of women in history will be examined in two ways: what they themselves have done and how society socializes individuals to regard women in various roles. Examples selected will be outside United States history.

51-1181

The Writings of Black Protest I

3 cr.

Using the writings of black Americans during the era of slavery (1750-1860), black protest thought is considered in a historical perspective. 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.

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rience and thought in American perspective. Students continue 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 decline of the urban system which had been established by 1920 and the socio-economic, political, and communal bases for the modern American city.

51-1210

History of the American Working Class

3 cr.

This course deals with workers in the United States in the nineteenth and twentieth centuries. Problems of assimilation and acculturation will be explored, including the creation of a distinctly working-class culture based on both European and American models.

51-1240

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 consists of (1) a study of the black freedman and the political and economic development of black America and (2) a survey of modern black culture. The principal topic of discussion is the meaning of freedom to emancipated black Americans.

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, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

51-1290

Middle East History I: To Muhammad

3 cr.

This course is a survey of the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Crete, Anatolia, Greece, and Arabia from the dawn of civilization to the birth of Muhammad.

51-1291

Middle East History II: Since Muhammad

3 cr.

A survey of Middle East history from the birth of Muhammad to the present, this course examines the nature of Islam, Islamic culture, non-Islamic peoples, the Ottoman Empire and its successors, Western interests in the Middle East, and current Middle East problems.

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.

51-1305

History of Mexico and Central America

3 cr.

The purpose of this course is to come to a better understanding of Mexico and the nations of Central America through an examination of key events such as the Spanish invasion and conquest, struggles to gain independence from Spain, United States conquest of the Mexican Northwest, the Mexican Revolution, United States interventions past and present, the Sandinista Revolution, El Salvador's civil war, and the struggles of indigenous peoples past and present.

51-1310

Hispanics in the United States Since 1800

3 cr.

This course is designed to track the growing importance of Hispanics in all aspects of American life. Their economic impact has become a topic of controversy. The development of a Latino ethnic consciousness has come into conflict with efforts to assimilate this minority group, thus raising the question of what an American really is. This cannot be understood without an examination of where Hispanics have come from, their hopes, ways they are trying to achieve their dreams, and their continuing obstacles.

51-1321

Europe and the West I: Ancient Civilizations

3 cr.

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

51-1322

Europe and the West II: Medieval Culture

3 cr.

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

51-1323

Europe and the West III: Modern Europe

3 cr.

Events since the fifteenth century are surveyed, including the revolutionary movements

of 1848 and the rise and fall of overseas colonial empires.

51-1360

Russian and Soviet History: Since 1800

3 cr.

This course examines the history and the development of Imperial Russia and the Soviet Union during the nineteenth and twentieth 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 nineteenth century are studied. How these countries influenced and were, in turn, influenced by the Western world is also considered.

51-1382

Asia II: Modern China, India, and Japan

3 cr.

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

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 examin-

ing humanistic prose models for writing and speaking, and 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.

The central theme of the course is what it means to be human in an Eastern context, explored through examination of Eastern models of literature, philosophy, and art. Included are such issues as the finding of one's true way, "being" in nature and art, and the significance of devotion to family and the Divine.

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

3 cr.

An audio and historical survey of the styles of eight major composers of the twentieth century, including Stravinsky,

Bartok, Shostakovich, and Schoenberg. A system of comparative interrelations and critical vocabulary is used.

51-2180

Women in Art, Literature, and Music

3 cr.

The 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.

This 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

3 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 by film, television, the press, and other media. Documentary films, such as *I Remember Harlem*, *The City*, and Louis Malle's *Calcutta*, and theatri-

cal films, including *Metropolis* and *Little Murders* are discussed. 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, sociology, and 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 what is implicit in the claims being made and the reasons used to support them.

51-2445

Ethics and the Good Life

3 cr.

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

51-2455

Philosophy of Art and Criticism

3 cr.

Works by radically diverse thinkers will be explored to show how assumptions about art and artists shape evaluations of the arts. The works will be from such philosophers or critics as Plato, Aristotle, Hume, Kant, Reynolds, Freud, Trotsky, Sartre, and Stravinsky.

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 both major and lesser known religions of the world, religious traditions are related to questions about belief, death, ethics, and the Divine in human life.

51-2540

Twentieth-Century Philosophy

3 cr.

This course examines the central issues and major movements in philosophy in the twentieth 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

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

Spanish II: Language and Culture

3 cr.

This continued study of basic

structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources. *Prerequisite: Spanish I or equivalent (e.g., one semester of college Spanish or one year of high school Spanish).*

51-2702

Spanish III: Language and Arts

3 cr.

Building on one year of college Spanish, this course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures. *Prerequisite: Spanish II, or equivalent (e.g., two semesters of college Spanish or two years of high school Spanish).*

51-2705

Varieties of Hispanic Culture

3 cr.

Taught in English, this course studies Hispanic culture in its geographical, historical, ethnic, and racial diversity through images presented in its arts, music, film, architecture, and literature as found in Spain, the Spanish Americas, and the United States.

51-2725

French I: Language and Culture

3 cr.

This first course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

51-2726

French II: Language and Culture

3 cr.

Students continue their study of basic structures and vocabulary and develop further proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources. *Prerequisite: French I: Language and Culture or equivalent (e.g., one semester of college French or one year of high school French).*

51-2900

Japanese I: Language and Culture

3 cr.

This first course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

51-2901

Japanese II: Language and Culture

3 cr.

Students continue their study of basic structures and vocabulary and develop further proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources. *Prerequisite: Japanese I: Language and Culture or equivalent (e.g., one semester of college Japanese or one year of high school Japanese).*

51-6000

Topics in History

3 cr.

This series of courses explores special topics not likely to be

given full coverage in any other course. The course topic may be, for example, a significant period in history, a major event, or an important figure, group, movement, set of circumstances, or issue.

51-6500

Topics in Humanities

3 cr.

This series of courses explores significant topics in the Humanities. The topic of each course may be drawn from one field or it may relate to several fields.

51-9000

Independent Studies: History

3 cr.

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Two History courses and permission of department chairperson.

51-9001

Independent Studies: Humanities

3 cr.

An independent study is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Two Humanities courses and permission of the department chairperson.

Management Department

Columbia's Management Department offers comprehensive preparation for careers in the business of the arts, entertainment, media, and fashion/retail management. 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 artists and entrepreneurs who wish to start their own enterprises to deal with business and economic issues. Finally, the program prepares students who want to continue their studies in graduate or professional schools.

The faculty features leading figures in management fields. Several instructors hold executive positions with major recording companies, broadcast and motion picture corporations, talent agencies, and fashion retailers. The faculty also includes attorneys and accountants with expertise in the arts, entertainment, and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

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/retail. 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."

J. Dennis Rich

Chairperson
Management Department

A Major in Management

Management majors must complete 46 credit hours of course work in the Department. Required study includes the Level I or core curriculum (22 credit hours), a concentration (15 credit hours), advanced courses (6 hours), and Department electives (3 credit hours).

The core curriculum is designed to provide students with the basic knowledge and skills they will need to pursue careers in arts, entertainment, media, or fashion management. Advanced courses provide greater depth of study and lead to greater knowledge and skill in selected areas. Concentration courses focus more specifically on the issues, concerns, and business practices in the student's field of interest.

The concentrations open to Management majors are Fashion/Retail Management, Information Management in the Arts, Media Management, Music Business, Performing Arts Management, Small Business/Entrepreneurship/General Management, and Visual Arts Management.

Details of the requirements for the Management major and concentrations may be found in the Management Department brochure. Copies may be secured from the Management Department or the Admissions Office.

Bachelor of Arts with a Major in Management

Total major requirements are 46 credit hours that should include the following:

Required core for all Management majors (22 hours): 28-1051, 1130, 2110, 2120, 2123, 2135, 2155

Advanced level courses. 6 hours of the following: 28-1052, 1060, 1135, 2122, 2125, 2200, 2215, 2321, 7200, 7310

Management elective. 3 hours of the following: 28-1111, 1112, 1150, 2150, 2205, 8888, 9000

Concentration, 15 hours in one of seven available concentrations:

Fashion/Retail Management

Information Management in the Arts

Media Management

Music Business

Performing Arts

Small Business/Entrepreneurship/General Management

Visual Arts Management

General Management

See departmental brochure for specific concentration requirements and suggested electives.

Course Descriptions

28-1015

Self-Management for Artists 3 cr

The course will offer students an opportunity to evaluate their own needs as an individual and artist and begin study to meet those needs. The class features presentations by guests such as artists, accountants and attorneys. Introductory information about courses recommended for artists and offered by the Management Department will also be presented. Grades will be based on weekly assignments and verbal and written presentations. This course may not be applied to a Management major.
Prerequisite: Sophomore standing

28-1051

Accounting I 4 cr

An introduction to fundamentals of accounting. Principles and procedures for a sole proprietorship are developed. Emphasis is on the accounting cycle, analysis and recording of transactions, and preparation of financial statements. Also covered in this course are controlling accounts, pay roll procedures, special journals, valuation of merchandise, promissory notes, interest, and depreciation. The use of computers in accounting is discussed.
Prerequisite: Third semester student, Sophomore standing or consent of the departmental advisor

28-1052

Accounting II 3 cr

Utilizing information gained in Accounting I, this course will

ers the fundamentals of accounting as they apply to partnerships, corporations, and not-for-profit enterprises.

Managerial decision-making form accounting is the primary course objective. Emphasis is on dividends and earnings per share, long term debt and debt vs. equity financing, cash flows, profitability and liquidity ratios for evaluating enterprises.

Prerequisite: Accounting I or permission of the instructor.

28-1060

Taxes

4 cr.

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 with a grade of C or better.

28-1111

Business Principles

3 cr.

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

28-1112

Career Development

2 cr.

This class is 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, and ad responses; approaching poten-

tial employers; follow-up; and networking.

28-1115

Club Management

3 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 Managers

3 cr.

This course provides students with a practical framework for applying computer technology to the unique information needs of arts, entertainment, media, and retail organizations. Lab exercises will include the use of database 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 or equivalent or permission of the instructor.

28-1135

Investments

3 cr.

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

28-1150

Government: Arts Policy and Resources

4 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.

Prerequisite: Legal Aspects of the Arts and Entertainment.

28-1170

Grant Proposal Planning and Writing Workshop

4 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, 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 II, Senior standing, or permission of the instructor.

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, and current legal and economic conditions in the labor market are topics studied in this examination of the economic, social, political, institu-

tional, and psychological forces affecting the development of unions and guilds among artists.

28-2110

Legal Aspects of the Arts and Entertainment

3 cr.

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

28-2120

Introduction to Management

3 cr.

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

28-2122

Strategic Management

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, Junior standing,

and a 3.0 or better GPA. Accounting I is strongly advised.

28-2123

Finance

3 cr.

This course provides an understanding of the financial system and its functions and of the alternatives for obtaining money that are available. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to financial markets and on types of financing to apply to the public and private sectors.

Prerequisite: Basic Math Skills, and Accounting I.

28-2125

Managing Human Resources

3 cr.

This course teaches students to identify the principle human resource management functions within an organization. Students utilize interpersonal communication, role-playing, and hands-on exercises to learn human resource management skills typical to the arts, entertainment, media, and retail fields, including interviewing techniques, creating compensation packages, developing, training, and disciplining employees, and developing performance appraisals. *Prerequisite: Introduction to Management or Business Principles.*

28-2135

Introduction to Marketing the Arts

3 cr.

Upon completion of this course, students should be able to analyze an organization within its environmental context to ascertain how to position that organization in the marketplace, develop an un-

derstanding of the consumer and the market by choosing the proper research techniques to answer the questions and solve the problems defined, determine which are the appropriate promotional techniques to use to develop a relationship with customers, and develop a complete and integrated marketing plan for an organization.

28-2150

Oral Communication and Public Speaking for Managers

3 cr.

Because it is important for managers to be able to use oral communication effectively, this course helps develop ability in public speaking, argumentation, and debate. It 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 II.

28-2190

Fund Raising: An Introduction for Non-Profit Arts Managers

4 cr.

This course focuses on the ba-

sic techniques of fund raising for nonprofit organizations. Strategies for raising funds from individuals, corporations, foundations, and government sources are analyzed. As apart of this course, students develop a complete fund raising plan.

Prerequisite: English Composition II, Senior standing, or permission of the instructor.

28-2200

Arts Entrepreneurship

4 cr.

Students who are interested in starting their own businesses in the arts will learn individualized, goal-oriented approaches to discovering if they are potential entrepreneurs and to beginning a business. Successful arts entrepreneurs and consultants who run their own arts product and/or services businesses will be guest lecturers.

Prerequisite: Introduction to Management, Accounting I, and Introduction to Marketing the Arts.

28-2205

Sales and Management

3 cr.

Upon completion of this course, students should be able to develop a variety of marketing strategies and sell themselves and the product successfully.

Prerequisite: Introduction to Marketing the Arts or Marketing Foundations.

28-2210

Retail Management

3 cr.

In this course students will learn how to recognize the steps needed to develop a retail operation; analyze business situations and apply solutions, based on sound

management theory; and recognize the process involved in maintaining a successful retail establishment.

Prerequisite: Introduction to Management or Business Principles.

28-2211

Retail Buying

3 cr.

This course is designed to teach buying activities for students interested in retailing a product in either a corporate or small business environment. The roles of merchandise buyers in various types of retail organizations will be examined. Emphasis of instruction will be on the planning, developing, and computing of a merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating will also be included.

Prerequisite: Completion of basic math course, Retail Management, and (for Fashion Major only) Fashion Merchandising.

28-2213

Retail Store Practicum

3 cr.

This course is for the advanced retail management student. Participants will research the Chicago market for viable retail space for Columbia College students to operate a retail store. The class will also develop a business and marketing plan and present it.

Prerequisite: Retail Management, Retail Buying, and Fashion Merchandising.

28-2215

Entrepreneurship

3 cr.

Upon completion of this course, students should be able to determine the suitability

ity of starting and running a business of their choice; measure their expectations with the practical aspects of running a business; formulate a step-by-step approach for conceiving, executing, and launching a business venture; and develop skills in finance, employee relations, and marketing.

Prerequisite: Business Principles or Introduction to Management or Retail Management.

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.

Prerequisite: Completion of or concurrent enrollment in Introduction to Management.

28-2225
Decision Making: Fashion/Retail Management
3 cr.

An advanced-level course that applies previously learned fundamentals to determining critical business decisions that are necessary in developing a competitive edge in today's fashion/retail market. Students

will develop skills to make bottom-line decisions in fashion/retail management.

Prerequisite: Introduction to Management, Introduction to the Fashion Business, Accounting I, and Fashion Merchandising.

28-2321
Ethics and the Business of the Arts
4 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.

Prerequisite: Junior standing and a 3.0 or better GPA.

28-2400
Clothing and Society
3 cr.

Students will examine the influences of society on fashion. Economic, social, political, and historical issues will be explored and related to fashion development in the past and in contemporary times.

28-2405
Ethnic Costumes
3 cr.

This course is a study of the dress and adornment practices of folk societies, ethnic groups, and indigenous populations. The psychological, social, and symbolic functions of these costumes will be analyzed. These unique and colorful costumes will also be explored as design inspirations or influences for present day fashions. In-depth study will be done of costumes representative of the multicultural Chicago community.

28-2421
Visual Merchandising
3 cr.

This course provides students with hands-on study of traditional and creative techniques of presenting merchandise. Exterior window display and interior display will be demonstrated and practiced. Merchandise positioning and store layout will also be studied.

28-2424
Fashion Merchandising
3 cr.

Students explore how fashion merchandising plays a role in marketing strategies. Students will explore the roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising fashion to the consumer; and develop a merchandise plan for a fashion product.

Prerequisite: Introduction to the Fashion Business, Introduction to Marketing the Arts, and Fashion Product Management or Fundamentals of Fashion Design.

28-2430
Fashion Product Management
3 cr.

Fashion Product Management provides the foundation of professional vocabulary used in the fashion industry. Students will learn how to identify garment components, evaluate construction techniques, and estimate production costs. The course will integrate these fundamentals into fashion management applications. Acquisition of these skills will better prepare the student for advanced courses in the curriculum, i.e. Fashion Merchandising, Retail Buying, and

Decision Making: Fashion/Retail Management.

28-3000
Recording Studio Management
4 cr.

Often meeting on-site at a studio, this course provides a detailed examination of the building and successful operation of 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 the product, and traffic management; pricing theory, cost control, and credit policy; dealing with clients and employees; insurance and legal considerations.

Prerequisite: Introduction to Management, Record Production for Producers or equivalent, Junior standing, and 3.0 or better GPA.

28-3011
The Art and Business of Recording
3 cr.

This course will examine the domestic and worldwide operation of the multi-billion dollar 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 continues the study, begun in The Art and Business of Recording, of the processes following production of the record master. Topics include manufacturing, packaging, marketing, merchandising, sales and distribution of records and tapes, advertising and promotion, and the importance of the charts, airplay, and live concerts. *Prerequisite: The Art and Business of Recording and Introduction to Marketing the Arts.*

28-3330

Facilities Management

3 cr.

Students learn the operation of venues, survey a variety of single and multipurpose facilities, and examine 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.

28-3390

**Marketing and Promoting
the Arts II**

3 cr.

This course uses the case approach to study actual arts and entertainment marketing problems. Cases selected will be drawn from the broad spectrum of the arts and entertainment field. Topics will include market research, pricing, product creation, distribution, and promotion. Upon completion of this course, students should be able to develop an organization and promotion plan, recognize promotion problems, and adapt and respond

quickly to changing client/organization needs.

Prerequisite: Introduction to Marketing the Arts.

28-3392

**Special Events: Concerts and
Festivals Sponsorship**

3 cr.

This course offers an in-depth study of the production, management, and marketing of special events, especially outdoor events such as concerts, festivals, fairs, parades, and sports events. 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 or permission of the instructor.

28-3394

**Special Events: Concert and
Festival Production
Management**

3 cr.

This is an experiential course designed to provide the resources, tools, and training necessary for the pre-planning and management of live performance events. The course follows a hands-on orientation to the event management process and features guest speakers, including arena managers, producers, technicians, and support service personnel. Opportunity to participate in managing actual events is available through this course.

28-3430

**Presenting Live
Performances**

4 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

Prerequisite: Introduction to Marketing the Arts, Accounting I, Junior standing, and a 3.0 or better GPA.

28-3440

Touring Live Performances

4 cr.

An overview of the structure, professional ethics, artistic integrity, development, financing, and inner-workings of theatrical touring properties, this course places heavy emphasis on the profit-making theatrical touring sectors, although not-for-profit touring will be discussed. Course topics will offer an in-depth discussion of touring Broadway theatrical productions, concert attractions, and other theatrical ensembles.

Prerequisite: Presenting Live Performances or permission of the instructor or department chairperson.

28-3450

**Topics: International Arts
Management**

4 cr.

In order to provide arts management students with an understanding of the increasingly global nature of the workplace, this course will touch on many aspects of in-

ternational producing, presenting, exhibiting, and touring.

Prerequisite: Introduction to Marketing the Arts, Junior standing, and a 3.0 or better GPA.

28-3490

**Front of the House: Box
Office and Crowd
Management**

2 cr.

Scaling the house, statements and record keeping, ticket sales, and distribution are topics discussed in a demonstration of methods for establishing and operating 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,
Promotion, and Advertising**

2 cr.

The commercial aspects of film distribution and exhibition are covered. Topics include the operation of both independent and chain cinema houses, including distribution, film revenues, sales, contracts, advertising, promotion, and the potential effects of cable and pay television on future cinema.

Prerequisite: Introduction to Marketing the Arts or permission of the instructor.

28-3510

**Motion Picture Distribution
and Exhibition**

3 cr.

The course consists of an in-depth study of the commercial aspects of theatrical film exhibition and distribution. Topics

include the history of business trends in distribution, film financing, current distribution networks, the independent distributor, product availability, management of theaters, various contract deals, and the effects of new home technologies on the current film industry.

Prerequisite: Introduction to Marketing the Arts or permission of the instructor.

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 segment; 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.

Prerequisite: The Art and Business of Recording.

28-3552

AEMM Record Company Marketing

4 cr.

The AEMM Record Company is a not-for-profit corporation whose purpose is to provide students with hands-on experience in the professional operation of a record company. This course follows Decision Mak-

ing: The 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: The Music Business, Junior standing, and a 3.0 or better GPA.

28-3555

Music Publishing

3 cr.

Upon successful completion of this course, students will be able to demonstrate a complete grasp of the principles and procedures involved in music publishing both nationally and internationally.

Prerequisite: Legal Aspects of the Arts and Entertainment.

28-3590

Decision Making: Performing Arts Management

4 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 theaters, dance ensembles, and vocal and instrumental organizations.

Prerequisite: Presenting Live Performances, Junior standing, and a 3.0 or better GPA.

28-3630

Record Promotion

3 cr.

This course offers students an insight into the process by which music is promoted to radio stations in order to receive airplay. The goals and strategies of record company promotional people and radio station programmers will be compared and contrasted through both local and national examples. Special guest speakers will include prominent local promotional people and programmers.

Prerequisite: Introduction to Marketing the Arts.

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, budgeting, 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

4 cr.

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

Prerequisite: Record Production for Producers.

28-3640

Record Mixing

2 cr.

This class focuses on the recording console signal flow, patch bay, auxiliary sends, and returns, e.g., grouping. Students also learn what the outboard gear is and how it works to create that special effect they may have heard on a record. Students will practice by mixing different types of music and recordings, working first on simple panning and balancing, then working their way into equalization, special effects, grouping, retriggering, and learning how to "fix" poorly recorded material.

Prerequisite: Record Production in the Studio.

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.

Prerequisite: Introduction to Marketing the Arts.

28-4210

Small Book and Magazine Publishing

3 cr.

Understanding of the small publisher's role in today's marketplace is gained through an examination of many phases of the creative process in relation to the operation of a publishing company.

28-4215

Desktop Publishing

4 cr.

Desktop publishing is state-of-the-art microcomputer typesetting, graphics, and page layout production. This course introduces applications and techniques and provides hands-on experience with the print production process geared toward students who wish to produce brochures, newsletters, books, pamphlets, and other printed materials.

Prerequisite: Foundations of Computer Applications and English Composition II.

28-6000

Special Topics in Arts Management

4 cr.

This series of courses explores significant topics in arts, entertainment, or media management. The topic of each course may be drawn from any one management field, may interrelate management fields, or may interrelate a management area with an arts discipline.

Prerequisite: Junior standing and permission of the department chairperson.

28-6002

Topics: International Business

4 cr.

Today the world is becoming much smaller. In order for American businesses to compete in a global economy, it is imperative that managers understand the world economy. If you desire a career in international business, government, or international organizations, or you want to explore the possibilities of expanding your markets, this course will provide you with valuable information.

Prerequisite: Investments and Introduction to Management or Business Principles.

28-6003

Topics: AEMMP Record Promotion

1-4 cr.

In this course students gain hands-on experience promoting a record to local record stores, radio stations, club owners, and the media. Following the marketing plan developed by AEMMP Records students during spring semester, students in this course learn the day-to-day aspects of promoting a local, independent release. Offices within the record company will include president, PR director, Finance Director, Director of Distribution/Dealer Promotion, Director of Radio Promotion, and Director of Club Promotion. There is no textbook, but students are expected to submit weekly reports and a final paper evaluating their individual and collective promotional efforts. Promotion is done outside of class time. During class students read and discuss their reports, and more importantly, discuss and receive guidance on the problems they have encountered. Students are graded on their level of participation and how well they perform the tasks they are assigned to do. *Prerequisite: AEMM Record Company Marketing or permission of the department chairperson.*

28-6004

Topics: Sports Promotion and Audience Development

4 cr.

This course will give students a basic understanding of sports marketing and promotion as it exists in our society today. Students will learn to analyze audience potential for

a single event, a series of events, or a tournament. Students will design and develop a promotional sales campaign to market an event or series of events to a target audience to ensure stability and basis for growth. The course will analyze different promotional campaigns and will use a professional sports team as a model to learn about the growth of an existing franchise and how it went about executing an audience development program. *Prerequisite: Introduction to Marketing the Arts.*

28-6005

Topics in Management: Arts, Entertainment, and the Law Seminar

4 cr.

Currently, the legal aspects course is a broad-based and individual instructor designed introduction to entertainment law. This seminar will offer specialized in-depth treatments of the legal aspects of arts and entertainment management. *Prerequisite: Legal Aspects of the Arts and Entertainment.*

28-6006

Topics in Management: Advanced Studies in the Motion Picture Industry

4 cr.

This course will pick up where Motion Picture Distribution and Exhibition ended. It will present an opportunity to explore on a more expansive scale the film industry concepts and policies discussed in the earlier class. Fresh topics such as foreign distribution, home video, television syndication, and recent industry legal cases will be studied in depth.

Prerequisite: Motion Picture Distribution and Exhibition.

28-6008

Topics in Management: Organizational Behavior Management

3 cr.

Increasingly effective managers must not only be technically oriented but they must also be human oriented. This course will provide students with the information needed to effectively manage and lead people. Upon completion of this class students will understand how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams. *Prerequisite: Introduction to Management.*

28-6009

Topics in Management: The Retail Customer

3 cr.

This course is designed to examine the observable and non observable buying behaviors of consumers from a retail perspective. Factors that influence a person to buy or not to buy will be studied, including personal needs, perceptions, and influences of culture and society.

Prerequisite: Introduction to Marketing the Arts or Foundations of Marketing and Psychology of Advertising.

28-6010

Topics in Management: Fashion Show Production

1 cr.

This two-day workshop is designed to introduce fashion show planning and implementation techniques. Students will have an opportunity to observe a retail fashion show in its planning stages.

28-6011

**Topics in Management:
Producing Live Performances**

4 cr.

The purpose and goals of this course are to share an overview as to the structure, professional ethics, artistic integrity and the inner workings of presenting theatrical entertainment. Class topics will offer discussion in the presenting of theatrical and concert attractions. Focus areas are in marketing, partnership development, co-presenting and your fiduciary responsibilities. *Prerequisite: Junior standing and a 3.0 or better GPA.*

28-7000

Decision Making: The Music Business

4 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. It includes the 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 relationships, contracts, protection, and entrepreneurial opportunities. An important adjunct to the course is student operation of the AEMM Record Company. *Prerequisite: The Art and Business of Recording.*

28-7200

Data Analysis and Statistics

4 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; and techniques of summarizing applications. The course will involve hands-on computer usage.

Prerequisite: Elementary Algebra or Business Math.

28-7250

Media Management

4 cr.

Upon completion of this course, students should be able to apply the functions of management to public broadcasting and print media and identify specific tasks related to media management in the context of new communications technologies in the marketplace.

Prerequisite: The Television Producer or a comparable Radio course, Junior standing, and a 3.0 or better GPA.

28-7260

Decision Making: The Television Industry

4 cr.

Upper-level students examine electronic media with emphasis on the economic and decision-making processes. Discussion focuses on factors that influence management decisions, such as programming, rating systems, unions, copyrights, residuals, syndication, networks, independent stations, public television, and media conglomerates. *Prerequisite: Media Management.*

28-7301

Decision Making: Visual Arts Management

4 cr.

This course is intended for managers of fine arts or graphic arts organizations in both the commercial and not-for-profit sectors. Topics for study include managing art galleries, corporate art collections, photography studios, art supply stores, industrial art businesses, and art therapy departments. Also studied are the freelance graphic artist/photographer, fine artists as entrepreneurs, and copyright issues.

Prerequisite: Museum and Curatorial Practices, Junior standing, and a 3.0 or better GPA.

28-7310

Management Science

4 cr.

Beginning with a brief review of spreadsheet and database software, students will develop advanced decision-making models using techniques such as decision trees, multivariate analysis, forecasting, and simulation. The main thrust of the course is to improve managerial-level decision-making in arts organizations.

Prerequisite: Data Analysis and Statistics and Computer Uses for Managers.

28-7315

Software for Arts Managers

4 cr.

This course has a two-fold purpose: (1) to assist students in developing a cogent method of critically evaluating commercial arts management software and (2) to allow students to become familiar with several of the more popular packages. This course not only provides hands-on training in

a number of popular software packages but also shows students how to develop a quantitative means of measuring the performance of any package before committing to its purchase, which is especially important in grant proposal writing.

Prerequisite: Computer Uses for Managers, Junior standing, and a 3.0 or better GPA.

28-8880

Internship Seminar

1 cr.

This course is taken during the semester of internship. Its purpose is to help students make positive experiences of on-the-job activities and problem-solving in preparation for the transition from internship to a permanent job.

28-8888

Internship: Management Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. *Prerequisite: Junior standing, a 3.0 or better GPA, and permission of the department chairperson.*

28-9000

Independent Project: Management Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. *Prerequisite: Permission of the department chairperson.*

Marketing Communication Department

The program of the Marketing Communication Department consists of three components as follows.

Advertising

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

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.

Public Relations

Students develop an understanding of the planned management function of public relations. They learn 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 all faculty members are working professionals, being full-time practitioners in advertising agencies, public relations agencies, and organizations that utilize marketing skills.

The Internship Program

An internship in a Chicago advertising, marketing, or public relations agency 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. More than half of all Americans work in jobs that produce or distribute information. In our Department, we provide students with an intensive understanding of the disciplines of Advertising, Marketing, and Public Relations. Our mission is to prepare students to enter the professional work force."

John Tarini

Chairperson
Marketing Communication Department

A Major in Marketing Communication

Students who declare a major in Marketing Communication may pursue a concentration in Advertising, Marketing, or Public Relations. A core curriculum of 15 credit hours is supplemented with 27 credit hours in the student's area of specialization, totaling 42 required credit hours.

For details of the course requirements, students should consult the departmental brochure available from the Marketing Communication Department or from the Admissions Office.

Bachelor of Arts with a Major in Marketing Communication

Total major requirements are 42 credit hours that include the following:

Required core courses for all Marketing majors: 54-1500, 1520, 1600, 1690, 1800

One of three concentrations:

Advertising

54-1000, 1101, 1130 or 1135, 1301, 1685, and 12 hours of departmental electives

Public Relations

54-1820, 1860, 1862, 1865, 53-1002, and 12 hours of departmental electives

Marketing

54-1675, 1677, 1682, 1685, 1688, and 12 hours of departmental electives

Course Descriptions

54-1000

Introduction to Advertising

3 cr.

The essentials of advertising are examined in this survey designed to accommodate Marketing Communication majors and students from other departments (e.g., Photography, Television, and Film and Video) who are likely to confront advertising issues in their careers.

54-1101

Advertising Copywriting I

3 cr.

Prerequisite: Marketing Foundations.

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 emphases of these practical examinations of the fundamentals of advertisement construction for print and broadcast media.

Prerequisite: Advertising Copywriting I.

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: Advertising Copywriting II.

54-1104

Copywriting and Popular Culture

2 cr.

This course will examine the relationship between advertising writing and other modes of popular expression. Exercises and readings will be directed toward demonstrating ways in which techniques and strategies of the popular novelist, film and television writer, comedy monologist, lyricist, and essayist can be applied to the work of the copywriter.

54-1105

The Copywriter/Art Director Team

4 cr.

Art and advertising majors are taught 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. *Prerequisites: Advertising Copywriting I and Advertising Workshop.*

54-1130

Magazine and Newspaper Advertising Production

3 cr.

Students will learn print production techniques, from initial concepts of design and layout to type selection, paper, ink, and photography. *Prerequisite: Marketing Foundations.*

54-1135

Television and Radio Commercial Production for Advertising

3 cr.

This specialized advertising course explores the relationship of the advertising agency to the film studio and the

manipulation of agency scripts and storyboards into 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

54-1200

Advertising in America

3 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 and Case Studies

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 advanced Advertising students

Prerequisite: Marketing Foundations

54-1310

Portfolio Development

3 cr.

This course supports the production of a visually and conceptually presentable portfolio of five campaigns (three print ads each) with two related storyboards in a format where students can support and criti-

cize each others' work directly with the instructor in developing their own particular skills and talents.

Prerequisites: Advertising Copywriting I

54-1475

Business to Business Advertising

3 cr.

An intensive workshop that discusses differences between consumer and industrial advertising, this course is designed to help Journalism, Marketing, and Advertising students understand the career opportunities available in the field and to help professional communicators in the field better utilize available resources.

Prerequisite: Marketing Foundations

54-1476

Advertising Campaign Practicum

4 cr.

This course will focus on the American Advertising Federation student competition. Students will develop a plans book which answers a problem posed by the AAF and will formally present the creative solution, which will be showcased during the regional competition held in April. The course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum, an opportunity to develop a fully integrated campaign, and an opportunity to enter the competition and present the campaign.

Prerequisite: All core courses, Advertising Copywriting I, Media Workshop, permission of the department chairperson

54-1477

Advertising Campaign Practicum II

4 cr.

This course is a continuation of Advertising Practicum I. It will focus on the American Advertising Federation study competition. Students will develop a plans book that answers a problem posed by the AAF and formally present the creative solution that will be showcased during the regional competition held in April. The course offers a hands-on approach to utilizing principles learned across the Marketing communication curriculum and an opportunity to enter the competition and present the campaign.

Prerequisite: All core courses, Media Workshop, Advertising Copywriting I, and permission of the department chairperson

54-1478

Freelance Advertising and Marketing

3 cr.

In a market where jobs are as likely to be found with the advertisers as with the agencies, freelancing is an important option. Students will learn how to function as a mini-agency. Areas of study include writer's layouts, client contact, proposal writing and presentation, maintaining an office, and marketing yourself. Every class discusses a freelance issue and pursues a creative assignment.

Prerequisite: Permission of the department chairperson

54-1479

International Advertising Techniques

3 cr.

This is a comparison-contrast study of advertising messages as they are interpreted across

the world. Individual campaigns are analyzed for graphic design, production styles and methods, representation of the product, the use of celebrities, and psychological variables such as enhancement of stereotypes, gender roles, values, lifestyles, social class, and ethical standards.

Prerequisites: Marketing Foundations and Psychology of Advertising

54-1500

Introduction to Media

3 cr.

Students examine aspects of the process of buying from each of the different kinds of media (television, radio, newspapers, magazines, supplements, and outdoor/transit) and learn what considerations determine which media service to buy. Marketing and media plans, budget, target audience definition, time and creative limitations, and the use of audience information gathered through services such as Arbitron and Nielsen will be examined.

Prerequisite: Marketing Foundations

54-1502

Media Workshop

3 cr.

In this advanced course in media planning and execution, students will develop a simulated media program including budget, media rationale, and execution.

Prerequisites: Marketing Foundations and Introduction to Media

54-1520

Psychology of Advertising

3 cr.

Exploring the relationship of conscious and unconscious

factors and examining the need structure and the interaction with planned advertising messages, this survey attempts to give students 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.

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: Psychology of Advertising.

**54-1600
Marketing Foundations**
3 cr.

Marketing objectives and strategies, research techniques, target audience definitions, distribution, and new product development are explored in this introductory survey.

**54-1675
Marketing Case Workshop**
3 cr.

An advanced marketing course wherein students will have an opportunity to review and discuss actual cases from real companies, this class offers students an opportunity to expand basic marketing information into "real life" situations.
Prerequisites: Psychology of Advertising, Introduction to Media, and Introduction to Market Research.

**54-1676
The Account Executive/Brand Manager**
3 cr.

This course focuses on the role of two key marketing positions on the client and agency side of the business and gives the student an overview of what the job entails in terms of actual day-to-day roles.
Prerequisites: Advertising Campaigns and Case Studies.

**54-1677
Introduction to Sales and Sales Management**
3 cr.

This course introduces students to a theoretical understanding of the subject and the techniques required to participate in this major marketing function. Students will learn the various steps required to make professional sales presentations. Selling will be examined from a variety of different perspectives.
Prerequisites: Psychology of Advertising and Introduction to Market Research.

**54-1680
New Products Marketing**
3 cr.

New products and services form the life-blood of growth in today's business. This course focuses on (1) knowing what is involved in designing new projects and what "new products" really are, (2) testing the marketing strategy, and (3) planning the introductions.
Prerequisites: Psychology of Advertising and Introduction to Market Research.

**54-1681
Entrepreneurship: Launching Your Own Business**
3 cr.

This course will provide a complete understanding of both the skills and the process necessary to carry on an entrepreneurial or independent business venture. Many of the skills developed in the Marketing Program are combined into a course that describes feasible methods of starting one's own business.
Prerequisites: Psychology of Advertising, Introduction to Media, and Introduction to Market Research.

**54-1682
Creativity and Marketing**
3 cr.

New ideas are increasingly important as our business society becomes more competitive. This unique course focuses on the importance of creative thinking and idea generation in marketing today.
Prerequisites: Marketing Foundations, Psychology of Advertising, and Introduction to Market Research.

**54-1683
International and Ethnic Marketing**
3 cr.

Society today has become increasingly global. This global growth creates new markets and, at the same time, requires an understanding of marketing needs within many different ethnic markets. This course offers students exposure to and understanding of how a global economy works. Students will focus on specific examples and cases of international marketers and will examine the creation of

marketing plans to meet different ethnic environments.
Prerequisites: Marketing Foundations and Psychology of Advertising.

**54-1684
Marketing in Not-for-Profit Organizations**
3 cr.

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

**54-1685
Introduction to Sales Promotion**
3 cr.

This course consists of an analysis of merchandising and sales promotion tools in the planning and implementation of programs in a practical and critical view of merchandising and sales promotion as an important part of the media mix.
Prerequisite: Marketing Foundations.

**54-1686
Retail Marketing**
3 cr.

This course focuses on the marketing and communication elements necessary to work in today's retail environment and provides 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, this 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.

This comprehensive course teaches students to prepare a marketing plan for a specific product or service. It focuses on formulating marketing strategies, using the basic tools available to marketing management.

Prerequisites: Introduction to Market Research.

54-1689

Social Marketing

3 cr.

Taught in seminar form, 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.

Prerequisites: Marketing Foundations or Psychology of Advertising.

54-1690

Introduction to Market Research

3 cr.

An introduction to measurement and research techniques employed in social science, this course places emphasis 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.

54-1691

Sales Promotion Workshop

3 cr.

This advanced course will enable each student in the course to plan and complete a sales promotion program for a real local company or organization, placing emphasis on the practical rather than the theoretical. For example, the final project will be a point-of-purchase display, trade show exhibit, or some other tangible product. Students will work closely with a variety of sales promotion professionals at companies, agencies, and suppliers.

Prerequisites: Introduction to Media and Introduction to Sales Promotion.

54-1692

Direct Marketing Workshop

3 cr.

This advanced course will offer students an opportunity to further the skills and interests developed in Techniques of Direct Marketing. This course will be formatted to give students an opportunity to work with cases and spend half the semester working with an organization in the direct marketing field.

Prerequisite: Techniques of Direct Marketing and Advertising Copywriting I.

54-1695

Advertising, Marketing, and the Law

3 cr.

This course gives students an overview of the legal considerations and ethical issues facing practitioners in the field. Specific current examples are utilized. Guest speakers who specialize in their fields will participate.

Prerequisites: Psychology of Advertising, Introduction to Media, and Introduction to Market Research.

54-1699

Marketing Yourself

2 cr.

This course is designed to introduce students to the steps involved in the job search process. Additionally, various skills, techniques, and resources for improving job hunting effectiveness will be reviewed. Among subjects covered will be the development of resumes and cover letters, interviewing techniques, career and skill assessment, and management of the search process itself. Several guest speakers will be available to discuss job hunting in their particular marketing or advertising areas.

Prerequisite: Senior standing.

54-1700

Sales and Sales Management Workshop

3 cr.

This advanced course examines the range of career opportunities in the sales field. Students theoretical understanding of the subject and technique of steps used to make sales presentations

learned in the introductory sales class will be used. This comparative study will allow each student to research, plan, and make sales presentations for real products in a selected category.

Prerequisite: Introduction to Sales and Sales Management.

54-1800

Introduction to Public Relations

3 cr.

This is an overview of the contemporary applications and techniques of public relations, one of the booming career opportunities in our service and information society. Research, planning, action, and evaluation are backdrops for studying actual and hypothetical situations.

54-1802

Political and Government Public Relations

3 cr.

This course focuses on the specialized promotional activities of major and minor political campaigns and the public relations activities of various government bodies at the national, state, and local levels. Some of the questions addressed by the course are: What are the public relations roles in the intensity of the political campaign? How are statements prepared for public officials? How does one interpret policy? Handle media relations? Take charge of the inevitable crises that occur in politics and government? *Prerequisite: Introduction to Public Relations.*

54-1805

Public Relations Presentation Skills

3 cr.

This course is important for any student who seeks a career in public relations, advertising, or a related communications career. Verbal skills are emphasized, ranging from selling ideas and budgets to placing stories, speaking in public, and successfully employing various forms of self-expression. The course also will cover techniques used by PR professionals to guide others in presenting themselves on radio and television.

Prerequisite: Introduction to Public Relations.

54-1820

Public Relations Resources: Tools of the Trade

3 cr.

A basic course to help students 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? How does one hire a designer? Which professional directories are used? These and countless other resources are introduced to potential PR professionals to equip them for immediate success on the job.

Prerequisite: Introduction to Public Relations.

54-1822

Public Relations Agency and Portfolio Development

3 cr.

The growing public relations agency business will be "explored by doing." An actual agency will be established, and the public relations needs of one or more clients will be

served by this student agency. Taught by a veteran public relations executive, the course will afford students an opportunity to test their skills in a real-life professional setting. A complete public relations proposal will be developed for students' portfolios.

Prerequisite: Introduction to Public Relations.

54-1830

Public Relations for Arts, Culture, and Social Services

3 cr.

This course prepares students to promote the most important non-profit activities in our society. It ranges from the excitement of the performing and visual arts to the stimulation of the critically needed social service organizations. Both segments need skilled communicators. The course will discuss the various publics, the messages tailored to these publics, and overall promotion for a wide variety of objectives, including legislative support, contributions, and audience and organization building.

Prerequisite: Introduction to Public Relations.

54-1850

Public Relations for Business

3 cr.

Public relations philosophy and techniques for energetic, growing businesses are examined by looking at business activity and the public relations components. 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 are covered. These include magazine writing, securing television and radio interviews, news releases, feature stories, trade publications, and presentations. It enables one to seek out a job interview with the assurance that he or she had professional exposure to the writing required for a PR career.

Prerequisite: Introduction to Public Relations.

54-1862

How to Manage Promotions and Special Events

3 cr.

The relationship between special events and public relations is examined. Actual special events are planned and done by students, from parades, news conferences, and plant tours to a variety of activities that promotional professionals are called upon to create, plan, implement, and evaluate. Additional emphasis is placed on budgeting and evaluation.

Prerequisite: Introduction to Public Relations.

54-1865

Public Relations Cases and Crisis Management

3 cr.

This course examines the application of basic principles in public relations through the case history method. Students will explore 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 the Tylenol poisonings, the Three Mile Island ac-

cident, the NASA explosion, and others. This course takes students through the various events and the methods of handling them with respect to target audiences.

Prerequisite: Introduction to Public Relations.

54-1866

Sports Public Relations and Marketing

3 cr.

This course will permit students to prepare illustrative examples of marketing and promotional programs in the area of professional and amateur athletics. It also will focus on the preparation and distribution of communication materials pertaining to sports events, individuals, and contests.

Prerequisite: Introduction to Public Relations.

54-8888-9

Internship: Marketing Communication

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

54-9000-1

Independent Project: Marketing Communication

2-4 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Music Program

The Contemporary American Music Program emphasizes popular forms of jazz, rock, blues, and music for the theater, providing students with a firm foundation in performance, either as singers, instrumentalists, or composers; in musicianship—eartraining, 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 Contemporary American Music Program utilizes full- and part-time teachers who bring to their classes broad experience as working professionals in all areas of music. Our program accepts students regardless of previous training or experience, and our faculty excels in teaching the beginning student as well as the

student with prior training. Though thoroughly grounded in the classical tradition, our program is designed for musicians who wish to work in contemporary styles. We want our students to learn how to make a living from music, but we also want them to know the many and diverse forms of music and the varied creative directions their lives and careers can take."

William Russo

Director

Contemporary American Music Program

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 24 hours of core courses. Theater majors complete 25 hours of core courses and six 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. And students who wish to perform in addition to taking classes must understand that time needed for rehearsals and performances should be regarded as extra-curricular.

Details of the requirements for the Theater/Music major and concentrations can be found in the Theater and Music departmental brochures. Copies can be secured from the Theater/Music Department or the Admissions Office.

Bachelor of Arts with a Major in Music

Total major requirements are 47–55 credits and should include the following:

Required core courses (24 credits) for all Music majors: 32-6000, 6010, 6021, 6022, 6023, 6031, 6061, 7251, 7252

One of four concentrations:

Composition (27 credits)

32-6001, 6032, 6062, 6111, 6112, 6113, 6770 or 6120, 6130, 7110; piano lessons (2 credits)

Instrumental Performance (31 credits)

32-6001, 6032, 6770 or 6120, 7191; ensemble (6 credits); instrumental lessons (14 credits)

Musical Direction (23 credits)

32-6001, 6032, 6062, 6130, 7110, 7115, 7120; piano lessons (4 credits)

Vocal Performance (28 credits)

32-7110, 7112, 7113, 7131, 7155, 7120,
9000 (2 credits)*; voice lessons (8 credits)

Musical Theater Performance

(See requirements listed in Theater Department)

* Taken during graduation semester for senior Voice major project

Course Descriptions

32-6000

Exploring the Art of Music

3 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. Included are eartraining, rhythms, games, words and music, form, ensemble procedures, sound, singing, and improvisation. A great deal of written work is required.

32-6001

Music History: Mozart and After

2 cr.

Designed to help students place music in a cultural 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 with a grade of C or better).

32-6002

Music History: Plainchant, Zappa, and More

2 cr.

This course will cover developments among European and American composers from the turn of the century to the present, including Expressionism, Neoclassicism, and African-American influences. The second half of the course will cover the early history of written music and its performance from the ninth century

through the transition from Baroque to Classical style.

Prerequisite: Music History: Mozart and After and Keyboard II (both with a grade of C or better).

32-6003

Music Criticism

3 cr.

This course approaches music criticism from both musical and journalistic perspectives with a strong emphasis on question and problem areas in today's classical concert scene. These areas will include the sound, style, and performance practice in music of repertory periods before 1900 and the fragmented state of serious composing in the twentieth century. The survey will cover jazz and rock composers who are venturing toward a classical scope. Emphasis will be on the formation and expression of viewpoints rather than on agreement with any particular school of thought.

Prerequisite: Theory: Music and How to Read It, English Composition I.

32-6005

Introduction to Music Theory

3 cr.

Designed to prepare students for the study of theory, this course is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication.

32-6010

Theory: Music and How to Read It

3 cr.

This is a fundamental course in music literacy covering basic concepts of notation, rhythm, tonality, and harmony

and emphasizing a firm grasp of intervals, triads, major scales, duple and triple meters, sightsinging, and dictation.

32-6021

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 are more sophisticated rhythmic values and time signatures. This course is suggested for Theater majors who want to continue to apply what they have learned without studying harmony.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); for Music majors: Harmony and Eartraining I (may be taken concurrently).

32-6022

Sightsinging and Musicianship II

3 cr.

This course continues the development of 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 meters and polymeters are explored and emphasized.

Prerequisite: Sightsinging and Musicianship I (with a grade of C or better); for Music majors: Harmony and Eartraining II (may be taken concurrently).

32-6023

Sightsinging and Musicianship III

3 cr.

This course continues developing skills acquired in Sightsinging and Musicianship II, with extensive dictation and sightsinging of melody and rhythm that include current musical procedures.

Prerequisite: Harmony and Eartraining II, Keyboard II (both with a grade of C or better).

32-6031

Harmony and Eartraining I

3 cr.

This is a course in harmony with an emphasis on practical application not restricted to pre-twentieth-century procedures. The material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, and extensive drill in recognizing and replicating triads.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better), Sightsinging and Musicianship I (may be taken concurrently).

32-6032

Harmony and Eartraining II

3 cr.

An advanced course in harmony, this class places emphasis on twentieth-century procedures, including large chords in thirds, non-third chords, and chord streams. The course also deals with the relationships among harmony, melody, and form and includes extensive drill in chordal singing and recognition.

Prerequisite: Harmony and Eartraining I and Keyboard I (both with a grade of C or bet-

ter), Sightsinging and Musicianship II (may be taken concurrently).

32-6061

Keyboard Harmony I

2 cr.

This course teaches students to apply harmony and general theory to the piano keyboard.

Prerequisite: Theory: Music and How to Read It, Keyboard II (both with a grade of C or better).

32-6062

Keyboard Harmony II

2 cr.

A continuation of Keyboard Harmony I, this course extends its material to all seventh chords in all keys.

Prerequisite: Keyboard Harmony I, Harmony and Eartraining I, Sightsinging and Musicianship I (all with a grade of C or better).

32-6111

Composition I: Basic Principles of Twentieth-Century Composition

3 cr.

This course teaches first-year students to use transformation, the cell, the row, graphs, accompaniment procedures, and aleatory/chance techniques, with special emphasis on stage music—music for dance, film, theater, and performance art. Students are encouraged to write music for members of the class, especially those who play wind or string instruments. Professional instrumentalists will be available to perform the students' pieces at least once each semester.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-6112

Composition II: Elements of Composition

3 cr.

A continuation of Composition I, this course places special emphasis on stage music leading to the composition of incidental music for a theater piece or music for a dance work, live performances of which are to be given on campus. Professional instrumentalists are available at least once each semester to perform either these pieces or a recital. *Prerequisite: Harmony and Ear-training I, Composition I, Sightsinging and Musicianship I, Keyboard I (all with a grade of C or better).*

32-6113

Composition III: Composition Seminar

3 cr.

A continuation of Composition II, the course places emphasis on composing a short stage piece, either for voices or for dance, to be performed in one of the Theater/Music performance spaces. Non-tertian harmony is introduced, along the lines of Hindemith's theories, and extensive work is done in procedures. This course may be taken as many as three times for credit.

Prerequisite: Harmony and Ear-training II, Composition II, Sightsinging and Musicianship II, and Keyboard II (all with a grade of C or better).

32-6120

Jazz Composition and Orchestration

3 cr.

This course in composition and orchestration places 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, and 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 Ear-training II, and Keyboard Harmony I (all with a grade of C or better).

32-6130

Orchestration

3 cr.

This course examines all the instruments of the orchestra with 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. Extensive reduction of full scores to two-staff form and vice versa is included. *Prerequisite: Sightsinging and Musicianship II (may be taken concurrently), Harmony and Ear-training II (may be taken concurrently), (both with a grade of C or better).*

32-6140

Counterpoint

3 cr.

This course chiefly teaches students eighteenth-century counterpoint in the style of J. S. Bach from the single line and the two-part invention to the beginning of fugal writing. *Prerequisite: Harmony and Ear-training II, Sightsinging and Musicianship II, and Keyboard Harmony I (all with a grade of C or better).*

32-6150

Songwriting

3 cr.

This workshop examines the craft of popular songwriting from a historical perspective but with a practical viewpoint. It is designed for 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 Ear-training I, Sightsinging and Musicianship I (both with a grade of C or better).

32-6160

Composing for Films

3 cr.

Taught by one of the top professionals in Chicago, this course treats all procedures of composing for film. Among the topics covered are the following: click tracks, sweetening, cue sheets, choice of instruments, recording to clock, when to use music, and how to further the story through music.

Prerequisite: Harmony and Ear-training I, Composition I, and Sightsinging and Musicianship I (all with a grade of C or better).

32-6170

Lyrics: Shows and Operas

2 cr.

"Lyrics" are words that are set to music. This course is designed for lyricists, composers, singers, and actors. Students will analyze the art of lyric-writing as developed in the English language during the past several centuries in opera, operetta, musical comedy, popular songs, and art songs. Issues to be addressed by the course include

poetic principles, technical concerns (the needs and capabilities of singers), dramatic principles (revealing character through words), and collaborative process. Students will analyze and criticize lyrics and will also write lyrics in a variety of styles.

32-6500

Popular Contemporary Music: A Cultural Upheaval

2 cr.

This course examines cultural and social values and their contributions 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 U.S.A. and abroad.

32-6770

Pop Arranging

3 cr.

Students are taught to construct arrangements for 4-12 wind instruments (horns) and rhythm instruments (piano, drums, guitar, bass, etc.) in various pop styles, including hard rock, contemporary, R&B, new wave, hip hop, and blues. Live performance of these arrangements is encouraged. *Prerequisite: Harmony and Ear-training I, Sightsinging and Musicianship I, and Keyboard I (all with a grade of C or better).*

32-7110

Techniques in Singing I

3 cr.

Beginning vocal students are taught correct breathing technique, projection, and the necessary skills for articulation of song, becoming acquainted with both the physical and mental aspects of singing.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7112

Techniques in Singing II

3 cr.

This course continues and expands skills learned in Techniques in Singing I.

Prerequisite: Techniques in Singing I (with a grade of C or better).

32-7113

Techniques in Singing III

3 cr.

This course further develops skills learned in Techniques in Singing II.

Prerequisite: Techniques in Singing II (with a grade of C or better).

32-7115

Conducting in Musical Theater

3 cr.

Students will be taught the "tricks of the trade" of becoming the music director of a stage work with music, including assisting in choosing the performers, finding the right keys for the singers, arranging or "recomposing" the songs, rehearsing the singers and instrumentalists, and presiding over the music in a running show.

Prerequisite: Keyboard Harmony II and Sightsinging and Musicianship II (both with a grade of C or better).

32-7120

Vocal Performance Ensemble

3 cr.

Advanced vocal students will rehearse and perform specific choral works. The course will acquaint students with advanced ensemble techniques, with special emphasis on vocal production and intonation.

Prerequisite: Techniques in Singing I and Sightsinging and Musicianship I (both with a grade of C or better).

32-7131

Solo Singing I

3 cr.

This course is intended for students who wish to learn the fundamentals of solo style and presentation techniques. Special attention is given to microphone procedures, preparation of materials, and conquering stage fright.

Prerequisite: Theory: Music and How to Read It and Techniques in Singing I (both with a grade of C or better).

32-7132

Solo Singing II

3 cr.

An advanced course for third- and fourth-year students who are pre-professionals. Solo Singing II deals with both presentational and representational performance procedures, acoustical and amplified singing, deep probing into musical and theatrical aspects of a song or aria, and audition techniques. Students prepare and perform a "set" for their final project.

Prerequisite: Theory: Music and How to Read It, Sightsinging and Musicianship I, and Techniques in Singing I (all with a grade of C or better), or by audition.

32-7140

Vocal Jazz

3 cr.

This course offers participation in a performance oriented vocal jazz ensemble. Much memorization is required, along with the study of improvisation through the use of jazz scales, blues scales, and

modes. A final concert will be performed.

Prerequisite: Theory: Music and How to Read It, Sightsinging and Musicianship I, and Techniques in Singing I (all with a grade of C or better) or by audition.

32-7150

People Who Like to Sing Choir

3 cr.

This course requires no musical background except a desire to sing. The material to be sung will range from portions of *The Messiah* to contemporary settings of gospels and spirituals. The course may be taken as many as four times for credit.

32-7155

Choral Repertory Ensemble

3 cr.

Choral music from Palestrina to music of our time is performed, with a strong emphasis on sightreading.

Prerequisite: Sightsinging and Musicianship I and Techniques in Singing I (both with a grade of C or better).

32-7185

Percussion Orchestra

3 cr.

This performance ensemble is made up entirely of percussion instruments of both definite pitch and indefinite pitch. The course is designed to develop sightreading ability and ensemble skills and may be repeated once for credit.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7191

Sightreading for Instrumentalists

3 cr.

This course is designed to develop the ability to read music at sight. All instrumentalists except percussion (pitched or non-pitched) or keyboard players will be accepted.

Prerequisite: Theory: Music and How to Read It with a grade of C or better and one year of instrumental instruction or equivalent.

32-7193

Fretboard Harmony

3 cr.

This class is designed to give guitarists a working knowledge of chords, intervals, and standard chord progressions, training students how chords look and sound and how they relate to one another. Topics include the following: chord constitution, the transfer process, modern extended chords, chord substitutions, chromatic alternation, chord symbols and symbol duplication, and poly-tonality/composite harmonic structures.

Prerequisite: Theory: Music and How to Read It.

32-7195

Classical Guitar Ensemble

3 cr.

This course provides performing group experience for classical guitar. Groups will prepare classical compositions by Bach, Scarlatti, Albeniz, and others. Note reading and classical technique will be applied. This class may be taken three times for credit.

Prerequisite: Sightreading for Instrumentalists or consent of the instructor by audition.

32-7210

Jazz Combo

3 cr.

This course consists of a performing group experience in which high professional standards of jazz orchestra performance will be explained and achieved. The group will perform both music written especially for it and music from the literature, ranging from Ellington to the present. The course may be taken as many as four times for credit.

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

32-7212

The Groove Band

3 cr.

This performance class centers on popular music, particularly the various "grooves" or rock 'n' roll, and will culminate in a concert performance.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better) and audition or invitation.

32-7215

Performance Band and Cast

3 cr.

This performance class focuses on but is not limited to popular music of all types, beginning with improvisational theory, continuing with 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 (with a grade of C or better), admission by audition and invitation only.

32-7218

Music Performance and Recording Ensemble

3 cr.

This performance class focuses on but is not limited to popular music of all types, beginning with improvisational theory, continuing with arranging and organizing material for performance and recording, and concluding with an on-campus performance, various outside performances (including some in Chicago-area high schools), and the recording of at least two pieces from the group's repertory in a professional recording studio.

Prerequisite: Admission by audition and invitation only.

32-7251

Keyboard I

2 cr.

Students are instructed in playing the piano and becoming acquainted with the grand staff and note values.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7252

Keyboard II

2 cr.

Continuing the work begun in Keyboard I, this course begins to apply some sight-reading of simple two-part pieces for the piano. Emphasis is given to strength and positioning; coordination of the hands is more highly developed and stressed.

Prerequisite: Keyboard I (with a grade of C or better).

32-7260

Popular Piano

2 cr.

Students are taught to play the piano in popular styles, including blues, rock, ragtime, and show tunes.

Prerequisite: Keyboard I (with a grade of C or better).

32-7265

Computers and Music Synthesis

3 cr.

The focus of this course is to give music students practical knowledge of MIDI synthesizers, computers, and software and their applications to various aspects of music composition and production. The course includes hands-on experience with synthesizers, computers, and software in Columbia's MIDI lab. Students are responsible for written assignments, demonstration projects, tests, and a final project. Students are required to spend several hours per week in the MIDI lab on their own, preparing assignments and becoming familiar with the equipment.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); intermediate keyboard, guitar, or percussion skills.

32-7270

Professional Music Printing with Finale

3 cr.

This course is for musicians who wish to gain the knowledge of computer music engraving so that they may professionally print their own music, have the knowledge to start a music typesetting/engraving business, or work for a publishing company utilizing the Finale software. The course will include printing music with and without a MIDI keyboard, transcribing music from other software sequencers, and vice versa. Students will function in a hands-on environment.

Prerequisite: Theory: Music and How to Read It and computer competence.

32-7900

Private Lessons: Voice

2 cr.

Voice lessons are available to music majors who are taking at least one other music course concurrently or to music/theater performance majors who have met the prerequisite. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); Techniques in Singing I (with a grade of C or better).

32-7905

Private Lessons: Fusion Rock Guitar

2 cr.

Lessons in fusion rock guitar are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7910

Private Lessons: Finger-Style and Classical Guitar

2 cr.

Lessons in finger-style and classical guitar are available to music majors or those taking at least one other music

course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7911

Private Lessons: Classical Spanish Music for the Guitar
2 cr.

Lessons in classical Spanish music for the guitar are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7915

Private Lessons: Jazz Guitar/Improvisation
2 cr.

Lessons in jazz guitar and improvisation are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7920

Private Lessons: Bass and Bass Guitar/Improvisation
2 cr.

Lessons in improvisation on the bass and bass guitar are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7921

Private Lessons: Strings
2 cr.

Lessons in stringed instruments are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7925

Private Lessons: Beginning Piano
2 cr.

Beginning piano lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7930

Private Lessons: Advanced Piano
2 cr.

Advanced piano lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7935

Private Lessons: Jazz Piano
2 cr.

Jazz piano lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7937

Private Lessons: Conducting
2 cr.

Conducting lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7940

Private Lessons: Saxophone, Flute, and Clarinet
2 cr.

Saxophone, flute, and clarinet lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

32-7945

Private Lessons: Trumpet and Trombone
2 cr.

Trumpet and trombone lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

32-7950

Private Lessons: Percussion and Drums
2 cr.

Percussion lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

32-8000

Music as a Career

2 cr.

This course will explore career opportunities in music. Many avenues in this field will be covered through lecture, hand-out material, and guest speakers. Students will do written research in their areas of interest and learn how to prepare an effective resume and cover letter for the position they choose.

Prerequisite: Junior or Senior status.

32-8100

Demo Production

1 cr.

This course for instrumentalists, singers, composers, and arrangers teaches the procedures for assembling and subsequently submitting a demonstration (demo) tape for consideration for a wide variety of positions in the music industry. A recognized record industry professional will review and comment on final recorded demos. The class will meet one hour per week, with an additional hour of lab and/or studio required. At the end of the semester, each student will receive a contact list of record companies with addresses and telephone numbers.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better), instrumental or vocal competence, and an audition prior to course registration.

32-8150

Designing Sound and Music for Theater Productions

3 cr.

This class will take students step-by-step through the conception and creation of a sound design. Students will

learn how to read a script for sound; conceptualize thematic aural plans; support time, locale, and mood; and control all sound elements in a presentation other than the spoken word.

32-8160

Music Theory for Recording Engineers

3 cr.

This course is for sound engineers who wish to have a working knowledge of music so that they can function in a recording environment with musicians. Students will gain an understanding of different musical terms related to recording; learn to recognize different musical idioms; learn to visually and aurally distinguish orchestral instruments; learn basic music theory, and by the end of the course, be able to follow a lead sheet, jazz score, or classical score.

32-8170

Studio Production for Musicians I

3 cr.

This course for instrumentalists, singers, composers, and arrangers teaches the procedures of assembling and subsequently recording music and features four full sessions in a recording studio. Hands-on experience is emphasized for all participants.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); instrumental or vocal competence. Students must audition prior to registration.

32-8171

Studio Production for Musicians II

3 cr.

This course continues the experience of Record Production for Music People I.

Prerequisite: Record Production for Music People I (with a grade of C or better).

32-8172

Record Production Lab

3 cr.

A continuation of Studio Production for Musicians II, this course will be conducted in workshop style, with strong emphasis on hands-on experience. Students are expected to play instruments and to produce and engineer their own recording session consisting of original student materials. A minimum of thirty-six hours will be spent in a professional 24-track recording studio. Strong emphasis is placed on music production, recording, and playing technique in a studio environment.

Prerequisite: Studio Production for Musicians II.

32-8175

Sound Amplification I

3 cr.

The process of amplifying the sound of singers, instrumentalists, and speakers is systematically taught by professional sound people using first-rate equipment.

32-8176

Sound Amplification II

3 cr.

This course expands on the experiences of Sound Reinforcement I.

Prerequisite: Sound Amplification I.

32-8180

Acoustics for Musicians

3 cr.

This course teaches young musicians how to deal with the acoustics of various environments, examining which conditions prevail and are desirable in the concert hall, the average room, and the recording studio; and how various environments affect the performance of their work.

Topics addressed include echo, Doppler effect, transmission medium, reverb, EQ, noise reduction, and temperament, with a brief overview of the basics: wave forms, harmonics and combination notes. Generators, filters, recording equipment and an oscilloscope will be utilized in a studio setting.

Prerequisite: Theory: Music and How to Read It and Harmony and Eartraining I (both with a grade of C or better).

32-8190

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, hip hop, and jazz.

32-8501

Introduction to Black Music

3 cr.

This course offers a general survey of black music with major emphasis on significant music forms, styles, historical and sociological environments in the United States. Lectures are supplemented by films, demonstrations, live concerts, and listening assignments.

Students are expected to participate in all discussions.

32-8505

Folk Music, Spirituals, and Gospel

3 cr.

This course examines the historical, cultural, and musical growth of folk music traditions as they evolved into modern gospel music. Additional emphasis is given to the musical lyrics and folklore as literature in the oral tradition. Lectures are supplemented by films, demonstrations, live concerts, and listening assignments. Students are expected to participate in all discussions.

32-8601

The Jazz Tradition

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, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

32-8605

Black Popular Music in America

3 cr.

This course offers a survey of black popular music with major emphasis on significant music forms, tales, popular dances, and historical and sociological environments in the United States. Lectures are supplemented by films, demonstrations, live concerts, and listening assignments. Students are expected to participate in all discussions.

32-9000

Independent Project: Music
Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the program director.

Photography Department

Columbia's Department of Photography educates students through a vital mix of academic programs, a series of lectures and workshops and continual exhibits. 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 Photography, Photojournalism, and Professional Photography 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 both black-and-white and color in 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 and critical analysis, aesthetics, and traditional professional and technical practice. In addition, the Department offers study in image-making through Experimental Photo/ Graphic Technique courses. These classes demonstrate the creative application of light, electricity, heat, and sound through interactive and generative uses of electrographic devices and printing processes. Division III courses are advanced practice and theory seminars. Each involves a commitment to an in-depth project or practice for the full semester.

The darkroom complex has separate undergraduate and graduate darkrooms for black and white printing in addition to four large communal darkrooms. Facilities for color printing, mural printing, and

graphic-related techniques are also available. The digital imaging computer facilities contain two computer classrooms with a third lab open to students outside of class time. The digital facilities include an expanding number of workstations, a flatbed scanner, numerous laser printers, a film recorder, and an Ilford Digital Photo Imager (DPI). The 5,000-square-foot professional studio includes a large open shooting area, a darkroom, and food preparation kitchen. The facilities, modern and fully equipped, provide for a wide range of studio lighting possibilities, ranging from table-top to fashion photography.

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, art, and professional photography—not in having a dichotomy. We believe strongly that the 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

Depending on the area of concentration, photography majors must complete 38 or 39 hours of courses in the Department's core curriculum, which consists of courses in fundamental photography and darkroom, studio photography, the history of art and photography, fundamental techniques in the arts, and the use of large-format cameras. The Photography major offers three concentrations: Fine Arts Photography, Professional Photography, and Photojournalism.

The Fine Arts Photography concentration aims to develop students into photographic artists. Beyond the core curriculum, 18 hours of study in the Department are required, in courses that enlarge and refine the student's aesthetic sense and repertoire of photographic techniques.

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

The Photojournalism concentration brings together the disciplines of photography and journalism and requires course work in both fields of study for its completion.

Students should consult the Department's brochure for a full statement of requirements of each of the concentrations. Copies can be secured from the Photography Department or the Admissions Office.

Bachelor of Arts with a Major in Photography

Total major requirements include the required core and a specified number of electives for each concentration.

Required core courses (38–39 hours) for all Photography majors: 23-1100, 1101, 1102, 1103, 2455, 2631 or 2900, 2653, 2654, 2971, 3460; (Photojournalism), 22-4360, 22-4364

Required General Studies courses: 22-1121 and 1122, 23-2700 and 2710

Fine Arts Photography (18 hours)
Photography electives required. Suggested courses: 23-2660, 2661, 2662, 2975, 2977, 2985

Professional Photography (15 hours)
Photography electives required. Suggested courses: 23-2500, 2502, 2660, 2680, 2975 (or 2631 or 2985)

Photojournalism Photography (14 hours)
Photography electives required. Suggested courses: 23-2660, 2901, 2902, 5002;

18 hours of Journalism electives required. Suggested courses: 23-1001, 1101, 1140, 1601, 2201, 2300

Course Descriptions

23-1100

Foundations of Photography I

3 cr.

Basic aesthetic problems of photography and a historical and critical context for looking at and making photographs are the emphases of this lecture course. A corresponding section of Darkroom Workshop I must be taken concurrently.

23-1101

Darkroom Workshop I

3 cr.

Darkroom Workshop I provides the technical skills in black-and-white photography needed to produce the projects assigned in Foundations of Photography I. Photographic materials, processes, and techniques for film development and print production are covered. Students must be concurrently enrolled in a corresponding section of Foundations of Photography I.

23-1102

Foundations of Photography II: Color

3 cr.

This course introduces the aesthetics, techniques, and theory of the subtractive color printing process using color negative materials. The lecture portion of the course constitutes a more sophisticated exploration of the aesthetic and technical issues introduced in Foundations of Photography I, with specific emphasis on issues related to color photography. Concurrent enrollment in Darkroom Workshop II: Color is required. *Prerequisite: Foundations of Photography I and Darkroom Workshop I; or permission of*

the department chairperson upon portfolio review.

23-1103

Darkroom Workshop II: Color

3 cr.

This course provides the necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in Foundations of Photography II: Color.

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

23-1105

Previsualization and the Zone System

3 cr.

This course is designed to remove the guesswork from the making of good negatives. It will focus on plotting densities on parametric curves to determine optimum development times for normal, high, and low contrast situations and will deal with the idea of previsualization, i.e., being able to predict what the images will look like before making the exposure.

Prerequisite: Division I, Studio and Location Lighting/Photography III, and Darkroom Workshop III.

23-1110

Photo Communications

3 cr.

This course provides students with a better understanding of photographic images and their application in design. In shooting photographs that are specifically destined for design layouts, students develop a better visual language, enhancing photo selection and editing skills, and learn to previsualize not only the look of

the design but also the structure and form of the photographs they shoot. The basic format is 35mm location photography and tabletop and lighting work. Alternate ways to generate photographic images are covered, including high contrast, photo-posterization, tone line, halftone, photo-montage, and the photo mosaic. This course is required for all Art Graphic Design majors. Photo students who are interested in the application of photography to professional art are encouraged to enroll.

Prerequisite: Foundations of Photography I, Darkroom Workshop I, Graphic Design: Introduction, Advertising Art: Introduction, and Typography and Letterforms: Beginning.

23-1200

Computer Enhancement of Photographic Imagery

3 cr.

This course is a survey of microcomputer-based imaging programs with emphasis on the manipulation and enhancement of photographic imagery.

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

23-1300

Photography for Interior Design Majors

3 cr.

This course will teach basic camera operation; conceptual and technical photographic skills; a sensitivity to light, color, and composition in photography; the ability to photograph drawings and models; and the process of fully describing architectural exteriors and interiors.

Prerequisite: Division I and II.

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.

This is a course in color processes that emphasizes technical control for aesthetic purposes and the broader possibilities of this process to achieve expressive ends.

Prerequisite: Color Photography: The Negative Approach.

23-2500

Commercial Studio: Advanced Art Direction

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 for-

mat cameras, tungsten and electronic flash light within a studio context.

Prerequisite: Division I, Studio and Location Lighting/Photography III, Darkroom Workshop III.

23-2502

Advanced Commercial Studio/Art Direction

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 analysis of problems in the creative process, visualization of solutions, and the use of symbols in advertising photography.

Prerequisite: Division I, Studio and Location Lighting/Photography III, and Darkroom Workshop III.

23-2520

Fashion Photography

4 cr.

This course concentrates on fashion and fashion accessory photography and includes location as well as studio lighting techniques. Strong emphasis will be placed on styling, make-up, and the use of accessories. Included in the course will be the history of fashion as well as design and style.

Prerequisite: Advanced Studio Lighting or Commercial Studio: Advanced Art Direction.

23-2550

Contemporary Photographic Criticism

3 cr.

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

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

23-2560

Contemporary Photographic Practices Seminar

3 cr.

This course will explore contemporary photo-based art works and the theoretical and critical developments in recent art practices. It will provide an overview of various interdisciplinary approaches to photography, including installation, public works, text/image, activist/political work, artists' books, and other strategies. The class format will include lectures, discussions, readings, and class critiques of student work.

Prerequisite: Two semesters of photography or permission of the instructor.

23-2620

Documentary Photography

4 cr.

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

23-2625

Documentary Photography and Desktop Publishing

4 cr.

This course will ask students to develop two short documentary projects using traditional photographic processes. Students will also learn digital desktop publishing processes (Pagemaker and Photostyler) and general computer literacy. Students will integrate the processes as they produce material in the form of magazine articles and book chapters.

Prerequisite: Division I, Photography I, Photography II, Darkroom 1 and Darkroom II.

23-2631

Experimental Photo/Graphic Techniques I

3 cr.

This course is a systematic exploration of alternative photographic processes (i.e., Cyanotype, Van Dyke, Gum-Bichromate, and Kwik-print). Process camera work, halftone production, and the basics of color separation are also taught. Students will experiment with images through the manipulation of graphic arts film, cliché verre, and photographic prints. During the last third of the course, each student will choose one medium in which to work.

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

23-2632

Experimental Photo/Graphic Techniques II

3 cr.

This course is a continuation of Experimental Photo/Graphic Techniques I, with the pre-

vious knowledge of alternative processes channeled into a single, independent visual project. Progress of the project will be presented to the class during the course.

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

23-2653

Studio and Location Lighting/Photography III

3 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. Students must enroll concurrently in Darkroom Workshop III.

Prerequisite: Division I.

23-2654

Darkroom Workshop III/Advanced Black-and-White Techniques

3 cr.

This course refines darkroom techniques by focusing on the issues of film exposure and development in order to produce "perfect" negatives. Various films and developer and several kinds of papers, developers, and toners will be examined. Proper laboratory procedures for measuring and mixing chemicals will be covered.

Prerequisite: Division I.

23-2660

Digital Imaging I

3 cr.

The Digital Imaging course will concentrate on the production of images from exist-

ing photographic sources via scanners, still video camera and live video for the personal computer. Techniques and approaches for enhancement and sizing of the images will be stressed. Special emphasis will be placed on graphic design and typography problems as they relate to photography. Students will learn the following software: Photo Stylist and Pagemaker.

Prerequisite: Division I.

23-2661

Intermediate Digital Imaging I

3 cr.

Students will conceive and produce a large documentary, editorial, fine art, or illustrative photographic project.

Color or black and white may be used. After film is developed, electronic/digital devices will be used for input and output.

Prerequisite: Division II and Digital Imaging I.

23-2662

Digital Imaging: Studio

3 cr.

Application of skills acquired in the prerequisite digital imaging courses to independent student projects under the direction of the instructor.

Prerequisite: Digital Imaging I and Digital Imaging Intermediate.

23-2670

Directed Visions: Studio

3 cr.

This course will explore directed, manipulated, and constructed photographs. It will investigate this rich tradition by looking at both historical and contemporary photography. The issues involved with making photographs that are clearly "artificial" will be dis-

cussed and compared with traditional documentary ideas related to the veracity of the photographic image.

Prerequisite: Division I, and Studio and Location Lighting Photography III.

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, Studio and Location Lighting/Photography III, and Darkroom Workshop III.

23-2690

Lighting on Location

3 cr.

This course concentrates on annual report and editorial photography. The course includes location lighting, color correcting, and color augmentation techniques. Strong emphasis is placed on editorial story development and corporate annual report photography.

Prerequisite: Division II, Studio and Location Lighting/Photography III, Darkroom Workshop III, and Photojournalism I.

23-2700

History of Nineteenth-Century Photography

3 cr.

The emergence of photographic traditions is examined within the context of the social, cultural, political, economic and scientific forces that formed particular tendencies in the medium. This interpretive analysis of significant

impulses in photography prior to World War I is structured as a balance of lectures, slide presentations, and discussion.

23-2710

History of Twentieth-Century Photography

3 cr.

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

23-2715

Photography in Chicago Now

3 cr.

This course exposes students to a broad range of photography as it is being created and exhibited in Chicago now. On alternate weeks, the class will visit either current exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures on photography. Remaining class sessions will be used to discuss these events in relation to short texts used in class. Journals and class participation will be expected.

23-2730

Junior Seminar: Photography

3 cr.

The Junior Seminar teaches students how to develop and shape their first long-term project in photography. The student-generated, semester-long project will be interspersed with mini-projects (including photo assemblage) designed to expand students' expertise in seeing, selecting, and crafting. Reference will be made to other arts, including music and film. From these models,

students will learn how to create and structure their own projects based on personal concerns and values.

Prerequisite: Junior standing.

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.

23-2760

Theater Photography

3 cr.

In this on-site course students learn theater photography through cooperation in productions mounted in the Getz Theater.

Prerequisite: Division II.

23-2800

Professional Printing

4 cr.

This course deals with the joys and problems faced by a professional printer. Students will shoot specific assignments that involve tricky printing in the darkroom. Each student will print another's work, learning to work successfully with improperly processed, dirty, or scratched film. The course is designed for students who want to improve their printing and to communicate better with the labs and printers they will encounter in their photography career.

Prerequisite: Darkroom Workshop III, Studio and Location Lighting/Photography III.

23-2900

Photojournalism I

4 cr.

This course is an introduction to the basic elements of visual communication. Students will learn how to photograph people and major current events in natural lighting conditions. Organization, printing techniques, and layout will be covered. In addition, guest speakers will introduce students to specific areas of photojournalism including sports, general news, travel, documentary, and picture editing.
Prerequisite: Division I.

23-2901

Photojournalism II

4 cr.

This course expands on the skills acquired in Photojournalism I with an emphasis on lighting and color photography.
Prerequisite: Photojournalism I.

23-2902

Photojournalism III

4 cr.

This course is designed to closely mirror the experience of a working photojournalist. During the semester, students will produce both a major documentary project reflecting some aspect of the human spirit and a variety of single image assignments.
Prerequisite: Photojournalism II.

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, Studio Location and Lighting/Photog-

raphy III, and Darkroom Workshop 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. The 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. The course is based on the history of books with emphasis on development of artists' books over the last thirty years. Emphasis is also placed on working with the means at hand in order to provide alternatives to high-cost production.
Prerequisite: For Photography students, Division I; for Art and Design students, completion of the core courses or permission of the 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 signa-

ture, 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 and Design students, completion of the core courses or permission of the department chairperson.

23-2978

Special Issues in Design

2 cr.

This class introduces metal type technology and its role in the printing industry. It will emphasize how metal type restricts and enhances design, how it was the standard for 500 years, and thus, the basis for all modern type manipulation. Hands-on projects using the letterpress will allow students to renew their understanding of the evolution of type technology.
Prerequisite: Beginning Typography

23-2985

Nineteenth-Century Photographic Processes

3 cr.

The development of photography through its first four decades will be explored as students prepare and use their own photographic materials to gain insight into both the historic and aesthetic precedents of contemporary photographic vision.
Prerequisite: Division I; History of Nineteenth-Century Photography is recommended.

23-2990

Museum and Curatorial Practices

3 cr.

Selection, design, and installation of exhibitions, publicity and community relations, con-

servation and grants administration are some of the museum management duties with which students will be involved as they intern with The Museum of Contemporary Photography and the Columbia College Art Gallery. Interns will meet as a group for a two-hour seminar once each week, with 12-24 hours per week of independent participation.
Prerequisite: Consent of Museum Director.

23-3460

Senior Seminar: Photography

4 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.

To assist students who are preparing to enter the job market, this course treats methods for assembling a portfolio, writing and designing a resume, and interviewing with prospective employers. Job-hunting skills and procedures are discussed.
Prerequisite: Division II and Senior standing. Commercial Studio: Advanced is recommended.

23-4140

Feminist Practice and Photography

3 cr.

In the past twenty-five years the role of gender differences has influenced our culture, from the personal and public

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to the private and political. In particular, feminist theory and practice have forced an examination of representation and media. This course will investigate some of the ways photography has been shaped by feminist critical activity. Guided by readings and class discussion, students will consider ways that theory may be applied to the practice of photography. Students will select and pursue a semester-long photographic project that reflects their own response to feminist issues.

Prerequisite: Division I.

23-4150

Myth/Symbol/Image

3 cr.

This course will explore connections between idea, meaning, and image. Students will study devices such as analogy and metaphor in literature, art, and photography and use theories of Carl Gustav Jung, such as the archetype, anima/animus, and synchronicity. Assigned readings will require group discussion. One paper and a small group of photographs will be required for completion of the course.

Prerequisite: Division I and undergraduate standing.

23-5000

Professional Topics: Styling

1 cr.

This workshop will concentrate on set design elements (such as set scale, construction, and color concepts) and set decoration for table top, fashion, and food photography. Styling concepts of mood, contrast, balance, and weight will be covered.

Prerequisite: Division II.

23-5001

Professional Topics: The Nude

1 cr.

This workshop will examine the human form as related to fashion and the photography of fashion. It will include several exercises on the drawing of the figure, followed by a series of photographic assignments.

Prerequisite: Division II.

23-5002

Professional Topics: Sports Photography

2 cr.

This professional workshop examines issues in sports photography, such as selection of equipment and materials and utilization of photographic techniques. It will include demonstrations and a photo session at a professional sports event.

Prerequisite: Photojournalism I.

23-5003

Professional Topics: Stock Photography

2 cr.

The Stock Photography course will introduce the concepts involved in producing photographs for the "resale" markets. Subjects included will be composition for stock images, concept illustrations, captioning, the use of computers in stock photography, and archival storage methods.

Prerequisite: Division II and Photojournalism I.

23-5004

Professional Topics: Fashion Styling

1 cr.

This workshop will address the issues of fashion styling and fashion merchandising with students from the Art and

Design Department. Specific emphasis will be placed on how fashion photography will fit within the merchandising of the garment(s) and how styling supports both activities.

Prerequisite: Fashion Photography.

23-5005

Professional Topics: Food Photography

1 cr.

This professional workshop will concentrate on the preparation, styling, and lighting employed in food photography. Students will produce individual projects, under the tutelage of an expert in the field.

Prerequisite: Studio and Location Lighting/Photography III; can be taken concurrently with Commercial Studio: Advanced Art Direction, Advanced Commercial Studio/Art Direction, or Advanced Studio Lighting.

23-8888

Internship: Photography

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

23-9000

Independent Project: Photography

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written

proposal that outlines the project.

Prerequisite: Division II and permission of the department chairperson.

23-9502

Topics: Photography for Multimedia Majors

3 cr.

This course is designed to instruct the multimedia major in the basics of photography, including optics, chemistry, and aesthetics. Special emphasis will be given to the connection between film and digital formats.

Radio/Sound Department

The primary objective of the Radio/Sound Department is to educate specialists in the creative, technical, and managerial aspects of radio and professional audio. These fields need well-rounded and socially responsible professionals. To this end, students are encouraged to take courses in allied fields such as Journalism, Marketing Communication, Theater, Music, Fiction Writing, English, and Liberal Education.

The Radio curriculum is divided into two distinct areas: laboratory courses and administrative/management courses. The lab work emphasizes hands-on skills such as writing, producing, and performing, whereas the administrative/management course work deals with programming, sales, promotion, research, and merchandising. Effective preparation for a career in radio requires a working knowledge of both areas, as well as a basic command of associated media arts.

Columbia's radio station, WCRX (88.1 FM), is managed and operated by students under the guidance of the faculty General Manager. The station is programmed in a contemporary music format and features scheduled morning and evening drive newscasts, sportscasts, and community affairs programming. Students make use of state-of-the-art equipment and computer software in the day-to-day operation of the station.

The goal of the Sound curriculum is to educate people who want to work in professional audio. There are a number of programs nationwide that focus mainly on the recording industry. The program at Columbia College is much broader and prepares students for career opportunities in sound for film, video and television, live concert sound, audio-visual production, sound system design, acoustics, and more. Columbia's program teaches

the basics common to all of these disciplines as well as the specifics in each.

The Columbia College Audio Technology Center, the ATC, is the home for the Audio Program. Students interested in the recording arts will be able to use the ATC's 24tk music recording studio, two film mix suites, a video post production suite, and voice over and production labs. In addition to the recording facilities, the ATC also includes lab space for classes such as Basic Audio Systems and computer labs for digital audio and acoustic analysis.

"With our active curriculum, our internship program, radio station, and Audio Technology Center, we are prepared for the future. Columbia graduates work in virtually every area of communications including most of the major radio stations and recording studios in the Chicago metropolitan area and in many other centers across the country. In addition to these highly visible mass media positions, many of our graduates are employed as media specialists within major corporations. This achievement is a testimony to the fact that our educational approaches are working."

Al Parker

Chairperson
Radio/Sound Department

A Major in Radio/Sound

Radio majors must complete a minimum of 41 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 major in sound, which requires 40-43 hours of course work. These courses prepare students with the skills and general knowledge necessary for advancement in their respective industries. In addition to the required courses, the Department offers a wide variety of electives that are

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more precisely directed toward individual career goals.

Details of the requirements for the Radio/Sound major and concentrations can be found in the departmental brochure available from the Radio/Sound Department or the Admissions Office.

Bachelor of Arts with a Major in Radio/Sound

Total major requirements for Radio are 41 credit hours that should include the following: 41-1100, 1121, 1122, 1151, 1161, 1166, 1170, 2120, 2122, 2125, 2180, 2340, 2360, 2420, 2700, 2851, 2855

Advanced work, up to 20 hours, in one of four concentrations is strongly recommended.

Management

1155, 1162, 2117, 2118, 2130, 2175, 2280, 2290, 8888

Production

1152, 1155, 1158, 1162, 2270, 2300, 2730, 2860, 8888

News

1152, 1155, 2175, 2200, 2260, 2520, 2510, 2515, 2730, 8888

Talent

1123, 1152, 1155, 1162, 2123, 2175, 2200, 2260, 2280, 2300, 2425, 2510, 2515, 2520, 2552, 2705, 2730, 2860, 8888

Total major requirements for Sound are 40–43 credit hours that should include the core and a concentration.

Required core for all Sound majors:

41-1150, 2720, 2711, 2725, 35-2500, 56-2710

Concentrations:

Recording

41-2712, 2110, 2135, 2727, 2722, 2764

Acoustics/Sound Contracting

41-2110, 2112, 2728, 2729, 2750, 56-2711

Sound for Pictures

41-2135, 2740, 2745, 2726, 2727

Other concentrations are possible.

Interdisciplinary Major in Broadcast Journalism

Total major requirements for Broadcast Journalism are 22 hours in Radio and 30 hours in Journalism. (See Journalism Department.)

Radio: 41-1100, 1151, 1155, 2117, 2360, 2510, 2515, 2700, 2730, 2851

Journalism: 53-1001, 1002, 1101, 1102, 1105, 1131, 1140, 1501, 1601, and one of the following: 1951, 2070, 2151

Course Descriptions

41-1050

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 various areas of the audio field to explain the complex phenomena of sound. This course may not be taken concurrently with Basic Audio Systems or Electronics for Audio.

41-1100

Fundamentals of Radio

2 cr.

Departmental organization and function, job classification and unions, business practices, and terminology are surveyed in this introductory radio course.

41-1121

Radio Broadcasting I

4 cr.

Practical on-air experience in the main broadcasting functions and an examination of radio as a medium of mass communication are offered in this primary course in radio broadcasting and station procedure.

Prerequisite: Broadcast Speech Technique and Control Board Operation.

41-1122

Radio Broadcasting II

4 cr.

The development of individuality and a personal style of broadcasting are emphasized

through integrated practice in the various broadcasting functions.

Prerequisite: Radio Broadcasting I.

41-1123

Radio Broadcasting III

4 cr.

Serious students 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.

41-1150

Production I: Audio

4 cr.

Production I: Audio introduces the student to the basic theories and techniques of analog recording, editing, and mixing. The course is taught in a classroom laboratory where lectures and labs focus on the production of radio-type commercials of voice with music to develop and improve engineering and production skills. Requires lab time.

41-1151

Production I: Radio

4 cr.

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

41-1152

Radio Production II

4 cr.

The advanced production student has a basic foundation in production procedures gained in Production I: Radio or Production I: Audio. These skills will be honed to a more professional edge using a team ap-

proach to the production of on-air material. Such concerns as copy, timing, choice of music, and sound effects become very critical to the success of individual student productions.

Prerequisite: Production I: Audio or Production I: Radio.

41-1155

Community Affairs Programming

2 cr.

Learn the "in's and out's" of community affairs programming. What is the FCC's position on "serving" a station's audience? How are significant public issues determined? Once those issues are known, how is interesting public service programming created? Students will produce material to be used in a "magazine format" public service show to air on WCRX-FM.

Prerequisite: Production I: Radio or Production I: Audio and Fundamentals of Radio.

41-1158

Advanced Radio Program Production

4 cr.

This course will teach students to develop great radio stories. Some of the topics covered are as follows: how to get electrifying quotes from people; how to construct a radio documentary in "scenes"; how to use on-location sound in reports; how to create funny and interesting news stories; how to do unusual things on the air that people will remember. The focus will be the longer kinds of news stories heard on public radio (3-20 minutes), but the skills learned in this course can be applied to commercial radio news as well.

Prerequisite: Production I: Radio or Production I: Audio and Radio Production II.

41-1161

Entering the Radio Job Market

1 cr.

This course prepares students for initial contacts as they seek their first job. Writing a resume, making telephone and personal contacts, and personal presentation skills will be taught. Interview techniques will be learned through role-playing. Proper dress, posture, and eye contact will be stressed.

Prerequisite: Junior or senior standing.

41-1162

The Club D.J.

2 cr.

Designed to prepare students for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey, this course includes instruction in the use of portable equipment, e.g., turntables, speakers, and microphones. Production techniques inherent in this very specialized field of audio entertainment will be part of the course. More advanced radio students should be able to use what is learned to secure full- or part-time employment both before graduation from college and thereafter.

41-1166

Preparing an Audition Tape

1 cr.

This senior-level class assists students 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

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end product will be an audition tape suitable for submission to prospective employers or talent agents.

Prerequisite: Radio Broadcasting I, Production I: Radio or Production I: Audio; and Broadcast Speech Technique (may be taken concurrently).

41-1170

The Radio Producer

2 cr.

Behind-the-scenes production techniques for news shows, live interview shows, and telephone talk shows will be studied. Aspects of the radio producer's job, such as how to call the right person for on-air contributions, how to make 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.

41-2110

Acoustics for Microphones

4 cr.

A course in the basics of recording studio acoustics. Students learn how musical instruments and transducers behave in rooms.

Prerequisite: Basic Audio Systems, and Electronics for Audio.

41-2112

Advanced Acoustical Design

4 cr.

An advanced course in acoustic design for control rooms, auditoria and music studios. Extensive use is made of the TECHRON TEF analyzer and real life examples. This course is offered only in the spring semester.

Prerequisite: Basic Audio Systems and Junior standing

41-2114

The Psychoacoustics of Sound

3 cr.

The Psychoacoustics of Sound provides the necessary basis for understanding how we hear the world around us. With contributions from the academic disciplines of music, biology, physics, and psychology, students will learn how the physical attributes of time, energy, and frequency translate into the perceptual attributes of duration, loudness, pitch, and timbre. The course will examine how the human auditory system defines the information that is received and how that information is then processed and shaped by the central nervous system and cognitive processes.

Prerequisite: Basic Audio Systems and Junior standing.

41-2117

Broadcast Law

2 cr.

This course will concentrate on the practical applications of broadcast law and on various general principles that apply to the everyday business of broadcasting. In addition to covering FCC rules and regulations, the course will discuss laws relating to talent contracts, advertising, libel and slander, and freedom of speech.

Prerequisite: Fundamentals of Radio.

41-2118

Broadcast Research

2 cr.

This course outlines the application of basic marketing-research techniques to radio situations, both doing original research—from music testing to perceptual studies—and evaluating the research sup-

plied by outside companies, including the ratings services.

Prerequisite: Selling Radio Time and Programming the Music Format.

41-2119

Advanced Broadcast Research

2 cr.

Research projects will be solicited among radio stations in the area. The instructor will function as project manager; the students will operate as a team to develop, execute, and report on the research project as though they were under contract to the station. The course will thus provide professional-level experience in broadcast research. Students will already have a basic understanding of research methodology, skills which will be further developed during the semester with specific reference to that term's project.

Prerequisite: Broadcast Research.

41-2120

Radio Station Management

2 cr.

This course focuses on the responsibilities of the radio station's chief executive officer. These include the everyday operation of programming, sales, news, engineering, and internal departments such as traffic, continuity, public affairs. Real case studies and decision-making processes prepare the student for an entry-level management position.

Prerequisite: Fundamentals of Radio and Programming the Music Format.

41-2122

Radio Marketing and Promotion

2 cr.

Establishing a station's identity and growth through advertising, public service campaigns, special events, and publicity stunts is an essential function of the broadcast promotion professional. The basics of community and media relations, contests, sweepstakes, and special events from parties and trips to sporting events will be taught.

Prerequisite: Fundamentals of Radio.

41-2124

The Study of Small Market Radio

2 cr.

This class will explore every aspect of small market radio. Station philosophy, department structure, programming formants, and winning strategies are among the areas that will be spotlighted. While general radio rules, regulations, and programming/sales techniques apply to all stations, those stations located in small markets require "special" applications and operational procedure.

Prerequisite: Fundamentals of Radio.

41-2125

Selling Radio Time

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.

Prerequisite: Fundamentals of Radio.

41-2130

Advanced Broadcast Sales
2 cr.

This course is designed for students serious about a career in radio sales and interested in joining the WCRX Underwriting staff. Students will be able to see (via videotape) how they perform and make adjustments to hone their selling skills. Emphasis will be on the psychology of selling and on creating effective presentations. The class will actively participate in evaluating their peer's "sales pitch."

Prerequisite: Selling Radio Time.

41-2135

Audio Processing
4 cr.

A demonstration and hands-on course in the equipment currently used in music studios for the purpose of mixing, modifying, improving, and expanding sound. Taught in the Audio Technology Center studios. Requires additional lab time.

Prerequisite: Basic Audio Systems.

41-2175

Women in the Media
2 cr.

Designed to familiarize students with the many opportunities available to women in today's media, this course features guest lectures by successful women in areas of talent, sales, advertising, and management. Not for women only.

41-2180

Careers in Radio
2 cr.

D.J.s, newscasters, 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, rewrite wire service news, and broadcast it in the form of a newscast over the Columbia College radio station, WCRX-FM. Students will participate in the tape gathering process and perform radio interviews for "actualities" in a working newsroom environment.

Prerequisite: Radio Broadcasting I, News for the Music Format or Radio Newscasting, and permission of the faculty news advisor.

41-2250

College Radio Programs
1-4 cr.

Student disc jockeys host one four-hour music show per week using computerized program and music logs consistent with the WCRX format. Occasional interviews of visiting guest music artists are featured.

Prerequisite: Radio Broadcasting III, Production I: Radio, and permission of the WCRX operations manager.

41-2260

College Radio Sports
1-4 cr.

Student sportspersons will gather and rewrite sports news utilizing the wire services and broadcast the information in the form of a sportscast over the Columbia College radio station, WCRX-FM. Students will participate in the tape gathering process, perform radio interviews and will alternate co-hosting a

weekly "Sports in Review" specialty show.

Prerequisite: Radio Sportscasting and permission of the WCRX faculty news advisor.

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-FM.

Prerequisite: Radio Production II and permission of the WCRX operations manager and chief engineer.

41-2280

College Radio Activities
1-4 cr.

Students will participate in positions on one or more of the WCRX-FM staffs, including programming, music, promotion, research, traffic/continuity, and public affairs. Responsibilities will depend upon the area in which the student chooses to specialize.

Prerequisite: Fundamentals of Radio and permission of the WCRX operations manager.

41-2290

College Radio Management
1-4 cr.

Students appointed by the WCRX-FM general manager will run one of the station's departments: programming, music, news, sports, community affairs, promotion, traffic, production, or sales. Student managers, with the general manager's assistance, will evaluate their respective staff members' performances. Basic management skills, oral and written communication skills, and interpersonal skills will be stressed. Music and traffic

managers will use advanced computer software to generate station logs.

Prerequisite: Radio Station Management and permission of the WCRX-FM general manager.

41-2300

Commercial Announcing
4 cr.

Timing, interpretation, and the degrees of persuasion necessary for successful delivery of the sponsor's message in radio, voice-overs for television and film, and industrial narration techniques are emphasized in this introduction to a highly competitive profession.

Prerequisite: Radio Broadcasting I.

41-2340

Control Board Operation
4 cr.

Through hands-on experience in operating the control board, students will learn to integrate programming while maintaining a professional-quality broadcast sound.

41-2360

Ethics in Broadcasting
2 cr.

This course explores the ethical decisions and issues involved in the radio, television, public relations, and entertainment industry. Students will analyze ethical foundations through various case studies, guests, movies, and classroom discussions.

41-2420

Programming the Music Format
2 cr.

A preparation for positions such as program or music director in a music-oriented radio station, the course will

cover day-to-day music programming concerns. Specific discussions on station imaging, management techniques, music and audience research, and the incorporation of computers into station operations are included.
Prerequisite: Fundamentals of Radio.

41-2425 **Performing Radio Formats** 4 cr.

This course offers advanced radio students the opportunity to learn the details of various radio formats existing today. Students will prepare material for various formats and deliver them on-air. Students will also monitor various formats for use as a basis for their own on-air performances.
Prerequisite: Radio Broadcasting II.

41-2510 **The Radio Newscast** 2 cr.

This course is designed to introduce journalistic skills and familiarize the student with procedures necessary in construction of newscasts from wire copy, tape, and other news sources for presentation on the air. In addition to covering news selection and producing a newscast, this course also focuses on news writing skills for the news oriented radio station.
Prerequisite: Control Board Operations and News for the Music Format.

41-2515 **Radio Sportscasting** 2 cr.

This class will expose students to sports reporting, interviewing, and play-by-play announcing. Writing and timing segments will round out

the sportscasting responsibility taught in the class.

41-2520 **Radio Sports Play-by-Play** 3 cr.

Radio Sports Play-by-Play is designed to instruct, develop, and train students in all phases of describing live sports events. This course will utilize a combination of actual game videotape, on location training, and classroom instruction, including guest speakers, to provide specific training and information.

41-2552 **Classic Rock and Soul** 2 cr.

This course will cover the progression of rock music from its roots in rhythm and blues and country music in the 1950s to the current sounds and artists. Students will study the individual artists and the bands who created the music, trends and styles of music, the music's influence on modern culture, and the impact of current events on the music.

41-2700 **Broadcast Speech Technique** 2 cr.

The goal of this course is to appropriate use of the pronunciation and grammar of standard English for broadcasting and oral communication in any professional environment. Each student receives an individual evaluation of articulation and voice. Classroom exercises focus on the use of broadcast style when reading copy and engaging in improvisational conversation.

41-2705 **Broadcast Speech Technique II** 2 cr.

A continuation of Broadcast Speech Technique for the serious student seeking further improvement of oral communication skills. This course focuses on appropriate use of voice and articulation when reading news and commercial copy as well as oral language organization and formulation skills for ad-lib, summarizing, and story-telling in broadcast contexts.
Prerequisite: Broadcast Speech Technique.

41-2711 **Electronics for Audio** 4 cr.

The basic electronics of audio systems. The student will learn to read schematics and understand basic electronic principles. This course must be taken with its 2 hour companion lab course offered in the Science Department.

41-2712 **Sound Engineering** 4 cr.

This course is an introduction to the equipment, psychology, and procedures common to multi-track recording studios. Emphasis is placed on learning to listen to music as an engineer.
Prerequisite: Basic Audio Systems.

41-2714 **Sound Engineering Practicum** 4 cr.

Each of several production teams is required to produce and record a professional quality master, using an allocated 20 hours of tracking and mixing time at the ATC. This

course is offered only in the summer term.
Prerequisite: Sound Engineering and Audio Processing.

41-2720 **Basic Audio Systems** 4 cr.

Basic Audio Systems is an introductory course emphasizing the technology of audio systems. Students are introduced to the technical and functional aspects of equipment used in professional audio studios.
Prerequisite: Production I: Audio.

41-2722 **Jingle Production** 4 cr.

This class focuses on the production of commercials in today's high tech studio environment. It is a combination of group experiments, hands-on demonstrations, and lectures on the processes and the participants in the process of jingle production. This class is taught at professional studios in the city by jingle engineers.
Prerequisite: Basic Audio Systems.

41-2723 **MIDI Programming and Digital Synthesis** 4 cr.

Through a series of graded assignments, students will learn the basic theory and principles of computer programming as applied to the Musical Instrument Digital Interface (MIDI) and software-based digital synthesis. Using object-oriented programming languages, students will have the opportunity to learn basic programming techniques as they apply to the new computer-based technologies of

music and audio production. This process will enable students to master the concepts behind many MIDI-based music and audio applications. This course is offered only in the fall semester.

Prerequisite: Basic Audio Systems and Foundations of Computer Applications.

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 audio in this lecture course.

41-2726

Digital Workstation Applications

4 cr.

The development of digital audio technology is changing the way we produce, store, and listen to sound. This course covers the operation of different workstations used in digital audio. This course is taught in a commercial studio equipped with some of the latest digital devices.

Prerequisite: Basic Audio Systems and Random Access Audio.

41-2727

Audio Technologies

4 cr.

This course takes 2 basic elements, microphones and console automation, and explores them in detail. The course is designed to give the prospective engineer experience with these tools of the trade. Taught in the Audio Technology Center and in professional studios around the city. Requires additional lab time at the ATC.

Prerequisite: Audio Processing.

41-2728

Audio Equipment Overview

3 cr.

This course is an orientation to the major lines and manufacturers of professional audio equipment. The major emphasis of the course will be interpreting and evaluating manufacturers' specifications and determining realistic performance. Included in the course will be presentations and demonstrations by manufacturers' representatives and field trips, when possible.

Prerequisite: Basic Audio Systems.

41-2729

Time Delay Spectrometry

4 cr.

This class explores the theory of TDS and gives hands-on training in the use of the Techtron TEF analyzer. Students will be required to do a class project in which a device or acoustic space is thoroughly analyzed with the TEF. This course is offered only in the fall semester.

Prerequisite: Advanced Acoustical Design and permission of the instructor.

41-2730

Radio Interviewing

2 cr.

The styles and techniques unique to both the in-studio and telephone interviews are examined and practiced.

41-2735

Contemporary Music Engineering

4 cr.

An overview of the recording techniques of the '90s covering such topics as microphone usage, signal routing, synchronization, and session set-up and psychology. This course

is taught by leading recording engineers in the city and is geared toward advanced students desiring a career in music engineering. It will be taught in a 24-track studio, with lab work to be completed at the ATC.

Prerequisite: Audio Technologies.

41-2738

Sound for the Theater

4 cr.

This course will cover the many aspects of sound engineering for the theater from first production meeting through final "Tech Dress" rehearsal. Subjects covered will include special mic'ing techniques (such as "body mic'ing"), sound effects, sound tracks, live pit orchestras, and the way in which engineers interact with the other facets of a theatrical production.

Prerequisite: Basic Audio Systems.

41-2739

Concert Array Design

4 cr.

The design of systems for large concerts is a growing and complex field. This course will introduce students to the various types of sound systems appropriate for large concert systems and will deal with some of the non-audio aspects, such as rigging and power distribution. Each semester the class will be taken behind the scenes of a major event. There will also be a number of opportunities for hands-on experience with smaller systems.

Prerequisite: Electronics for Audio, Basic Audio Systems, and Sound System Design

41-2740

Audio for the Visual Medium I

4 cr.

The technology and techniques used in creating sound tracks for television, film, and multi-media are presented in this studio class. Requires additional lab time at the ATC.

Prerequisite: Basic Audio Systems and permission of the program coordinator.

41-2745

Audio for the Visual Medium II

4 cr.

A continuation of Audio for the Visual Medium I for the advanced student who wishes to gain more insight and experience in preparing and mixing sound tracks for picture. Students work in teams to complete class projects during additional weekly lab time.

Prerequisite: Audio for the Visual Medium I and permission of the instructor.

41-2750

Sound System Design

4 cr.

An in-depth look at what goes into designing and installing permanent sound systems. The student will learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding the specifications of the component equipment and predicting system performance.

Prerequisites: Basic Audio Systems

41-2755

Topics: Advanced Studies in Sound Design

4 cr

This course will explore the aesthetics and techniques of

sound design as an independent abstract. A major component of the course will be the ongoing analysis and critique of the student's work in progress. In addition to lecture, discussion, and analytical listening, students will have the opportunity to work one on one with the instructor. Students will be expected to work independently using the facilities of the ATC on a project developed with the consent of the instructor.

Prerequisites: Permission of the instructor.

41-2760

Computer-Aided Analysis 4 cr.

This is an introduction to the use of computers in the analysis of electronic, electroacoustic, and acoustic systems. The student will gain experience in using various computer systems such as SYSID from Ariel, TDS from Techtron, and Audio Precision.

Prerequisite: Basic Audio Systems and Sophomore standing.

41-2764

Random Access Audio 4 cr.

Through lecture, demonstrations, and production assignments, students will gain valuable knowledge of the theory and practices of digital audio recording, samples and sampler-based production, waveform editing, digital signal processing, synchronization with visual media, digital multi-track post-production, automated mixing and other computer based production techniques commonly used in music, multimedia, video, and broadcast production. Requires additional lab time.

Prerequisite: Basic Audio Systems, Production I: Audio, and

Foundations of Computer Applications.

41-2765

Computer-Aided Sound System Design and Modeling 4 cr.

This is a continuation of Sound System Design with an emphasis on letting computers make the job of designing sound systems easier. The course is taught on both the Macintosh and IBM platforms, employing popular software that allows the user to design and model systems.

Prerequisite: Sound System Design and Advanced Acoustical Design.

41-2766

Computer-Based Sound Production 4 cr.

The concentration of this course is the creative application of sound and music for implementation in computer-based multimedia presentations. Students will learn the basic principles of digitized sound and Macintosh architecture. Creative work will focus on using computer-based sound and music with computer-generated animation and still images. Students will acquire the skills necessary to create interesting and technically excellent sound tracks for computer presentations.

Prerequisite: Computer Graphics and Applications I; and Topics in Computing: Introduction to Multimedia.

41-2770

Computer-Aided Drafting for Audio 4 cr.

This course will introduce students to the process of using computer-aided drafting in the context of professional

audio. It will be taught on both the IBM and the Macintosh platforms.

Prerequisite: Basic Audio Systems and Sound System Design.

41-2790

Live Sound Recording 4 cr.

This hands-on course will explore how minimal microphone location recording fundamentals differ from multi-track studio recording techniques. The understanding, selection, and placement of microphones will be highlighted through a wide variety of acoustical environments and instruments. Emphasis will be placed on classical and acoustic music, ambient sound recording and sound effects recording. Students will be required to check out location recording equipment and record a number of events during the semester.

Prerequisite: Basic Audio Systems and Production I: Audio.

41-2851

News for the Music Format 2 cr.

Performance of newscasts and headline stories from rewritten copy and the "rip and read school" will prepare students for music formatted radio stations.

41-2855

Writing Jobs in Radio: An Overview 3 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 commercials, public service announcements, promos, and special in-

terest programs, and musical shows.

41-2860

Writing and Producing Winning Radio Commercials 3 cr.

This class will focus on writing effective and colorful radio commercials using the "mind pictures" technique of writing. Studio production of each radio spot will not only give students information about the success or failure of their commercial writing but will also give them the beginnings of a sample reel that could be useful in securing their first job. An additional benefit from this class will be hands-on experience with acting, directing, and radio production.

Prerequisite: Production I: Audio or Production I: Radio, and Radio Broadcasting I.

41-2870

Media Copy and Creativity 4 cr.

This is an interactive course allowing students to express their copy ideas on a project basis. Students will develop skills such as how to insert creativity into all copy. An emphasis will be placed on the role of advertising agencies in recruiting and servicing accounts.

Prerequisite: Writing and Producing Winning Radio Commercials.

41-6006

Topics: College Recording Studio Activities 1-4 cr.

Students participate in activities in activities of one or more areas of the Audio Technology Center. These include software management for the computer labs, engineering, and assistant engineering. Re-

sponsibilities will depend on the area in which the student chooses to specialize.

Prerequisite: Permission of the faculty supervisor.

41-6008

Topics in Hearing

2 cr.

With the "graying of America" as the Baby Boom generation ages, sound professionals need to address hearing impairment. With the recent passage of the Americans with Disabilities Act (ADA), systems for the hard of hearing are likely to become commonplace. In this class, students will experience a simulated hearing loss through digital filtering and will thereby begin to understand the problems of the hard of hearing. There will be exploration into the physiology of hearing loss and opportunities for students to obtain audiograms of their own hearing. Safe listening will be stressed.

Prerequisite: Basic Audio Systems or permission of the instructor.

41-8888

Internship: Radio

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

41-8889

Internship: Sound

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

41-9000

Independent Project: Radio

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

41-9008

Independent Project: Sound

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Science and Mathematics Department

Since its inception, the Science and Mathematics Department has served as an important extension to the professional training of Columbia students. The curriculum, designed specifically for those concentrating in the performing, visual, and communications arts, gives students basic scientific instruction and a mastery of mathematics fundamentals.

A primary objective of the department is to provide students with a comprehensive scientific and mathematical 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 and to integrate the various disciplines with the sciences and mathematics, actual problems encountered by students in their respective fields are featured in daily course work. The program also offers semester-length projects in which students use their respective fields of interest to pursue a topic in science or mathematics. Topics selected for videotaped projects have included fossil fuels, solar energy, gasohol, biomass, wind power, air pollution, the ozone layer,

laser applications, statistics in everyday life, mathematics in the arts, and mathematics and the media. Invariably, the interaction of mathematics and science with the arts and media is enhanced by this type of practical, hands-on approach. The students see clearly that science and mathematics are integral to understanding the world in which they live.

The Department also seeks to fill the knowledge gap between the scientific/political decision-makers and the lay public on current issues such as energy policy, economy, education, 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. In order for every citizen to be able to understand and to participate in discussion on such issues, they need to have some level of scientific literacy.

Arts and communications graduates of Columbia will be instrumental in informing the lay public on vital scientific issues. For example, the journalist assigned to cover a nuclear reactor will be most knowledgeable about nuclear reactors, another could conduct a news conference explaining a new pharmaceutical product or write a radio spot for a new drug made by the aid of recombinant DNA, still another could conduct a photoessay on an earthquake in a major city or write an ad campaign for a new and improved energy source. A filmmaker who wants to make a film on a major chemical spill will know something

about hazardous chemical and their effects on the human body and the environment, and radio/sound majors will be able to use modern acoustics principles to design a sound system for a concert hall.

The Math Assistance Program offers peer tutoring in the Science/Math Learning Center.

"Science, mathematics, and technology can be viewed as foreign languages by non-scientists. Like any other languages, however, they must be translated to have any meaning and to make them more accessible to everyone. This is the guiding premise adhered to by those who are charged with modifying existing courses and with designing new ones in the Science and Mathematics Department. Arts and communications majors, not unlike any other citizens, need and deserve a basic education in science, mathematics, and technology that prepares them to live more interesting, productive, and well-rounded lives. Literacy in these areas has emerged as the main focus of education today."

Charles E. Cannon

Chairperson

Science and Mathematics Department

Course Descriptions

56-2020

Animal Ecology and Behavior

3 cr.

This course acquaints students with the ways in which animal populations survive and adapt to their environment.

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 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.

Processes of the body systems—cardiovascular, respiratory, nervous, digestive, and reproductive—will be surveyed in this examination of how the various organ systems interplay in the complex functioning of the human being. AIDS, cancer biology, and human sexuality are major focuses of the course. Dance and Theater majors may find the close look at body movement (bone structure and musculature) relevant to their study.

56-2055

Biology of Human Sexuality

3 cr.

This course is specifically designed to introduce students

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 vs. nurture, parenting, role-modeling, and other issues of interest to students, all vis-à-vis these biological perspectives.

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. This study of plants will cover structure and function (how plants are constructed and how they carry on processes like growth, reproduction, and self-defense), plant ecology, plant genetics, 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 are explored. Topics of study include the atom, radiation and radioactivity, pH, and crystals and crystal growth.

56-2151

Chemistry of Photography

3 cr.

This course will explore the chemical processes behind all major photographic methods, including daguerreotypes, black-and-white and color silver processes, and image-making using alternate materials, xerography, and holography. The science of additive and subtractive color mixing will also be explored.

56-2152

Chemistry and Art: Textiles and Dyes

3 cr.

This course will focus on natural and synthetic textiles—their chemistry, properties, and applications. Paper and dye chemistry will also be extensively covered. We will investigate dye synthesis and the interaction of fibers with vat, reactive, acidic, basic, azoic, and mordant dyes. Special emphasis will be on the extraction of natural dyes from plants.

56-2153

The Carbon Connection

4 cr.

Artists and sculptors are making more use of organic materials in their work. This is an age of organic (carbon) chemistry. Fibers, films, packaging materials, building materials, and fuels—to name a few—are all made of carbon compounds. State-of-the-art techniques commonly employed to separate, purify, characterize, and synthesize widely used organic materials will be experienced by students. Some instrumentation will be employed. Students will learn important concepts by engaging in hands-on ac-

tivities and performing experiments and demonstrations.

Prerequisite: One introductory chemistry course.

56-2154

Chemistry of the Environment

3 cr.

This course, in a combined lecture and lab format, will cover several important environmental concerns, as follows: water pollution, PCBs, pesticides and herbicides, dangers and benefits of asbestos, and toxic metals. Also included will be discussion of the deleterious effects of chemical leaks and oil spills and coverage of the basic principles and techniques necessary to utilize instrumentation in analysis of environmental pollutants.

56-2170

Life Savers or Killers: The Story of Drugs

3 cr.

Life Savers or Killers: The Story of Drugs helps the consumer to understand differences between scientific facts and lay anecdotes or media claims, to make possible better consumer decisions about when and how to use drugs and medication. By encouraging students to play a more significant role in consumer drug education, better positive drug information will increase proper drug usage and awareness.

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 twentieth-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 and his humanity, philosophy, and views on religion, politics, and the arms race.

56-2200

Energy and the Planet Earth

3 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, or videotape) is required for completion of course work.

56-2214

Darwin: Revolution from Evolution

3 cr.

Charles Darwin's theory of evolution has affected almost every aspect of modern thought, but it is seldom studied outside the natural science context from which it arose. This course will seek to give students an understanding of the conditions under which the theory developed, the structure of the theory itself, and its impact on society in such diverse areas as religion, philosophy, politics, literature, and in the natural sciences.

56-2215

Evolution of the Human

3 cr.

A survey of the principle theoretical approaches to human evolution, this course treats general biological evolution, primate evolution, comparative anatomy, and prehistoric archaeology.

56-2250

Exploring the Universe I

2 cr.

In this first part of a two-semester 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.

56-2251

Exploring the Universe II

2 cr.

In this second part of a two-semester 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. Some background reading is required if a student chooses to take Exploring the Universe II before Exploring the Universe I.

56-2481

The Blueprint of Life: Genetics

3 cr.

In recent years genetics has been, and promises to continue to be, an area of tremendous scientific and social development. This course will

examine the fundamental mechanisms of genetics and their application to current areas of research. Topics will include genetic engineering, medical genetics, agricultural crop breeding, DNA fingerprinting, and conservation of genetic diversity in nature.

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 the 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 humankind interacts with the environment. We will discuss both natural hazards to human activity and the effects, both beneficial and adverse, produced by human activity.

56-2498

Ecology and Human Affairs

3 cr.

This seminar course introduces students to environmental issues, both global and local, from an ecological perspective. Throughout the course, the focus will be on the ways in which the science of ecology—that branch of biology that investigates the relationship between organisms and their environment—informs our understanding of the environmental crisis and the various social movements known as “environmentalism.” Topics to be explored include the following: food, agriculture, garbage, hazardous waste, population growth, public health, human rights, and urban ecology.

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

Basic Math Skills

3 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. The course includes a brief introduction to algebra, including linear equations and word problems.

56-2532

Elementary Algebra

3 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: Basic Math Skills or equivalent.

56-2533

Geometry for Arts and Communications

3 cr.

This course is designed to introduce basic geometric con-

cepts. Topics will include the Pythagorean theorem and properties and measurements of points, lines, angles, plane figures, and classic solids. The course will culminate in small group and/or individual research based on applications in students' areas of study.
Prerequisite: Basic Math Skills or equivalent.

56-2534
Intermediate Algebra
3 cr.

Topics will include the following: the real number system; linear and quadratic equations; inequalities; functions and graphing; exponential, logarithmic, and trigonometric functions; and complex numbers.
Prerequisite: Elementary Algebra or equivalent.

56-2535
Calculus I
3 cr.

In this introduction to higher mathematics, the fundamental principles of calculus—functions, graphs, limits, the derivative and its applications, antiderivatives, area, and the integral—together with additional applications in business, arts, and the social sciences will be examined.
Prerequisite: Intermediate Algebra or College Algebra and Trigonometry or equivalent.

56-2536
Business Math
3 cr.

This is an elementary course in the mathematics of finance. Topics will include the following: decimals; percent; discount; calculator use; simple and compound interest; annuities; basic algebra (linear equations and word problems); and probability and statistics.

56-2537
College Algebra and Trigonometry
3 cr.

This course will create and enhance computational skills, problem-solving and graphic techniques, and will reinforce key trigonometry concepts relevant to the arts and communications fields. It will present the necessary tools of trigonometry required for taking advanced courses in math, especially calculus and some computer graphics courses. The student will also be exposed to some computer-aided instruction in trigonometry graphing.
Prerequisite: Intermediate Algebra or equivalent.

56-2539
The Teaching of Mathematics and Peer Tutoring: Lecture
2 cr.

56-2540
The Teaching of Mathematics and Peer Tutoring: Lab
2 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 exposing 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 the department chairperson.

56-2543
Mathematical Ideas for Art and Communication
3 cr.

Students are often uninterested and dissatisfied with mathematics because logical presentation leaves it so remote from human interests and activities. This course will offer a chronological survey of famous mathematicians, their work, and their contributions to the development of modern mathematics. The growth of the philosophy of mathematics and its relationships to other areas of human endeavor will also be studied.
Prerequisite: Elementary Algebra or equivalent.

56-2545
Meteorology: Forecasting Tomorrow's Weather
3 cr.

A consideration of how weather has affected man's history and continues to affect daily life, this class will look at such matters as the daily weather forecast (how it is prepared and why it goes wrong), theories of the Earth's climate (is it heating up or cooling down?), and the effects of such things as pollution on world weather. Classes will include a weekly review of current weather conditions.

56-2548
Environmental Algebra
3 cr.

This course uses mathematics to study real world problems—in particular, global warming and the greenhouse effect. Through mathematical analysis of real data, students will gain a new perspective of mathematics as a tool. Group work, written and oral reports, modeling using mathematics, and the use of the graphing

calculator will make mathematics a hands-on subject.
Prerequisite: Elementary Algebra, Intermediate Algebra, Geometry, or equivalents.

56-2549
A Second Course in Calculus
3 cr.

This course is a continuation of Elementary Calculus. Topics discussed include further application of the derivative and integral, differential equations, and the functions of two variables. Students will gain an appreciation of calculus as they read its history, discover the beauty of its logical development, and apply these ideas to topics in management and the social, behavioral, medical, physical, and natural sciences. Course activities are designed to help students develop their problem-solving and communication skills.
Prerequisite: Elementary Calculus or equivalent.

56-2550
Origins of Life
3 cr.

The formation of our planet, the nature of living matter, its genetic 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.

56-2551
Mathematics in Art and Nature
3 cr.

Using a compass and a straightedge, students will learn geometric concepts to do basic Euclidean Constructions, as well as how to construct a Golden Rectangle, a Baravelle Spiral, and the Lute of Pythagoras. They will learn

the relationships between mathematics and art and see similar relationships demonstrated in nature such as the shape of a butterfly or the spiral on a pineapple.

56-2560

The Application of Mathematics to Graphics

3 cr.

Students in this course will examine events from their major fields of study and from their everyday lives that are trigonometric (periodic phenomena, such as tides and radio waves) and exponential (such as population growth, epidemics, nuclear fission, and radioactive decay). Students will receive experience in the applications of trigonometry, exponents, and logarithms, both as computational tools and as functions. The computer will be used extensively in this course as a problem-solving tool to help students visualize, through the study of graphs, certain behaviors represented by these functions.

Prerequisite: Intermediate Algebra or equivalent.

56-2619

The Physics of Lasers, Holograms, and Modern Optics

3 cr.

This course will introduce students 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, i.e., single- and double-beam transmission and reflection. A field trip to the Fine Arts Research and Holographic Center will be taken.

56-2620

Physics: Light, Sound, and 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, the nature of electrical phenomena, and some basic electronics are covered. Color is looked at in some detail.

56-2630

Electronics for Audio Lab

2 cr.

This course deals with the practical approach to electronics. It emphasizes a hands-on method in which students complete one experiment in electronics each week. Students acquire essential skills and learn how to use materials and instruments to monitor, construct, and use basic electrical equipment. Examples are interpreting electronic circuits, use of meters, oscilloscopes, power supplies, breadboarding and troubleshooting.

Corequisite: Electronics for Audio (41-2711).

56-2650

Natural Disasters: Their 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 catastrophic for human and animal life. This course will explore natural disasters, both geologic and climatic. It will focus on the causes and effects of disasters

and will look at the results of human attempts to prevent or prepare for these disasters.

56-2675

Biotechnology: The Shape of Things to Come

3 cr.

This course examines the biotechnological revolution with 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, bioenergy, fuels for the future, 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.

56-2681

Science, Technology, and Society

3 cr.

An important concern of today and tomorrow is the awareness of science and technology in relation to everyday life. Class discussion topics exploring these relationships will include the following: environmental pollution, benefits of space exploration, superconductivity, and technical education in different nations. The course will also require an individual project such as a videotape, slides, or practical demonstration.

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

3 cr.

Psychoacoustics, 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.

56-2712

Science and Invention

3 cr.

In this course we will examine five questions: What is the role of invention in science? What is the role of science in invention? What are the eco-

nomic impacts of science and invention? What economic goals should we set for science and invention? How should we allocate resources to support science and invention? Students will make in-class presentations on these issues and will learn to communicate persuasively on these issues.

56-2713

The Chemistry of Art and Color

3 cr.

This course deals with atoms and molecules and how they create color (light) and reflect and absorb it (dyes and pigments). The course also treats additive and subtractive color mixing; interference (iridescence), demonstrated through niobium anodizing; and the history and chemistry of pigments and the various paint media, including encaustic (wax), egg tempura, linseed oil, gouache (gum arabic), fresco (calcium compounds), and oriental lacquers. The chemical reactions that "set" these paints are covered.

56-2715

The Science of Nutrition

3 cr.

This course is 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 and 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.

56-2716

Topics in Wellness

3 cr.

This course will focus on a wholistic approach to managing one's health. Topics will include sleep, medical self-care, first aid, CPR, communicable and chronic disease prevention, stress management, nutrition, exercise, drugs and alcohol, and sexuality.

56-2720

Science Film Seminar

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 discussions designed to enable students to understand general science better.

56-2749

Scientific Investigation: Sherlock Holmes to the Courtroom

3 cr.

This course will acquaint students 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 currently 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, and the drama of exploring this new frontier will be discussed. Space stations and moon colo-

nies, the search for extraterrestrial intelligence, quasars and black holes, and the origins and ultimate end of our universe are some other topics to be discussed.

56-6002

Topics in Science and Mathematics: Safety and Environmental Practices for Artists

3 cr.

Many of the materials used by artists are hazardous and present a threat to their health and the environment. However, this doesn't mean that a hazardous exposure will occur. There are several methods through which artists can protect themselves and the environment. Through hands-on exercises and an examination of specific materials, students will be provided with practical tools which they can use to increase their awareness and to protect themselves and the environment by providing an environment for themselves to work in that facilitates these needs without interfering with the pursuit of art.

56-9000

Independent Project: Science/Mathematics

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

Institute for Science Education and Science Communication

The Institute for Science Education and Science Communication was established to design new initiatives in science and public policy, science communication and science education and to develop associations with the local, national and world scientific communities. Innovative methods of teaching science are integrated with the science course at both the undergraduate and graduate level, including the Master of Arts in Teaching (M.A.T.).

In addition to offering an innovative science curriculum for Columbia College students, the Science Institute develops a model curriculum for non-science majors in collaboration with Indiana and Princeton universities. The Science Institute conducts research with undergraduate students in chemistry and in environmental science. In collaboration with Northwestern and Duke universities, the Science Institute also conducts research into the reasoning function. The Science Institutes methods of integrating science and math with art, music, drama, dance, and the humanities is the foundation for the Institutes teacher enhancement workshops and teacher preparation programs.

These methods are extended to other outreach programs including the adoption of the science curriculum of Jones Metropolitan Commercial High School, and the weekly "A Day of Science" program for inner city middle school children. Equipment for these classes is funded by grants from the National Science Foundation.

The Science Institute offers advanced level classes and permission from the Institute for registration is required.

Zafra Lerman

Director
Institute for Science Education &
Science Communication

Course Descriptions

60-4110

Biology: Chocolate, Coffee, Sugar, and Spice

Ingredients that excite the taste buds—chocolate, coffee, vanilla, and spices—will be studied in this class. Their botany, geography, agriculture, production, and manufacture will complement the presentation of their nutritional value. A significant part of the course will include projects where the students will incorporate interest, hobbies, and cultural backgrounds with the subject. A global focus will look at developing countries and their agricultural relationship with the US.

60-4125

The Human Immune System: Health and Disease

The determinants of health, disease, defenses against disease, and pathology will be examined with emphasis on the immune system. Diet, stress, drugs, and behavior on immune functions will be presented, including the role of AIDS and cancer; sexually transmitted diseases will also be studied. Students will be able to incorporate their interests, hobbies, and cultural backgrounds with the subject.

60-4200

From Ozone to Oil Spills: Chemistry, the Environment, and You

This course was developed by Columbia College, Princeton University, and Indiana University, funded by the National Science Foundation. An interdisciplinary course, instruction will be facilitated by having students incorporate the skills of their major area in

projects. The course has a strong laboratory component. A significant part of the course will include projects where student will be able to incorporate their interests, hobbies, and cultural backgrounds with the subject.

60-4250

Crime Lab Chemistry: Solving Crime through Analytical Chemistry

The basic principles of scientific investigation and the uses of forensic inquiry are the basis of this class; additionally, questions of evidence and the law are reviewed. Students will use nuclear magnetic resonance, atomic absorption, infrared, ultraviolet, and visible light spectrophotometers, gas chromatographs, and mass spectrometers to gain a basic understanding of forensics. Students will be able to incorporate their interests, hobbies, and cultural backgrounds with the subject.

60-4275

The Extraordinary Chemistry of Ordinary Things

This course provides experiences involved in laboratory analyses. The class will discuss and use the scientific method, the basics of analytical techniques and modern scientific instrumentation such as gas chromatograph/mass spectrometers, atomic absorption spectrometer and high pressure liquid chromatography in the investigation of problems. Team based project will allow students to incorporate their interests, hobbies, and cultural backgrounds.

60-4300

Modern Methods in Science: Discovering Molecular Secrets

Students gain hands on experience using state of the art instruments to solve broadly based environmental and health related problems and analyze common substances encountered in daily life. During the semester, several adventures in the molecular work will be organized. A significant part of the course will include projects where students will be able to incorporate their interests, hobbies, and cultural backgrounds with the subject.

60-4410

Geology: Evolution of the Earth's Environment

This class examines the origin and evolution of our planets environment and its changes on geologically long and short time scales. We will investigate what moves earth materials around, human factors in environmental change, accumulation and degradation of anthropogenic material in the environment, atmospheric emissions and global climate change. Students will be able to incorporate their interests, talents, and cultural backgrounds with the subject.

60-4501

Physics: Meteorology of the Earth and Other Planets

This course will study the physics driving weather systems and then extrapolate this knowledge to understand the range of atmospheric types in the solar system. We will see how learning more about other planets allows us to understand more about our own atmospheres origin, evolution, and dynamics. Students will

be able to incorporate their interests, talents, and cultural backgrounds with the subject.

60-4512

Global Electronic Communications for Art and Science

New computer networks are shaping the information superhighway. For the artist and scientist the ability to communicate electronically creates new opportunities while demanding new research techniques. Students will explore how to use E-mail, electronic bulletin boards, freeware, shareware, image data banks, information data banks, access to expertise list, and virtual space. Each will design and complete a major project that demonstrates their knowledge of the communications superhighway.

Television Department

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 that includes not only local stations, but networks and entire channels, through cable and satellite, devoted to news, sports, movies, and music, not to mention corporate television (which has grown to huge proportions), educational, and governmental broadcasting.

To prepare our students for a place in these industries, the College hires professionals whose every day is spent in the business to which these students aspire. The 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 augmented 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 capable of the most sophisticated on- and off-line editing; and field production gear. To assist students with outside projects, the Television Department has a three-camera remote unit. Essentially a mobile control room with Chicago as its set, it is a unit of which any broadcast station

would be proud. Ultimately, all of these elements are aimed at leading graduating students to an appropriate position in one of the described phases of the television industry. Furthermore, to prepare the student for work in the industry, the Television Department offers a wide range of opportunities in its internship program. The Department places interns in broadcast television stations, corporate television departments, cable stations, production and post production houses, and consulting firms.

However, the end of a student's academic career is only the beginning of a career in one of the many areas of broadcasting—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 Major is devoted to the intensely technical part of the business with a rich application of aesthetics. Five concentrations are offered in the areas of Production, Producing, Directing, Field Production and Editing, and Corporate Television. Variations are possible within some of these concentrations. Course requirements vary between 28 and 37 credit hours in addition to the core curriculum.

For selected students, in cooperation with the Journalism Department, a major in Broadcast Journalism (Television) is offered. This major gives attention to the management, writing, and producing aspirations of students and consists of a total of 55 credit hours taken in the Television and Journalism departments. A monthly news program, "600 South," is a key part of the program focused in the Television Department and is a primary focus of three classes that assemble this effort. Broadcast Journalism students also produce a new public affairs program each month in addition to the news.

To extend potential working life experience, the Television Department students produce two other broadcast format programs: "Music Alive," in cooperation with the Mayor's Office of Special Events, which is seen in forty-seven cable communities across the Chicago area; and "Behind the Screen," a soap opera which is produced in cooperation with the Theater/Music Department and uses only students as its actors. Both of these programs are distributed throughout the College, on Access Cable, and on as many as forty-seven Chicago-area cable stations. This program is also seen via satellite at 164 other colleges and universities through the facilities of U-Net, the network of the National Association of College Broadcasters.

Details of the requirements for the Television major and concentrations can be

found in the departmental brochure available from the Television Department or the Admissions Office.

Bachelor of Arts with a Major in Television

Total major requirements are 39 credits, Track A or 42 credits, Track B that should include the following:

Track A, Techniques and Professional Skills: 40-1110, 1121, 1151, 1145, 1122, 1152; one of the following, 1153, 1154, 1155, 1156; 3700, 3751, 2470, 1190

Track B, Production Development and Management: 40-1110, 1121, 1151, 1145, 1122, 2470, 3700, 3751, 3010, 3675, 3900, 3570, 3100

Suggested concentrations: (Select 25–30 credit hours in one area)

Production: 40-1150, 1154, 1155, 1180, 2621, 2719, 3540, 3570, 3752, 3753, 3760, 3900

Producing: 40-1154, 2477, 2505, 2675, 2718, 3100, 3300, 3540, 3570, 3752, 3760, 3900, 4010, 7260

Direction: 40-1150, 1154, 1155, 1156, 2475, 2505, 2675, 2719, 3675, 3752, 3900
Field Production and Editing: 40-1180, 1190, 2475, 2505, 2621, 2675, 3752, 3753, 3760, 3770, 3873

Corporate Television: 40-1154, 2471, 2475, 2477, 2675, 3570, 3675, 3752, 3753, 3760

Interdisciplinary Major in Broadcast Journalism

Total requirements for Broadcast Journalism are 25 hours in Television and 30 hours in Journalism. (See Journalism Department.)

Television: 40-1121, 1151, 3700, 3751, 3825, 3860, 3870

Journalism: 53-1001, 1002, 1101, 1102, 1105, 1131, 1140, 1501, 1601, and one of the following: 1951, 2070, or 2151

Course Descriptions

40-1110

Television and Society

2 cr.

The first half of this introductory course provides an overview of the history, structure, and programming policies of the television broadcast industry. The second half will present several of the most controversial media issues and will explore the impact they have on our lives and society.

40-1115

The History of Television: Evolution to Revolution

3 cr.

This course is designed to familiarize students with the formative traditions of broadcast and cable television, as well as independently produced video, both documentary and experimental work. Material will range from the early beginnings in the 1940s to the current scene in TV and video, and the implications of the new technologies on future directions of the medium. The format of each session will be one half hour of paper exchange and reading, and one hour of lecture followed by one and a half hour of video and discussion. Requirements of the course will be four papers, an objective mid-term exam, and a final paper with class presentation.

Prerequisite: English Composition I.

40-1121

Television Studio Production I

4 cr.

This beginning class in television production provides both studio and textbook instruc-

tion. 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 students 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.

40-1150

Advanced Control Room Techniques

2 cr.

This advanced-level equipment operation course will focus on the Studio A production switcher and the character generator. Building on the skills gained in Television Equipment Practicum,

students will spend approximately two-thirds of the class time working with the switcher and the remaining time studying the character generator. Advanced operations of each piece of equipment will be thoroughly covered.

Prerequisite: Television Equipment Practicum.

40-1151

Aesthetics of Television

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 basic artistic framework of television.

40-1152

Television Directing Production I

4 cr.

This class is designed to familiarize students with directing skills through concentrated productions. Students will function in the four stages of production: pre-production planning, set-up and rehearsal, production, and post-production.

Prerequisite: Aesthetics of Television and Television Studio Production I.

40-1153

Television Directing Production II: Music

4 cr.

This advanced class further develops directing skills specifically for live music performance, utilizing larger studio facilities and creating more sophisticated productions. Students will be required to produce and direct music pro-

ductions for "Music Alive" that approach professional broadcast and commercial levels.

Prerequisite: Television Directing Production I.

40-1154

Television Directing Production II: Advanced Techniques

4 cr.

This advanced class further develops directing skills focusing on different advanced television genres from game shows to movie review programs, utilizing larger studio facilities and creating more sophisticated productions. Students will be required to produce, direct, and write advanced-productions including possible work on one of our cable programs.

Prerequisite: Television Directing Production I.

40-1155

Television Directing Production II: News

4 cr.

This advanced directing class includes 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 "600 South," Columbia College's student news program.

Prerequisite: Television Directing Production I.

40-1156

Television Directing Production II: Drama

4 cr.

This advanced class further develops directing skills, spe-

cifically dramatic performance, utilizing larger studio facilities 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 I.

40-1157

Television Directing Production II: Interview 4 cr.

This advanced directing course will develop directing skills specifically for the public affairs, talk show, and interview formats. Utilizing the larger studio facilities, students will be working directly with a producing class toward the production of a college-wide intra-communication program to be viewed at all campus locations.

Prerequisite: Television Directing Production I.

40-1170

Directing Television Commercials 4 cr.

Directing Television Commercials is a practical paperwork course with production that addresses the largest and most lucrative job market in television. Commercials, in fact, drive television. Although there are courses in production and directing, this course will introduce students to the speciality skills involved in precision lighting for commercials, working with and organizing large crews,

and the unique aesthetic coordination required to pull together a variety of jobs—from home economist to assistant director—and to deal with an agency client, for single camera film style work in video.
Prerequisite: Video Techniques II.

40-1180

Audio for Television 3 cr.

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 thirty-minute program using advanced techniques and equipment that will demonstrate the best methods of audio for television.
Prerequisite: Television Studio Production II.

40-1190

Lighting for Television 4 cr.

This course focuses on the specifics of lighting techniques for the television medium. Studio and field lighting for various genres, including drama, talk show, news, and variety show, will be highlighted. In addition, a number of technical aspects of lighting in general will be discussed and demonstrated. Students will learn not only the theory of lighting specific situations but also will be able to put this theory into practice in this hands-on practical course.

Prerequisite: Television Equipment Practicum.

40-2470

Principles of Corporate Television 3 cr.

The goal of this course is to help students 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. Reading of daily business press is required, e.g., the *Wall Street Journal* and the business sections of the *Chicago Sun-Times* or *Chicago Tribune*.

Prerequisite: Television and Society.

40-2471

Corporate Television Practicum 3 cr.

In this class students further develop the concepts introduced in Principles of Corporate Television and evaluate their success potential through field production experiences. The format combines classroom instruction, corporate facility visits, and actual field productions typical of current business television. The skills of treatment development, proposal presentation, instructional media planning, business interviews, talent casting, interactive video, and graphics design are demonstrated in class. Four corporate productions, a speaker support presentation, product demonstration, business interview/drama reenactment, and teleconference will utilize the remote production truck facilities.

Prerequisite: Principles of Corporate Television and Video Techniques II.

40-2475

Corporate Field Production 4 cr.

This course combines the preparation procedures of successful corporate productions (research, scripts, storyboards, budget, presentations, etc.) with sophisticated 3/4-inch field production equipment to yield a professional product. Students will study the production process from 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. Students actually produce corporate productions on contract in this class.

Prerequisite: Principles of Corporate Television and Video Techniques II with a grade of B or better.

40-2477

The Television Entrepreneur 3 cr.

Students are provided with the vision, knowledge, skills, and tools needed to effectively own and operate an independent television production business.

Prerequisite: Principles of Corporate Television and 64 credit hours.

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 the 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: Video Techniques II with a grade of B or better.

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.

Students will learn to adapt both studio and field production skills in this advanced-level class, utilizing a mobile remote production truck to shoot on-location at a variety of events in and around Chicago. Sports, news, and productions for the Television Department's own cable programs are researched, produced, and directed by students. Productions include music performance for "Music Alive" and selected scenes from "Behind the Screen." Emphasis is placed upon pre-planning, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing.

Prerequisite: Video Techniques I; Television Studio Production II; and Television Directing Production II (or permission of the department chairperson); and a 3.0 or better GPA.

40-2718

Cable Program Workshop: Producing

4 cr.

In this advanced workshop, students will serve as producers for Columbia College's cable television program "Behind the Screen," a monthly soap opera series. Students will have the opportunity to experience all phases of producing, from concept development through the finished program segments to be aired on Chicagoland cable systems.

Prerequisite: Permission of the department chairperson.

40-2719

Cable Program Workshop: Production

4 cr.

This advanced workshop will serve as the "production house" for Columbia College's cable television program "Behind the Screen," a monthly soap opera series. All phases of studio production including staging, lighting, sound, camera, and directing will be included as part of the students' experience in this intensive production course.

Prerequisite: Permission of the department chairperson.

40-2810

Television News Program Performer

4 cr.

Students will have the experience of actually performing the various functions of the local news block—including on-

camera anchor person, sports reporter, and weathercaster functions—enabling students to have a basic feel for this important part of the television broadcast day.

Prerequisite: Television Studio Production I.

40-3010

The Television Producer

2 cr.

The course introduces students 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.

40-3100

The Producer's Workshop

4 cr.

This course is intended to hone the specific producing skills of those participating and will require both planning and execution. Students will be required to plan at least three real or fictional productions in complete form during the semester. Each production will require a production "book" including the production description, time chart, pre- and post-production planning notes, site survey (for remote), storyboards, personnel and facilities breakout, and a budget. As part of this course all students will be expected to participate in one or more productions, chosen from the following: "Behind the Screen," "Music Alive," "600 South," or other suitable complete productions.

Prerequisite: Writing for Television, Television Studio Production II, Video Techniques II, and permission of the instructor.

40-3300

Producing the Electronic Newsletter

4 cr.

The student will learn the techniques of intra-organizational communications, preparing programmatic material for dissemination in television format by interview, alpha-numeric character generation, and on-site production, which will generate a thirty-minute program for college-wide viewing on a weekly basis.

Prerequisite: Video Techniques II, and The Television Producer.

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 mediums and diverse backgrounds are discussed in lecture and question-and-answer sessions.

Prerequisite: Sophomore standing.

40-3540

Programming the Broadcast Operation

3 cr.

This course is specifically oriented to advanced television students who seek to achieve special skills in programming for the various broadcast forms. Programming strategies are designed for independent and broadcast network stations as well as related strategies in cable, low power, and syndication. Programming principles, methods, and resources are explored, and students engage in strategic program planning for all forms

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during the course of the semester. This course is only offered in the fall semester.

Prerequisite: Completion of 64 credit hours and a 3.0 GPA.

40-3570

Production and Facilities Management

3 cr.

This course is intended to prepare students for middle management in television and cable facilities. The responsibilities of production managers, assistant producers, and production assistants are defined and explored. Time keeping and supervisory responsibilities for both personnel and equipment are explained. Production budgets are prepared, reviewed, and fit into systematic operational plans. Equipment selection and maintenance policies are discussed.

Prerequisite: Television Equipment Practicum, Video Techniques II.

40-3601

Screenwriting I

4 cr.

Students are 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. (Offered through the Film/Video Department.)

40-3675

Television and Video Analysis

3 cr.

Students will review changes in the presently available television technology and formats 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. *Prerequisite:* Completion of 32 credit hours, Sophomore standing.

40-3700

Video Techniques I

4 cr.

This course covers the basic technical and conceptual principles and logic governing preproduction, 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-inch editing systems are also taught. Emphasis will lean toward editing. *Prerequisite:* Aesthetics of Television.

40-3726

Script Breakdown Workshop

4 cr.

This course is crosslisted in the Film and Video Department (see 24-3726).

40-3751

Video Techniques II

4 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 the production of videotape projects. Emphasis will lean toward field production

Prerequisite: Video Techniques I.

40-3752

Video Techniques III

4 cr.

This course is a professional approach to field production, including working with professional and non-professional talent, planning and executing a large-scale shoot, scripting and adaptation, advanced 3/4-inch field gear, and the basics of electronic cinematography. Students will be required to complete two projects, participate in a class shoot, and take both a hands-on and written test.

Prerequisite: Video Techniques II.

40-3753

Advanced Videotape Editing

4 cr.

This advanced editing class 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 ongoing in regard to structural analysis and aesthetic concerns.

Prerequisite: Video Techniques II with a grade of A, or a grade of B or better in any advanced field production class.

40-3760

Digital Video Editing

4 cr.

This course will serve as an introduction to non-linear, digi-

tal, video editing techniques. Students will work on a state-of-the-art digital editing system in completing class projects that are created on this off-line system. They may then be transferred to tape or an edit decision list will be created.

Prerequisite: Video Techniques II with a grade of B or better.

40-3770

Experimental Video Production

4 cr.

This advanced-level video production course in innovative programming explores experimental productions, from their conception to production and the exhibition, distribution, and grant opportunities available to artists and students. Each student enrolled in the course will produce an innovative program in one of the genres covered in class. At the end of the semester, a premiere exhibition of work produced during the semester will be open to the public at the Hokin Center Gallery. *Prerequisite:* Video Techniques II with a grade of B or better.

40-3825

Writing and Producing Television News

3 cr.

This advanced-level news writing and producing course will serve as a transition of skill for those students completing News Reporting I, offered in the Journalism Department. Skill in conversion of written word to broadcast word with special emphasis on the creation of news packages will be the focal point of this course. The technicalities of writing news packages, such as actu-

alities, sound bites, B roll, voice-overs, and stand-ups, will all be covered.

Prerequisite: English Composition II and News Reporting II (taken concurrently).

40-3860

The Television News Practicum

5 cr.

Utilizing traditional newsroom approaches and field production and editing techniques, students will develop techniques used in news planning, assignment of stories, and all other functions of the television news venue. Emphasis will be on field producing in helping 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 "600 South," Columbia College's student news program.

Prerequisite: Permission of the Television Department chairperson.

40-3870

News: On-Camera Reporting

2 cr.

This course teaches the reporter's role in a remote television 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 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 and the variety of situations (both real and fabricated) that the ENG journalist faces in the craft of field reporting.

Prerequisite: Television Studio Production I and one basic news writing course.

40-3873

Television News: Field Production

4 cr.

An advanced field production and editing class with total emphasis on the production of television news field stories. This class will prepare, shoot, and edit news magazine "packages" for the "600 South" news program, produced for cable television by Columbia College. This is one of three courses working cooperatively on this program venture. Producers for each story will be provided from the Television News Practicum course, which meets in the same weekly time slot.

Prerequisite: Video Techniques II with a grade of B or better.

40-3875

Practicum: Producing the News

4 cr.

Designed to work in tandem with the Television News Practicum course, this class is intended to teach the performance of personnel in planning newscasts, expanding stories, television copy editing, stacking the newscast (determining the order of stories), making on-air decisions, and assembling ideas and sources for each story. The course will relate these decisions to the real world with the class serving as executive producers for the ongoing production of "600 South," the campus television news program.

Prerequisite: Permission of the department chairperson.

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, comedy, and drama. In this intensive writing seminar there are weekly writing and reading assignments and a series of quizzes on the textbook and material presented in class. Students' work is open to analysis by other class members and class participation is a requirement. *Prerequisite: Completion of 64 credit hours and permission of the instructor.*

40-3920

Writing about Television: The Critical Sense

2 cr.

An examination of the technique of analyzing television programming and performance conducted by an expert in the field, this course will view programming of all types. Written critique will be a central part of the class. Under the guidance of the expert, the class will regularly screen programs and write critical appraisals. Lectures and demonstrations on the development and writing of critical appraisals will be included.

Prerequisite: Writing for Television.

40-3930

Writing the Situation Comedy

3 cr.

An advanced-level scriptwriting class that teaches the

skills involved in writing the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing television series, the other based on an original concept. The scripts will be reviewed in class and worked through in classic story-conference procedure. In addition, there will be a variety of lectures covering specific types of humor such as situation, character, gag, and physical comedy.

Prerequisite: Writing for Television or Screenwriting I (with a grade of B or better).

40-3950

The Professional Writing Workshop

4 cr.

This advanced writing course will be central for the writing staff of Columbia College's cable soap opera, "Behind the Screen." Writing dialogue and storyline for the program will be the hallmark in this writing-intensive workshop. (May be repeated once.)

Prerequisite: Departmental interview.

40-3960

Corporate Scriptwriting

3 cr.

This writing-intensive course is designed to explore the roles of a corporate television scriptwriter and to develop practical skills necessary for creating effective scripts for the non-broadcast audience. The scriptwriting process from concept to completion includes program planning, researching, production cost estimates and budgeting, technological tools and applications, client presentations, and sales and marketing techniques. Scriptwriting projects

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include the completion of a "corporate image" script, a "training" script, and a "product introduction" script.

Prerequisite: Writing for Television and Principles of Corporate Television.

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. This course is offered only in the fall semester.

Prerequisite: Television Studio Production I and Video Techniques I.

40-4500

Sales Techniques and Research for Television

2 cr.

This is a basic course for those interested in sales and marketing, designed to develop skills that relate to television advertising and sales with heavy emphasis on research and marketing. Students will participate in buyer/sales presentations as they come to understand the dynamics of television sales.

Prerequisite: Television and Society and completion of 60 credit hours.

40-6000

Directing the Single Camera

3 cr.

Designed to address special topics each semester that are of importance to Television majors, this course will operate as a production course completing one or two group projects at the conclusion of the semester. Each semester the specific topic will vary as will the nature of the production. The course will operate as an advanced-level production course using HiBand 8 field production and Studio A when necessary. Topics will range from conceptual to technological.

Prerequisite: Television Equipment Practicum and Video Techniques II.

40-6003

Topics in Television: News Beyond the News

2 cr.

This course will familiarize the student with the history, terminology, and journalistic practices associated with the news documentary produced for television. Through lectures, discussion, and screenings, we will highlight the important stages in the development of the news documentary. Selected works from the earliest efforts of the 1950s to the current broadcast and independently produced programs of the '90s will be closely analyzed.

Prerequisite: Completion of 32 credit hours.

40-7260

Decision Making: The Television Industry

3 cr.

Students enrolled in this course will study the structure of television broadcasting and all of the issues affecting the

decision-making process. Students will study the human and economic factors governing decision making in all phases of television operations. Lectures and demonstrations will focus on situations that influence management decisions, including research, programming, advertising sales, rating systems, and management styles with emphasis on decision in day-to-day operations at top levels of management.

Prerequisite: Permission of the department chairperson.

40-8800

Individual Visions

3 cr.

Because of diminished regulation, changing financial structures, and expanded delivery options, television has entered a new, highly competitive era. In an environment such as this, the television professional of the nineties must possess more than technical, producing, and writing skills. The new professional must be highly inventive, flexible, and creative in order to feed an industry that is ever hungry for the new. This course has been developed to give students the competitive edge, to help them release their creativity and define their personal visual style, and to give them a safe place to experiment.

Prerequisite: Permission of the department chairperson, based on faculty recommendations.

40-8879

Television Career Strategies

1 cr.

Students will acquire an overview of the marketplace and will develop strategies for building a portfolio and resume videotape, refining interview techniques, and

networking within the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating resumes, and organizing videotape for the job search. Students will learn research and prospecting techniques from guest experts. Field trips are also an integral part of this class. Three hours of special editing time will be granted to senior students who have passed this course, for the purpose of creating a resume videotape.

Prerequisite: Television Equipment Practicum. Course is to be taken prior to or concurrent with a Television Department internship.

40-8888

Internship: Television

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. *Prerequisite: Television Career Strategies (may be taken concurrently), 3.0 GPA, completion of 60 credit hours or more, permission of the department chairperson.*

40-8890

Television: Senior Seminar

2 cr.

This course is intended as a capstone course to determine student advancement over the completion of the program and major. Students will be given issues-based lectures and will be asked to evaluate their work and the work of their fellow seniors. Preparation for professional work will be reviewed and discussed to help assess their progress and preparation for life work.

Prerequisite: Completion of 92 credit hours.

40-8999

Video for the Non-Major

2 cr.

This course is designed for students who are *not* majoring in Television. They will learn the basic elements of the television industry, key job titles and descriptions, equipment identification and basic techniques for consumer-level use, simple videotape system hook-ups, preventative maintenance, and the identification and use of the most popular cables and adapters. This course is suited for students in other media majors who might find themselves in need of basic television operational skills.

40-9000

Independent Project: Television

Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

40-9001

Independent Project: Music Alive

3 cr.

Special advanced producing project involved with the production of the "Music Alive" cable program.

Prerequisite: Permission of the department chairperson.

40-9002

Independent Project: Remote Pool

1 cr.

Special independent study project for those advanced students that have already completed the Remote Television Production the *Television Production* course. Must see remote supervisor for details.

Prerequisite: Remote Television Production and permission of the department chairperson.

Theater Department

Columbia's Theater 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. The faculty and staff are all working professionals—active and prominent members of Chicago's lively theater community. The Department stresses intensive one-on-one training and supplies a multitude of opportunities for applying this learning in performance situations.

All theater majors must learn the basics of every aspect of the profession. Along with these basics, students with a concentration in acting must take a combination of traditional courses in scene study, spoken and sung vocal technique, body movement, acting techniques, and theatrical styles. In addition, they are able to choose among studies in camera techniques, improvisation, stage combat, accents and dialects, musical theater, and other subjects of general interest in the field. For those interested in the technical and design concentrations, extensive training is available in stage management and in set, costume, lighting, and makeup design and construction.

The Theater/Music Department produces a seven-show subscription season for general theater audiences. At the 400-seat Emma and Oscar Getz Theater, we present fully mounted productions of two large-cast plays or musicals and one concert. In the 60-seat New Studio, we present full productions of one concert and three plays, including the annual winner of the Theodore Ward Prize for a new play by an African-American playwright. In addition, many faculty and student directed projects are done each semester in the 60-seat Classic Studio and in our other two performance spaces. Students who wish to perform in addition to taking classes must understand that time

needed for rehearsals and performances is extra-curricular. Auditions for all shows are open to anyone taking courses in the Department; no shows are pre-cast. Students may also 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, the students are much better prepared for the rigors of earning a living in their chosen field than typical beginning professional."

Sheldon Patinkin

Chairperson
Theater/Music Department

A Major in Musical Theater Performance

Offered jointly by the Theater/Music and Dance Departments, the Musical Theater Performance major offers a truly interdisciplinary program with an integrated curriculum of courses in acting, singing, and dancing, taught by Columbia's distinguished faculty of working professionals. Studies in related theory, history, and general craft considerations are included to bolster classes in technique.

Students pursuing a Musical Theater Performance major choose a particular discipline in which to concentrate: theater, music, or dance. Students take 49 hours of core courses in all three disciplines (including music theory, singing and movement techniques, and acting skills), plus 14–15 additional hours of classes in the student's particular concentration. Advanced students in all concentrations take Musical Theater Workshop, a two-semester course that culminates in the production of a studio musical. They also take Professional Survival and How to

Audition, a course in the mechanics of preparing and presenting audition material.

A Major in Theater/Music

Theater majors must complete 31 hours of core courses and may select concentrations in Acting, Design, Costume Design, Set Design, Lighting Design, Technical Aspects, Playwriting, or Directing. Music majors must complete 24 hours of core courses and may choose one of four concentrations. (See Music Program on page 105.) It is possible to combine Theater and Music as a double major.

Pursuit of any of these concentrations often calls for the student to commit additional time to specialized course work beyond the customary number of hours for the major itself. And students who wish to perform in addition to taking classes must understand that time needed for rehearsals and performances is extra-curricular. No shows are pre-cast.

Details of the major requirements can be found in the departmental brochures available from the Theater/Music Departments or the Admissions Office.

Bachelor of Arts with a Major in Theater

Total major requirements vary (49–70 credits) according to concentration.

Acting (70 credit hours)

31-1021, 1022, 1040, 1111, 1112, 1121, 1122, 1129, 1450, 2111, 2112, 2311, 2312 or 2510, 3111, 3112, 3511, Acting III: Styles (6 credits), 1201, 2113, 5160, 5180, 5190 (5 credits)

Directing (59 credit hours)

31-1021, 1022, 1040, 1111, 1112, 1450, 3111, 3112, 3210, 3240, 3245, 3311 (or 3441 or 3611), 3511, 3700, 4111, 4112, 4113, 5190 (2 credits), 9000 (6 credits), 22-1125

Playwriting (63 credit hours)

31-1021, 1022, 1040, 1111, 1112, 1121, 1450, 2111, 3111, 3112, 3210, 3250, 3511, 4111, 4112, 4211, 4212, 4500, 5190 (3 credits), 9000 (3 credits), 52-5129, 52-3104

Design and Technical Concentrations

Core requirements, Years One and Two (44 credits): 1021, 1022, 1111 or 1450, 3111, 3112, 3235, 3240, 3245, 3431, 3611

Core requirements, Year Three (18 credits): 3311, 3441, 3511, 3612, 3700 (2 credits) and two of the following: 22-1121, 22-1122, or 22-1125

Design, General (6 credits)

31-3250, 3255, one of the following: 3312, 3442, or 3613

Costume Design (18 credits)

31-3250, 3255, 3432, 3442, 4111, 22-7295, 28-2110

Set Design (18 credits)

31-3250, 3255, 3312, 3410, 3420, 4111, 28-2110

Lighting (18 credits)

31-3250, 3255, 3613, 4111, 23-1100-1101 or 24-1171, 28-2110

Technical (19 credits)

31-1025, 3210, 3250, 3410 or 3420, 28-2110, 41-1150

Bachelor of Arts with a Major in Musical Theater Performance

Core requirements (49 credits): 31-1060, 1070, 1111, 1112, 1180, 1181, 2111, 5160, 5190; 32-6010, 6000, 7110, 7131; 33-1201, 2711, 3450, 5001

Dance Emphasis

33-2202, 2712, 3452, 5002, 5003

Theater Emphasis

31-1121 (5190), 1122 (5190), 2112, 1129, plus 6 hours of styles and craft

Music Emphasis

32-6021, 6031, 7112, 7132, 7900 (2 credits),

Course Descriptions

31-1021

Production Techniques: Sets and Props

2 cr.

The set and props 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. This is a required course for all majors.

31-1022

Production Techniques: Costumes and Lights

2 cr.

The costume 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. This is a required course for all majors.

31-1025

Production Techniques in Professional Theaters

4 cr.

This course will expose students to a range and variety of professional theatrical jobs, facilities, and equipment as they relate to producing plays in theaters and to production in other media such as film and video houses and television studios. The course aims to develop skills for finding work in the professional entertainment industry.

Prerequisite: Introduction to Design for the Stage, and either Production Techniques: Sets and Props or Production Techniques: Costumes and Lights.

31-1040

Text Analysis

3 cr.

Students are introduced to different methodologies of script analysis to develop greater skill in interpretation. These analytical methods 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, and designers, and it provides common working vocabulary and methods of analysis, thereby facilitating communication of production ideas. Course requirements include the reading of seven or eight plays and the writing of short essays and a term paper. Acting I: Scene Study is recommended as a concurrent course.

Prerequisite: Acting I: Basic Skills.

31-1060

Musical Theater I: Survey

3 cr.

This course in the history of musical theater is designed as a required introductory course for Musical Theater Performance majors and is also open to all students in the College. The class will guide students through the development of musical theater from its roots in opera, operetta, and vaudeville, through the revues and comedies of the twenties and thirties and the emergence of dramatic musicals in the forties, to the pop-concert-influenced musicals of the sixties, seventies, and eighties. The major focus of the course is the broadening of the student's knowledge of the

American musical theater's song repertory.

31-1070

Musical Theater II: Scenes and Songs

3 cr.

This is a class in acting for the musical theater, concentrating on spoken and musical scene work and excluding choral numbers and dancing. Students will research and learn two-person and small group scenes from the basic repertory of American musical theater with emphasis on extending characterization from spoken dialogue into song. This class is available to Theater, Music and dance majors. It is required for Musical Theater Performance majors. *Prerequisite for Musical Theater Performance, Music, and Dance majors: Musical Theater I: Survey (or permission of the instructor), Acting I: Scene Study, Voice Training for the Actor I or Techniques in Singing, Body Movement for the Actor I or Musical Theater Dance I, Singing for the Actor I or Solo Singing (may be taken concurrently, with permission of the instructor).* *Prerequisite for Theater majors: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, Body Movement for the Actor II, Musical Theater I: Survey, Singing for the Actor I or Solo Singing I.*

31-1111

Acting I: Basic Skills

3 cr.

An introduction to the basic discipline of being an actor, through physical, vocal, and improvisational exercises, this course uses some textwork, consisting of short scenes and monologues from plays, to teach beginning actors an

awareness of their own and others' needs on stage. The scenes are not presented during Performance Weeks. Voice Training for the Actor 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. The scenes may be presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Body Movement for the Actor I and Text Analysis are recommended as concurrent courses. *Prerequisite:* Acting I: Basic Skills.

31-1121

Acting II: Character

3 cr.

Character and the playing of wants is the emphasis of this continuation of Acting I: Scene Study. The course employs more difficult and technically demanding scenes for two and three people which will be presented during Performance Weeks. Actors will work on several characters during the semester. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently. *Prerequisite:* Acting I: Scene Study, Voice Training for the Actor I, Body Movement for the Actor I, and Text Analysis.

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. Scenes will be presented during Performance Weeks. Concurrent enrollment in Body Movement for the Actor II is recommended. Rehearsal Lab must be taken concurrently.

Prerequisite: Acting II: Character, Text Analysis, Improvisational Techniques I, and Voice Training for the Actor II.

31-1129

Acting and Performing
3 cr.

This diagnostic class, to be taken after two years of acting classes, identifies specific problems each student needs to work on. The work is done through improvisational games as well as through scene and monologue work. Acting III Styles classes may be taken concurrently.

Prerequisite: Voice Training for the Actor II, Body Movement for the Actor II, and Acting II: Ensemble.

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 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: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1132

Acting III Styles: Farce and the Theater of the Absurd
3 cr.

This is a scene-study and monologue class using plays by such writers as Samuel Beckett and Eugene Ionesco and by inheritors of their tradition such as Tom Stoppard, Christopher Durang, and others. Scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1134

Acting III Styles: African-American Theater I
3 cr.

31-1135

Acting III Styles: African-American Theater II
3 cr.

These scene-study and monologue classes use texts by African-American playwrights to develop performance techniques in this acting style. Scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1136

Acting III Styles: Shakespeare I
3 cr.

31-1137

Acting III Styles: Shakespeare II
3 cr.

These scene-study and monologue-study classes develop techniques in working with Shakespearean texts. Sonnets, monologues, and scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, Body Movement for the Actor II.

31-1138

Acting III Styles: Chekhov
3 cr.

Scenes by the late nineteenth-century Russian dramatist will be studied and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1140

Acting III Styles: Pinter and Albee
3 cr.

This is a scene-study class examining the major works of these two twentieth-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: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1142

Acting III Styles: Moliere and Restoration
3 cr.

The comedies of seventeenth-century France and England will be rehearsed and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, Body Movement for the Actor II.

31-1144

Acting III Styles: The Greeks
3 cr.

This is a scene-study class concentrating on the tragedies and comedies of the ancient Greek playwrights. Dramatic and choral scenes will be studied and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1146

Acting III Styles: Brecht
3 cr.

The twentieth-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: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, Body Movement for the Actor II.

31-1148

Acting III Styles: Ibsen and O'Neill

3 cr.

A scene-study class on the works of Ibsen and O'Neill, this course will focus on two-person and ensemble scenes which will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1150

Acting III Styles: Contemporary British Styles

3 cr.

This is a scene-study and monologue class examining the styles of such playwrights as Stoppard, Hare, Brenton, Gems, Churchill, and Edgar. Scenes from these playwrights' works will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1151

Acting III Styles: Irish Theater

3 cr.

Featuring advanced scene study and monologue work, this course uses plays written by such playwrights as Yeats, Synge, O'Casey, and other Irish playwrights of the late nineteenth and the twentieth centuries. Students will work on monologues, two-person scenes, and ensemble scenes which will be presented during Performance Weeks. Con-

current enrollment in Rehearsal Lab is required.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, Body Movement for the Actor II.

31-1155

Acting III Styles: Collaborative Performance

3 cr.

This class will explore the creation and development of a collaboratively generated performance. Students will be given individual and small group assignments in creating short performance pieces through movement, image, sound, character, and object use to present to the entire class for discussion and development. The goal is to create an ensemble performance work to be presented at semester's end.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1160

Acting III Styles: 20th Century

3 cr.

This course will cover the heightened performance styles of twentieth-century theater: symbolism, expressionism, surrealism, bio-mechanics, and theatricalism. Emphasis is placed on voice, movement, and acting skills for the non-realistic repertory, including Strindberg, Kaiser, Cocteau, Pirandello, Lorca, and Artaud. Rehearsal Lab must be taken concurrently.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1165

Acting III Styles: Movement and Text

3 cr.

This course will focus on texts of different time periods that specifically require particular movement. The class will explore clothing, politics, etc. as they relate to, affect, and alter character behavior. Periods will include, but not be limited to, the Restoration and Elizabethan, and touch on work by playwrights as diverse as Chekhov, Ionesco, and Ibsen. The class is team-taught by a teacher focusing on text and a teacher focusing on movement. Rehearsal Lab must be taken concurrently.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1170

Acting Styles III: Comedy Workshop I

3 cr.

31-1171

Acting Styles III: Comedy Workshop II

3 cr.

Students will write and perform their own Second City-style comedy revue, with occasional lunch-hour performances throughout the semester.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1173

Acting III Styles: Camera Techniques

3 cr.

Taught in conjunction with the Television Department with Theater majors in front of

the camera and Television directing majors behind it, this course provides acting students the opportunity to develop an understanding of the differences between acting on-stage and acting on-camera. Students do interviews, monologues, and scenes, all of which are captured on videotape. Concurrent enrollment in Rehearsal Lab is required. The course is offered during the spring semester only.

Prerequisite: Acting and Performing (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II.

31-1180

Musical Theater III: Workshop

3 cr.

Prerequisite: Musical Theater II: Scenes and Songs, Musical Theater Dance II, Solo Singing I, Private Lessons: Voice, or permission of the instructors.

31-1181

Musical Theater IV: Workshop

3 cr.

This two-level course in the American musical is offered over two consecutive semesters. It is required of all Musical Theater Performance majors (who must take both courses sequentially in one school year). The class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform a studio musical over the course of two semesters, with performances scheduled during both the fall and spring semesters. Students also prepare and perform a repertoire of songs and dance routines for use in auditions.

Prerequisite: Musical Theater III: Workshop.

31-1201

Acting IV

3 cr.

This advanced scene-study course concentrates on expanding the character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes will be presented during Performance Weeks.

Prerequisite: At least one Acting III Styles class or Musical Theater II, and Voice Training for the Actor III (may be taken concurrently).

31-1450

Improvisational Techniques I

3 cr.

The fundamental improvisational skills 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: Acting I: Basic Skills, Voice Training for the Actor I, and Body Movement for the Actor 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 improvised and scripted work. It will include study in performance skills, Second-City techniques, characters, playing, and improvisational games

based on the teachings of Viola Spolin.

Prerequisite: Improvisational Techniques I.

31-2111

Voice Training for the Actor I

3 cr.

Various techniques designed to aid beginning actors in the development and use of their natural voices for the stage are introduced and practiced. Students will learn fundamentals of breathing, resonance, and articulation; will learn a vocal warm-up in preparation for performance; and will be responsible for several monologues from contemporary material. Acting I: Basic Skills is recommended as a concurrent course.

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 for the Actor I. Acting II: Character is recommended as a concurrent course.

Prerequisite: Voice Training for the Actor 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.

Prerequisite: Voice Training for the Actor II.

31-2211

Accents and Dialects I

3 cr.

31-2212

Accents and Dialects II

3 cr.

The ten most commonly used English and foreign-language dialects that an actor encounters in the English-speaking theater are examined and practiced with emphasis on the technical aspects of the dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary and how they affect a theatrical character's personality.

Prerequisite: Voice Training for the Actor I.

31-2311

Body Movement for the Actor I

3 cr.

This course focuses on the development of proper physicality, stretch, and strength and on the activation and direction of energy. Each student develops an individual movement voice and understands how to modify it to respond to the emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

31-2312

Body Movement for the Actor II

3 cr.

31-2313

Body Movement for the Actor III

3 cr.

These courses continue the studies begun in Body Movement for the Actor I. Acting II: Ensemble is recommended as a concurrent course with Body Movement for the Actor II. *Prerequisite: Acting I: Basic Skills and Body Movement for the Actor I.*

31-2405

Feldenkrais Method: Awareness Through Movement®

3 cr.

This course will be based on Moshe Feldenkrais' Awareness Through Movement® lessons. Through select breathing and movement sequences, the student will learn new options so that habitual movement and vocal patterns can be changed and more spontaneous acting choices can be made. The movement sequences are light and easy and can be accomplished by anyone regardless of age or physical limitations. Floor mats and loose or stretchable clothing are suggested.

31-2510

Stage Combat I

3 cr.

Instruction will be given in unarmed combat (fists, feet, slaps, punches, falls, and rolls) and in rapier and dagger work. Safe and realistic violence for the stage is the emphasis of this class. Fights are performed during Performance Weeks.

Prerequisite: Acting I, Scene Study, Voice Training for the Actor I, and Body Movement for the Actor I.

31-2511
Stage Combat II
3 cr.

31-2512
Stage Combat III
3 cr.

Advanced techniques of unarmed, rapier and dagger, broadsword, and small sword combat are taught. The goal is certification with the Society of American Fight Directors as actor/combatants. Extensive physical work is involved. There will be a final performance during Performance Weeks.

Prerequisite: Stage Combat I.

31-3111
Styles and Crafts: Ancient to Baroque
3 cr.

31-3112
Styles and Crafts: Baroque to Modern
3 cr.

These courses survey the styles, crafts, and conventions of Western theater. Texts are examined within the context of their specific culture. Fine arts, fashion, architecture, stagecraft, geography, social structure, and lifestyles will be considered. Required projects, essays, and discussions emphasize contemporary interpretation and application of classic texts and techniques. These courses are required courses for all majors.

31-3113
Styles and Crafts: Late 19th and 20th Century
3 cr.

This course will examine the work of contemporary artists whose work remains primarily outside the for-profit entertainment establishment. Innovative actors, authors, directors, designers, and performers will be considered. Readings include essays by Stanislavski, Brecht, Artaud, Zeami, and Tadashi Suzuki; interviews with Brook, Sellars, Penn and Teller, and members of the Cirque du Soleil and the Wooster Group; and play scripts by Overmeyer, Lucas, Fo, Fornes, and Rivera. Videos of Julie Taymore, Penn and Teller, and the Cirque du Soleil will be viewed. Attendance at theater productions is essential.

Prerequisite: Styles and Crafts: Ancient to Baroque or Styles and Crafts: Baroque to Modern.

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: Sets and Props, Production Techniques: Costumes and Lights, and Introduction to Design for the Stage.

31-3235
Introduction to Design for the Stage
3 cr.

The students will be introduced to the art, craft, and business of design for the stage. This is a prerequisite for all theater design courses and a recommended general

introduction to the production process for all theater majors. No special vocabulary, experience, or art skills are required.

31-3240
Graphics for the Performing Arts I
2 cr.

Students will be introduced to mechanical drawing techniques as applied to the performing arts. Each student will execute the transfer of two-dimensional drafting into three-dimensional model form. Text will be *Graphics for the Performing Arts*. This course is recommended for those interested in the visual design elements of the performing arts and is a prerequisite for all theater design courses.

31-3245
Graphics for the Performing Arts II
2 cr.

Students will be introduced to figure drawing, color, light and shadow, and a wide variety of rendering materials and techniques. Course work will focus on the rendering of costume, stage lighting effects, and set renderings. Text will be *Graphics for the Performing Arts*. This course is a prerequisite for all costume, lighting, and set design courses.

Prerequisite: Graphics for the Performing Arts I.

31-3250
Design Seminar I: Texts
1 cr.

Students will read and discuss fourteen theatrical texts. Texts will be chosen to increase the students' exposure to period, style, and types of current theatrical production. Discussions will focus on visual interpretation with emphasis on the

texts' viability in contemporary society.

31-3255
Design Seminar II: Portfolio
2 cr.

Students will develop projects from their experience for evaluative presentation of their respective design skills to be presented in an interview situation.

Prerequisite: Graphics for the Performing Arts II, Rendering Studio, and one of the following: Set Design, Costume Design, or Lighting Design.

31-3311
Set Design
2 cr.

31-3312
Advanced Set Design
3 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. Rendering Studio must be taken concurrently with Set Design.

Prerequisite: Introduction to Design for the Stage, Graphics for the Performing Arts II, and Production Techniques: Sets and Props.

31-3410
Scene Painting
3 cr.

Color theory, the interrelationship of additive and subtractive mixing, and 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 the instructor.

31-3420

Scenic Carpentry

3 cr.

The class will interpret and study scale drawings of a scenic designer. Development of working drawings and rear elevations of scenic elements will be practiced. Various methods of joinery and building practices typical to the theater will be explored. Also, the planning of building schedules to facilitate rehearsal and production deadlines will be discussed along with estimating building material needs and budget limitations. *Prerequisite: Production Techniques: Sets and Props.*

31-3430

Creating Costume Accessories and Theatrical Props

3 cr.

This class will familiarize students with techniques in sculpting, mold making, and painting of three dimensional objects. Students will create masks, costume accessories, and carved or molded props. Projects will be designed to stress techniques commonly used in theater.

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.

31-3441

Costume Design

2 cr.

31-3442

Advanced Costume Design

3 cr.

Students read scripts, conceptualize, and render designs while studying principles of design as they apply to theatrical costuming. Students also work on the designs of studio productions. Drawing skills are helpful but not required. Rendering Studio must be taken concurrently with Costume Design.

Prerequisite: Introduction to Design for the Stage, Graphics for the Performing Arts II, and Production Techniques: Costumes and Lights.

31-3511

Stage Make-Up I

3 cr.

The focus of this course is learning to communicate character to the audience through make-up. Students will learn the basics of stage make-up, including aging techniques, character analysis, corrective make-up, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students will also work as make-up crew for at least one Main Season show.

31-3512

Stage Make-up II

3 cr.

This class will teach beginning film and television make-up techniques, including face casting, life masks, bald caps, slip casting, mold making,

foam prosthetics, and teeth casting.

Prerequisite: Stage Make-Up I.

31-3513

Stage Make-up III

3 cr.

This course expands and builds on the basic techniques learned in Stage Makeup II; face casting and sculpting for mask making. Two new techniques will be incorporated: hair ventilating and simple wigmaking, and tooth making for stage and film. Two make-ups using these techniques will be required in addition to more advanced designs using sculpting, painting, and face casting.

Prerequisite: Stage Make-Up II.

31-3611

Lighting Technologies

3 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

Lighting Design

3 cr.

31-3613

Advanced Lighting Design

2 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. Rendering Studio must be taken concurrently.

Prerequisite: Lighting Technologies, Introduction to Design for the Stage, and Production Techniques: Costumes and Lights.

31-3700

Rendering Studio

1 cr.

This course is an elective for anyone interested in developing rendering skills used in design for the stage. This is a structured studio course in which all design faculty members participate as advisors. Assignments are made in response to each individual's skill level. Attendance is mandatory. Students must furnish their own art supplies. Concurrent enrollment in this class is required for all students enrolled in costume design, set design and advanced lighting.

31-4111

Directing I

3 cr.

Beginning directors are introduced to the basic elements of staging (visualization and blocking) through examination of the director's preparation before and during the rehearsal period, including analysis of the script and working with the actors on characterization. Each student directs a scene from a play which is presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. *Prerequisite: Acting I: Scene Study, Text Analysis, Production Techniques: Sets and Props, and Production Techniques: Costumes and Lights.*

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 a play or serves as assistant director for a Main Season show.

Prerequisite: Directing I.

31-4211

Playwriting Workshop I

3 cr.

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

Prerequisite: English Composition I; for Theater majors, Acting I: Scene Study is also required.

31-4212

Playwriting Workshop II

3 cr.

This course covers the continued development of plays initiated in Playwriting I or the transformation of other written forms—poems, fiction, and film—into dramatic events for the stage. Students must be prepared to complete one act of a play.

Prerequisite: Playwriting Workshop I or permission of the instructor.

31-4500

New Plays Workshop

3 cr.

Student directors and student playwrights will be paired to spend the semester developing the playwright's script. To begin, they will discuss the play in terms of a proposed production. The director will then subject the script to a series of readings, culminating in rewrites by the playwright. After another reading, the director will present the first draft of a production analysis of the play. The semester culminates with a staged reading of the final draft and the final presentation of the director's production analysis.

Prerequisites: Directing II, or Playwriting Workshop I, or permission of the instructor.

31-5150

Cold Readings

2 cr.

This course is designed to give students practical experience in a classroom environment with cold readings of scripted material. Cold readings are auditions for which an actor is not given audition material in advance. They are used both in school and professional audition situations to cast actors in roles. It is therefore imperative for actors to learn techniques that can best help them in a cold reading situation. Plays will be assigned for reading each week. Required textbook will be *Audition* by Michael Shurtleff. *Prerequisites: Acting I: Scene Study, Text Analysis, and Voice Training for the Actor 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 performers, 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 providing professional survival information, tools, and techniques.

Prerequisites: Three years of acting classes.

31-5180

Singing for the Actor I

3 cr.

This course focuses on proper techniques for breathing, projection, voice placement, and articulation as taught through singing. Emphasis is also placed on text interpretation and characterization in song. This is not a class for teaching the actor to be a singer but for teaching singing technique in order to broaden the actor's spoken vocal range. The course will make actors more comfortable with singing as part of their acting equipment.

Prerequisite: Acting I: Basic Skills, Voice Training for the Actor I, and Body Movement for the Actor I.

31-5181

Singing for the Actor II

3 cr.

A continuation of Singing for the Actor I, this course further develops vocal techniques

and interpretive study of songs.

Prerequisite: Voice Training for the Actor II, and Singing for the Actor I.

31-5182

Singing for the Actor III

3 cr.

This course continues work on vocal technique and interpretive study of songs begun in Singing for the Actor II.

Prerequisite: Singing for the Actor II.

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. Acting I: Basic Skills classes are expected.

31-8888

Internship: Theater/Music
Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. *Prerequisite: Permission of the department chairperson.*

31-9000

Independent Project: Theater
Variable

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

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 final 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.

For information on Columbia's transfer policy, see page 9.

Acceptance

Students receive notification of acceptance by mail. Upon receiving notice of acceptance, students are required to pay a one-time non-refundable acceptance fee.

High School Institute

Columbia's High School 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 Columbia College 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 about this program, contact the Admissions Office.

International Students

International students are required to submit official records of all previous secondary and post-secondary education. Transcripts must be submitted in the language of the home school and must also be accompanied by a certified English translation, preferably obtained from the student's national consulate or 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, 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. A minimum score of 550 is necessary for admission.

Each international student must complete the College's financial affidavit and have all signatures officially notarized, indicating that he/she has made fully satis-

factory arrangements for financing all educational and living expenses while attending Columbia College.

A Certificate of Eligibility (I-20) will be issued only after admissions requirements have been fulfilled, the student has been granted written acceptance by Columbia College, and payment of the one-time, non-refundable acceptance fee and a \$250 tuition deposit have been received. To remain in compliance with immigration regulations, international students must be enrolled for a minimum of 12 semester hours (full-time) and must satisfy the College's academic progress standards each term.

Tuition

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

A full-time student taking 12–15 credit hours is charged the current semester tuition. For any additional credit hours taken that semester, a per credit hour rate is charged.

For a part-time student taking 1–11 credit hours, semester tuition is based on a per credit hour rate

Consult the Tuition/Fees Schedule available from

the Admissions Office for the current tuition and credit hour charges.

Registration and Related Fees

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

Registration Fee

Charged each term, non-refundable.

Student Activity Fee

Charged each term.

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 only if a student initiates a class change after the completion of the registration period. This fee does not apply when a change is initiated by the College.

Graduation Fee

Charged upon graduation.

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

When all tuition and fees are paid in cash before the end of the first week of the semester, the tuition is subject to a five percent discount. Fees and other charges are not discounted.

"Paid in cash" means a payment either from the student's own funds or by a guaranteed loan check that 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 will accept credit card payments in any amount of \$10.00 or more, at any time throughout the year. We accept American Express, Visa, MasterCard, and Discover. The five percent cash discount does not apply to payment in full by credit card.

Four-Payment Plan

Tuition and fees may 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 tuition and fees 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 five percent delinquency (late) fee on the unpaid balance in excess of \$200 (\$10 for balances less than \$200) is charged for overdue accounts.

A \$20.00 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 performing, visual, and communication arts, Columbia offers a large and varied number of courses that 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, since many materials and services can be purchased in quantity more economically and conveniently by the College than by individual students, Columbia tries to provide a wide variety of equipment and facilities that students may use for their individual projects.

Columbia has been able to keep tuition low in part 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 list of current class service fees, please refer to each semester's Registration Information and Class Schedule.

Unpaid Charges

Students returning to the College with an unpaid balance from a 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.

Refunds for Interrupted Enrollment

If a student interrupts enrollment during the semester, tuition and fees are refunded according to the Refund Schedule.

Any amount owed by the student is due and payable at the time of withdrawal. The effective date of withdrawal is the date of (1) the withdrawal transaction, executed in the Records Office by the student in person or by an authorized representative, or (2) the postmark of a registered letter requesting withdrawal addressed to the Registrar. 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.

Refund Schedule

Fall and Spring Semesters

Effective Date of Withdrawal During:	Percent of Tuition Reduction	Percent of Class Fee Reduction
1st week of Classes	100%	100%
2nd week of Classes	80%	0%
3rd week of Classes	60%	0%
4th week of Classes	40%	0%
5th week of Classes	0%	0%*/**

Summer Session

Effective Date of Withdrawal During:	Percent of Tuition Reduction	Percent of Class Fee Reduction
1st week of Classes	100%	100%
2nd week of Classes	0%	0%

* A pro-rata refund will be calculated for students who receive Title IV assistance for the first time at Columbia College and who totally withdraw from classes through the ninth week.

** A pro-rata refund will be calculated for students who do not meet the first-time Title IV recipient criteria and who totally withdraw from classes through the ninth week.

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. The services of the Financial Aid Office are available to all students, and the Placement Office will provide information relating to part-time employment.

Although every effort is made to help students meet their college expenses, the final financial responsibility rests with each student. At registration, each student is expected to arrange for payment of tuition and fees with the Bursar.

Major sources of financial assistance available to Columbia College students include state programs, federal programs, the Columbia College Work-Aid Program, and other programs funded by the College and by other institutions.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program of the Illinois Student Assistance Commission. This program 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
 - Federal Pell Grant
 - Federal College Work-Study Program (CW-S)
 - Federal Supplemental Educational Opportunity Grant (SEOG)
 - Veterans' benefits (GI Bill)
- State programs
 - Illinois Monetary Award Program (MAP)
 - Stafford Loan Program (subsidized and unsubsidized)
 - Parent Loans for Undergraduate Students (PLUS)
- Columbia College Institutional Awards
 - Academic Excellence Award
 - Alumni Book Awards
 - Columbia College Financial Assistance Grants (continuing students)
 - Hermann D. Conaway Scholarship
 - Eleanor Engle Scholarship (Radio majors)
 - Fischetti Scholarship Fund (Journalism majors)
 - Michael Fryzlewicz Scholarship in Interpreter Training
 - Internship Stipend Fund
 - Thaine Layman Scholarship (Television majors)
 - Michael Merritt Endowment Fund (Theater/Design majors)
 - Presidential Scholarship Program (high school seniors)
 - Residence Hall Scholarships
 - Study Abroad Scholarships
 - Transfer Student Scholarship Program
 - Al Weisman Scholarships

Students should consult the Admissions or Financial Aid offices for specific requirements for these awards.

Where applicable, students may receive assistance from other agencies.

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

Students receiving financial aid must comply with all applicable regulations and be in compliance with the College's Satisfactory Academic Progress Policy (SAPP). In addition to satisfying the academic standards of SAPP, financial aid recipients who have attended Columbia for four terms must have a cumulative 2.0 grade point average in order to receive financial aid. 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 provides requirements and application procedures. A list of some non-institutional grant and scholarship sources is included. Columbia students are strongly encouraged to apply for private scholarships spon-

sored by various fraternal orders, unions, professional associations, religious organizations, ethnic associations, neighborhood organizations, and students' and parents' employers, among others. Information may be obtained from the Chicago Public Library, the Columbia College Library, or from the Financial Aid Advisor coordinating private scholarships.

"Columbia College is committed to fostering the creativity and individuality of its students. The College offers a broad range of student development programs and resources to complement its academic programs. From new student orientation to assistance in career placement, these programs and services address student needs and concerns.

Students are encouraged to take advantage of a wide variety of student life opportunities available through the academic departments, extra-curricular programs, and off-campus activities to become acquainted with faculty, staff, and fellow students as well as the professional community.

The Office of the Dean of Students is involved in developing a vital and creative community environment that encourages an appreciation for diversity, individual growth, and development. We are here to serve and encourage you."

Dr. Jean Lightfoot

Dean of Students

Student Resources

Academic Advising

The Academic Advising Office provides information to students regarding degree requirements, majors, academic planning, and other information required for successful completion of a course of study. Students are assigned an advisor according to their subject matter interest. The Advising Office conducts new student orientation, the graduation audit, and relevant workshops throughout the year.

Advising—Departmental Faculty

Faculty advisors within each department are available to provide students with information about academic and professional areas of study at Columbia. Transfer students are advised to consult

the major departments to determine if accepted transfer courses satisfy specific major requirements. Undeclared majors are assigned to faculty from the General Education areas.

Alumni Office

The Alumni Office maintains a national and international network of Columbia graduates and, through correspondence and publication of alumni newsletters, keeps graduates informed of developments at the College. The Alumni Office serves as the liaison to the Columbia College Alumni Association and assists the organization in coordinating its various programs and activities. On request, the Alumni Director puts graduates in touch with former classmates.

Bookstore

The bookstore, owned and managed by Follett College Stores Corporation, stocks new and used textbooks for classes by term. Also available are general trade books, supplies, art supplies, clothing, gifts, and college rings.

Bursar

The Bursar's Office maintains student accounts, which are assigned alphabetically to the Assistant Bursars to ensure continuity and more personalized service. Students are invited to visit their assigned Bursar at any time with questions regarding their statements of account, charges, and payments due. Personal budget planning with one's Bursar is encouraged.

More detailed information about any of these policies and services is available in the Columbia College Student Handbook. Copies may be requested from the Office of the Dean of Students.

Career Planning and Placement

The Career Planning and Placement Office serves students in all phases of career planning and placement. Career

advisors, hired from the fields students study, assist students in securing full- and part-time employment during their enrollment at the College and career placement following graduation. A job developer conducts employer outreach and locates job opportunities for students and alumni. Other services include portfolio and tape reviews, resume writing workshops, career events, and the coordination of on-campus employment. The Office also supports the endeavors of developing artists and communicators who require alternative career information and creative outlets.

College Orientation

Academic Advising sponsors Explore Columbia!, a new students' orientation program, in the fall and spring. Faculty, staff, and peer advisors provide information and answer questions on the registration process, academic requirements, student services, and student life. The fall program culminates with a Class Bash—a multi-arts showcase exhibiting the student work and a gala dance party.

Learning Assistance

Writing Center. The Center provides tutoring in reading and all stages of the writing process for all subjects offered at the College. The Center also provides assistance in writ-

ing resumes, business letters, and creative writing done outside of class. The forty member staff includes a learning disabilities specialist, ESL specialists, graduate tutors, and undergraduate tutors who complete a sixteen-week training course. Students, full- or part-time, can use the Center weekly, on a credit or non-credit, or on a drop-in basis. Non-credit and drop-in tutoring are free of charge. (See English Department on page 43)

Science and Mathematics Department Learning Center. The Science and Mathematics Learning Center works closely with the students enrolled in science or math courses as well as students across the curriculum who encounter mathematical and scientific principles in other courses. The assistance is free to all students and available on a scheduled or drop-in basis. (See Science and Mathematics Department on page 127.)

Department Tutoring. Several academic departments offer course-specific tutoring for enrolled students. The Journalism and Fiction Writing departments provide assistance in writing. Academic Computing offers tutorial assistance for the Foundations of Computer Applications course. Other departments offering tutoring are Television for

equipment operation, lighting, and editing; Music for music theory; and Management for accounting. In addition to these services, several departments offer assistance on an as-needed basis.

Records

The Records Office is responsible for registration and the maintenance of academic records and provides the following services: provision of official and unofficial transcripts of the student's academic record; verification of enrollment and degree awards; 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 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 Education Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), and amended (P.L. 93-568, sect. 2).

Residence Life Office

The Residence Life Office is responsible for the management of the Columbia

College Residence Center. The Residence Center houses approximately 350 students in one, two, and three bedroom apartment-style accommodations. Each suite has its own living/dining area, fully equipped kitchen, and bathroom. The Off-Campus Housing Office is also located at the Residence Center. Apartment lists, roommate lists, relocation guides, and maps are available as aids in locating alternative housing for Columbia students. In addition, the Residence Life Office is responsible for the hiring, training, supervision, and evaluation of the Resident Assistant staff.

Services for Special Needs Students

The Academic Advisor for Special Needs Students and the Library's Special Needs Coordinator have the responsibility of providing special services for disabled students. In addition to in-house equipment and facilities, Columbia College has access to the Chicago Hearing Society, the Department of Rehabilitation Services, Recording for the Blind, Blind Services, and the CTA Special Services Department in order to provide assistance when needed. Any student with a disability that requires a special facility or service is asked to notify the Academic Advisor for Support Services for Special Needs Students, 623 South

Wabash, or call (312) 663-1600, ext. 735.

Student Life and Development Office

■ The Student Life and Development Office coordinates a variety of student programs. The Office encourages students to become involved in college life beyond the classroom. The Hokin Center, student organizations, special events, and student life issues are handled by this office (see Student Organizations and Activities).

■ The Student Life and Development Office offers several programs that provide students with the skills and perspectives necessary for success in college. The Year One Discovery Program assists minority freshman and transfer students in becoming acclimated to the College. As part of this program, an intensive summer pre-college preparatory program is offered for credit. An additional program, The Fresh Start, assists new students with reading and writing skills in a non-credit summer format.

■ Health insurance is available through a commercial carrier. Further information can be ob-

tained through this office. In addition, students should contact the Student Life and Development Office concerning special circumstances such as serious illness and emergencies.

Veterans' Services

The College maintains a service office for veterans. A staff member is available to help veterans receive benefits to which they are entitled. Columbia College awards college credit for military service and for certain areas of training.

Student Activities and Organizations

Student activities and organizations are designed to provide for an involved community, one in which students are connected to the larger College community, and to the vital life and culture of the city. This involvement adds a lively and realistic dimension to a student's college life. Specific student life activities include the following:

Hokin Student Center

The Hokin Student Center, located on the first floor of the Wabash building, includes a coffeehouse/gallery/performance space and an Annex equipped with stage, lighting, and sound system. The focus of the Center is programming by and for students providing opportunities to showcase student talent and professional artists. Art exhibits, plays, and musical performances are presented in this facility. Hokin activities and programs are designed to enhance the social, cultural, and intellectual growth of the students as well as promote social interaction among students, faculty, staff, and the community.

Student Organizations

Student organizations are a significant feature of student life at Columbia College. Many of the groups

have an educational or professional emphasis and others have a political or cultural focus. The more than thirty student organizations allow students to develop their leadership skills as they work with fellow students toward common goals. Some of the most active organizations are: African American Alliance, Fashion Association, American Society of Interior Design, Latinos Unidos Now in the Arts, Marketing Club, and the TV Arts Society.

Departmental Events

Each semester the academic departments present a wide variety of exhibitions, performances, and competitions. Offerings include film screenings, poetry and fiction readings, live music, political debates, theater and dance performances, seminars on art and media topics, and visits by leading artists and communicators.

Students stretch their horizons and imaginations as they converse with visiting artists such as noted filmmaker Spike Lee or Pulitzer Prize winning poet Rita Dove. Students plan and participate in events such as the Independent Record Label Festival and Fashion Columbia. Students program WCRX-FM, the College's radio station; they produce television shows for cable broadcast; and they write and edit for vari-

ous campus publications such as *Hair Trigger* and the *Columbia Poetry Review*.

The City

The City of Chicago's museums, galleries, production houses, studios, concert halls, theaters, advertising agencies, and radio and television stations are an extension of campus life. Whether on an internship, class assignment, tour or for general interest, students tap into the enormous vitality of the city.

Special Events

There is always something special happening at Columbia. The Class Bash is a student talent showcase and all-campus party; the African Heritage Celebration focuses on African-American contributions to the art and media fields; Latinos in the Arts Festival recognizes the influences of Latino artists; and AIDS Awareness Week brings to the campus experts on the political, social, and medical developments in the AIDS crisis. Students, under the direction of our faculty and staff, plan these and many other events.

Student Conduct Code

Our student Code of Conduct reflects our diverse and tolerant community of teachers and learners. Our Code of Conduct is primarily a positive statement of commitment by the College community, and secondly, a list of expected behavior and rules. Columbia expects students to treat each other, faculty, and staff with respect. Harassment of any kind is forbidden.

Each student is expected to be thoroughly familiar with the academic and general policies of the College as stated in the official College publications. The responsibility for understanding and meeting College requirements rests upon the student. Faculty and staff are available to provide assistance and guidance to students concerning requirements.

A student's violation of an article of the Code of Conduct may result in disciplinary action, including immediate dismissal from the College. The Code of Conduct prohibits the following conduct:

- Drinking, possession, distribution, or sale of alcohol or illegal drugs on College premises, or at events sponsored under

the auspices of the College.

- Abuse, vandalism, or theft of College property, or unauthorized entry to College facilities.

- Knowingly obstructing or disrupting College activities, and disorderly conduct, including acts which violate the rights of others, which tend to break the peace.

- Sexual harassment, racial discrimination, or other unacceptable acts of behavior.

- All forms of dishonesty, including cheating, plagiarism, knowingly furnishing false information to the College, forgery, alteration, or fraudulent use of College documents, instruments, or identification.

- Failing to comply with the directive of a College official or those appointed or selected to act on behalf of the College, including failure to give identity to College officials in situations concerning alleged violations of the College policy, and/or failure to comply with oral, written, or judicial directives.

- Violations of any federal, state, country, or municipal law, ordinance, or regulation.

Situations may arise not specifically covered by College regulations, but which adversely affect the welfare to the College community. In these instances, the Dean of Students will evaluate the situation and take appropriate action.

Locations, Facilities, and Resources

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CAMPUS

Columbia's location in Chicago's South Loop presents students with many attractions and advantages. The physical plant, consisting of seven primary buildings, includes classrooms, studios, laboratories, and theaters, all containing state-of-the-art equipment. For a complete account of departmental facilities, see the individual department descriptions.

Many of the city's other major academic institutions are just blocks away, including DePaul University, Roosevelt University, the School of the Art Institute, The American Conservatory of Music, Spertus College of Judaica, John Marshall School of Law, and Chicago Kent College of Law. Also within walking distance are the theater district and many of Chicago's cultural facilities such as the Art Institute of Chicago, Orchestra Hall, the Field Museum of Natural History, the Adler Planetarium, John G. Shedd Aquarium and Oceanarium, and the Harold Washington Library Center. Columbia has established cooperative arrangements with several of the above cultural and educational facilities.

Main Campus Building 600 South Michigan Avenue

The Main Campus is a fifteen-story building with views overlooking Lake Michigan. Departments housed in this building are Television, Fashion Design, Photography, Film/Video and the Documentary Center, and Radio/Sound. Other facilities in this building are the library; student lounge, food service, and recreation room; administrative offices; admissions; WCRX radio station; the Ferguson Theater; and the Museum of Contemporary Photography.

Wabash Campus Building 623 South Wabash Avenue

Designed by Solomon Beman in 1895, the Wabash Campus Building is considered to be an outstanding early example of the work of the Chicago School of Architecture. This facility houses the College's departments of Art and Design, English, Interpreter Training, Science and Math, Academic Computing, Theater: Costume and Set Design Shops, and the Graduate School. In addition, it accommodates the Center for Black Music Research; the offices for Student Life and Academic Advising and Placement; Hokin Student Center: Coffeehouse and Gallery as well as other administrative offices.

South Campus Building 624 South Michigan Avenue

The South Campus Building, the landmark Torco Building, built in 1908 by architect Christian A. Eckstrom, houses the departments of Journalism, Fiction Writing, Liberal Education, Marketing Communications, Management, Educational Studies, and the Institute for Science Education and Science Communication. In addition, this building includes administration offices, Collins Hall, the Chicago Latino Cinema, and the College bookstore.

Eleventh Street Campus 72 East Eleventh Street

Columbia's Eleventh Street building features the 400-seat Emma and Oscar Getz Theater, which has been restored to its original Art Deco grandeur, and two smaller studios all used to present college musicals, plays, and concerts. The Eleventh Street building mainly houses the Theater/Music Department but also includes film, video, and photography studios, and the Columbia College Art Gallery.

Dance Center **4730 North Sheridan**

The Dance Center of Columbia College includes the offices and dance studios of the Dance Department. This facility features a 250-seat theater optimized for dance, a dance video library with recording facilities, and a sound recording lab and music library.

Columbia College Audio Technology Center **676 North LaSalle Street**

The Columbia College Audio Technology Center, the former Zenith/dB recording complex, provides sound and radio students access to a leading production facility that has been used by a number of award-winning producers and directors in the television and film industry. Besides furnishing classrooms and laboratories for the sound program of the Radio/Sound Department, it is used for post-production work for the Film/Video and Television departments.

Columbia College Residence Center **731 South Plymouth Court**

The Columbia College Residence Center is located in the historic Printers Row district, a few blocks from the Main Campus. This residential center provides apartment style living for approximately 350 students and includes such facilities as art studios,

music practice rooms, computer lab, entertainment center, and exercise room.

Library

The Columbia College Library, located in the 600 South Michigan Avenue building, provides a large and growing body of information as a resource for study and research with a comfortable environment in which to study, view, and read. Columbia's library collection now numbers over 150,000 cataloged items in printed, audiovisual, and microform formats that can be located through the online catalog computer terminals. The library subscribes to over 1,000 magazines, journals, and newspapers in print, microform, and CD-ROM, as well as to the computerized databases. Many of these materials are a part of the George S. Lurie Fine Arts collection of visual and performing arts materials. Special collections include material such as film and television scripts for intensive screen studies.

Internet search and retrieval services are available to faculty and students. These include Gopher, Mosaic, and other World Wide Web features.

The library has media viewing rooms and audiovisual carrels, equipment for view-

ing and copying microforms, photocopy equipment, numerous study carrels, and the Weisman Reading Room for quiet reading and study.

The library staff provides many services including reference, computer-assisted database searching, interlibrary loan, term paper counseling, library tours, bibliographic instruction, and audiovisual services. Resource-sharing agreements and participation in computer networks allow Columbia College Library users to access and borrow material from many other libraries. The Library's computer system, ILLINET Online, is a statewide system that allows students and faculty to search for materials in the collections of Columbia College and nearly 800 other Illinois libraries. The Library Computer System (LCS) component of ILLINET Online supports circulation of local library materials and on-site borrowing privileges at over forty libraries in Illinois, including many in the Chicago area. LIBRAS, a consortium of eighteen Chicago-area colleges, promotes cooperative collection development and shared access to library materials. Arrangements can also be made to use the resources of the many special libraries and information centers in metropolitan Chicago.

So that students may become more aware of the materials and services available from the Library, library instruction sessions are conducted throughout the year. These sessions are often a scheduled part of first- and second-semester English composition courses. Small-group tutorials are provided in the use of the computer catalog and other computerized resources. Arrangements can also be made for students who request assistance developing term papers.

The Library staff is ready to help students with their research and reference needs, and to provide personalized library assistance.

Museum of Contemporary Photography

The Museum of Contemporary Photography is located on the first and mezzanine floors at 600 South Michigan Avenue. It presents exhibits of photography from the College's Permanent Collection of Contemporary American Photography and from the work of professional artists around the world. The Museum's facilities include four galleries, a collection storage vault, the Midwest Photographers Project Print Study Room, a classroom, preparation rooms, and offices. Each year, a wide

range of provocative, innovative exhibitions is presented by the Museum in recognition of photography's many roles: as a medium for communication and artistic expression, as a documenter of life and the environment, as a commercial industry, and as a powerful tool in the service of science and technology. Related programs of the Museum include lectures and panel discussions, traveling exhibitions originated by the Museum, publications, membership benefits, and a Museum Studies Program, sponsored by the Department of Photography, and taught by the Museum's professional staff. The Museum is accredited by the American Association of Museums.

Columbia College Art Gallery

The Columbia College Art Gallery is located on the main floor of the Eleventh Street Campus at 72 East Eleventh Street. This 1,500-square-foot gallery, which was completed in 1984, presents each year a series of exhibits by professional artists and Columbia College students. At the end of each academic year, two exhibits are prepared from the work of students in the areas of graphic design, illustration, interior design, fine art and documentary photography, drawing, painting, sculp-

ture, computer graphics and mixed media.

Educational Outreach

Center for Black Music Research

The Center for Black Music Research was established at Columbia College Chicago in 1983. Its purpose is to discover, disseminate, preserve, and promote black music in all its forms—from jazz, blues, gospel, and ragtime to R&B, opera, and concert works. The Center's range of programming includes a curriculum of black music courses offered to undergraduate students; the CBMR Library and Archives; the CBMR Database; a rich publications program; biennial International Conferences on Black Music Research; and performances by the Black Music Repertory Ensemble.

The Center's curricular contributions include the following courses: Introduction to Black Music; Folk Music, Spirituals, and Gospel; Black Popular Music in America; and The Jazz Tradition. These courses are offered through the Music Department.

The Library and Archives of the Center for Black Music Research endeavors to provide a comprehensive research collection covering all idioms in black music. Open to the general public and the Columbia College community, the col-

lection contains books, periodicals, sound recordings in several formats, scores and music, photographs and videotapes, manuscripts and archival materials, and a comprehensive collection of theses and dissertations on black music.

The Center's Black Music Repertory Ensemble performs and records selected music discovered by Center-generated research.

Additional information is available from the Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago IL 60605; telephone (312) 663-1600, ext. 559.

Columbia College Chicago Center for the Book and Paper Arts

Columbia College Chicago Center for The Book and Paper Arts, located at 218 South Wabash, is devoted to all of the arts and crafts related to handmade paper and books. As part of the Interdisciplinary Arts Department, the Center offers classes for graduate and undergraduate credit and a wide variety of community classes and workshops are provided for the general public throughout the year.

The Center also offers studio space to artists working in these and related fields, and is equipped with a gallery space which features work of nationally

known book and paper artists. The Center was founded to promote and encourage research and creativity through a unique combination of exhibition, performance, lecture, tour, and classroom experience.

Dance Center of Columbia College

The Dance Center is nationally recognized for its presentations of artists and dance companies. It is also known for its community programs that bring dance education to the non-degree seeking public as well as other outreach and community service activities.

Civic and Cultural Connections

Chicago Center for African Art

The Chicago Center for African Art is a cooperative program with the Harold Washington Library Center. The Center's focus is to exhibit African Art to increase the awareness of the artistic heritage of Africa and its effect on American arts and culture.

Festival of Illinois, Film and Video Artists

The Festival is a recognized celebration of Illinois film and video artistry, a focal point for viewing the best student and independent work cultivated in the state. Produced by Columbia's Department of Film and Video, the Festi-

val is co-sponsored by Chicago Filmmakers and partially supported by a grant from the Illinois Arts Council.

Chicago Latino Cinema

The goal of the Chicago Latino Cinema is to celebrate and increase the awareness of Latino culture by organizing a yearly international film/video festival, retrospectives, special screenings, lectures, workshops, and special events with directors and cinema artists. In addition, the Chicago Latino Cinema intends to promote the establishment and development of the Latino film/video industry in the Midwest and to further the work of Latino media artists.

Community Media Workshop

The Community Media Workshop provides hands-on training, internships, and educational forums for non-profit organizations on how to use the media to inform the public about issues affecting Chicago's future.

Independent Label Festival

This event is designed for music industry professionals and students, and provides information, interaction, networking, business opportunities, and music.

More than 750 faculty members teach at Columbia College, some full-time, others part-time. Full-time faculty are indicated by an asterisk (*). The following representative sample illustrates the breadth and depth of their experience and achievement.

Faculty listings and teaching assignments are subject to change, revision, modification, and/or deletion at any time.

Rolf Achilles (Art and Design) art historian

Robert C. Acri (Management) M.B.A., Northwestern University; Assistant to the President/General Manager, First Actuarial Corporation

***Gerald Adams** (Science/Mathematics) Ph.D., Geology, Northwestern University; research interest: high temperature and pressure mineral systems

***Randall Albers** (Fiction Writing) Ph.D., University of Chicago; writer, critic; co-writer and co-producer, *The Living Voice Moves* and *Story from First Impulse to Final Draft*

Elysabeth Alfano (Management) M.B.A., American Graduate School of International Business; Owner and Director, Portia Gallery

***Andrew Allegretti** (Fiction Writing) M.A., Northern Illinois University; writer; recipient, three Illinois Arts Council Artists Fellowships and three Illinois Arts Council Literary Awards; fiction in *TriQuarterly*, *f2*, *f3*, and *Private*

Herb Allen (Marketing Communication) Senior Producer, Central City Productions

***Paul Amandes** (Theater/Music) actor and director; vocalist and musician; composer, lyricist, and playwright

Sanford A. Angelos (Science Institute) M.Sc., Criminalistics; M.Ed., Research Evaluation, University of Illinois at Chicago; Senior Forensic Chemist, U.S. Drug Enforcement Administration

Thomas M. Antonio (Science Institute) Ph.D., Botany, University of Oklahoma; Research Taxonomist, Chicago Botanic Garden

Robert Arnoldt (Liberal Education) Ph.D. cand., History, University of Illinois at Chicago

***Stephen Asma** (Liberal Education) Ph.D., Philosophy, Southern Illinois University of Carbondale

Derek J. Ault (Management) B.A., Columbia College; Director of Promotion Department, Alligator Records and Artist Management

Arvis Averette (Liberal Education) M.A., Social Work, University of Chicago; Program Coordinator, branch of Chicago Housing Authority

***Marcia Babler** (Marketing Communication) freelance marketing consultant

H. E. Baccus (Music) professional singer; original member and former Artistic Director, Steppenwolf Theatre

Sue Bachman (Academic Computing) specialist, desktop publishing and presentation

***Mary M. Badger** (Theater/Music) Producing Director, Theater/Music Department; freelance lighting designer and technical consultant; Board member, The League of Chicago Theatres; Advisory Board member, Music/Theatre Workshop; Regional Secretary/Treasurer and National Trustee, United Scenic Artist LU829

***George Bailey** (English) M.A., DePaul University; writer; reviews in the *Chicago Sun-Times*; articles in *Exchange* magazine; editor, *West Side Stories*

***Sheila Baldwin** (English) M.A., Columbia College; writer; author, *The Mist in the Meadow*, a play about life in the projects in Chicago; instructor in African-American studies; participant in the Higher Education Cooperation Act project

Rudy Banny (Marketing Communication) Senior Art Director, Grant/Jacoby

Raymond Barney (Management) M.S., Roosevelt University; General Manager, Barney's Records & Tapes

Marsha Bartel (Journalism) B.A., Arizona State University; senior producer, WMAQ-TV investigative unit; award-winning investigative producer, WMAQ-TV

***Doreen Bartoni** (Film and Video) M.A., Northwestern University; independent filmmaker

Barbara Bates (Art and Design) fashion designer

Robert Bauchens (Management) M.M., Northwestern University; Principal, ARTRA Artists

Ronn Bayly (Television) independent producer; Partner, Bayly-Regele

***Joan Beaudoin** (Television) Television Production Specialist, Columbia College; specialist and director, motivational and training programs; former television instructor and editor, Chicago Public Schools; supervisor, "Music Alive," Columbia College's music performance program

Mary J. H. Beech (Liberal Education) Ph.D., Sociology and Anthropology, Michigan State University; editor, Chicago Area Women's Studies Associate Listings

Audrean Been (Art and Design) fashion designer

Jamie Bellanca (Academic Computing) President, Digital by Design; specialist, computer animation and multimedia

Mary Berger (Radio/Sound) M.A., Northwestern University; author, *Speak Standard, Too*; speech language pathologist

***Paul Berger** (Management) M.A., University of Chicago; Chairman, General Development, Inc.; former Chairman, Jessica Grey, Inc.; former Chairman and President, Hyde Park Federal Savings and Loan Association

Steven J. Berlin (Management) M.A., University of Chicago; Deputy Director, City of Chicago Board of Ethics

Richard Bernal (Television) Director, WBBM-TV

***Beth Berolzheimer** (Film and Video) M.F.A., The School of the Art Institute; video artist, editor

Lynn Bey (Journalism) B.A., Columbia College; Sunday edition staff, *Chicago Sun-Times*

Frank Bianco (Television) Director, WLS-TV

***McArthur Binion** (Art and Design) M.F.A., Cranbrook Academy; fine artist

Rebecca Binks (Marketing Communication) President, Binks and Associates

Jacqueline Bird (Academic Computing) management/systems consultant

Barton Blankenburg (Art and Design) graphic designer

Frank Bloom (Marketing Communication) Executive Vice President, Pizza Concepts, Inc.

***Rose Blouin** (English) Coordinator, Literacy Outreach Program; M.A., English, Chicago State University; specialist in African-American literature and occult and metaphysical literature; writer and photographer

Diana Bodkins (Radio/Sound) B.A., Radio, Columbia College; Program Director, WLS AM/FM

Alexandra Boettcher (Journalism) B.A., Michigan State University; former managing editor, *Ford Times* and *Discovery Magazine*; Manager, Corporate Communications, Sara Lee Corporation

Susan V. Booth (Liberal Education) Ph.D. cand., Theater, Northwestern University; literary/casting director, Northlight Theatre

***Steven Bosak** (English) Coordinator, Professional Writing; M.F.A., University of Arkansas at Fayetteville; author, *Gammon* and *The CD-ROM Book*; articles published in the *Chicago Sun-Times*, *Chicago Tribune*, *PC Tech Journal*, *Micro/Systems Journal*, and *Popular Computing*

***Ronald Boyd** (Television) former Manager, Creative Services, Hysan Corporation of Illinois; independent producer and creative services specialist, print and marketing media

William C. Bradley (Liberal Education) M.T.S., Counseling Psychology, Columbia Pacific University

***Pauline Brailsford** (Theater/Music) London Guildhall School of Music and Drama diploma; actress; former Artistic Director, Body Politic Theatre; founding member, University of Chicago's Court Theatre company

Marcia Brice (Art and Design) graphic designer

Robert P. Bron (Management) M.M., Northern Illinois University; General Manager/Partner, The BMA Group

***Lester Brownlee** (Journalism) M.S.J., Medill School of Journalism, Northwestern University; former reporter and feature writer, *Chicago Daily News* and *Chicago's American*; former Urban Affairs Editor, WLS-TV, Channel 7

Dorothy Brown-McClean (Marketing Communication) Employee Training Specialist, American Medical Association

***Dennis Brozynski** (Art and Design) Coordinator, Fashion Design; B.F.A., School of the Art Institute of Chicago; fashion illustrator

Terry Brunner (Journalism) J.D., Loyola University School of Law; Executive Director, Better Government Association

Therese Byrne (English) specialist, English as a Second Language

***Robert Buchar** (Film and Video) M.F.A., Film Academy of Fine Arts, Prague, Czechoslovakia; award-winning cinematographer

Kelvin C. Bulger (Management) J.D., Chicago-Kent College of Law; Judicial Law Clerk, Illinois Appellate Court/First Division

Valarie Burke (Photography) fine art photographer

Penelope Cagney (Management) M.A., Columbia College; Arts Management and Development Consultant

***Barbara Calabrese** (Radio/Sound) Internship Director, M.S., University of Illinois at Urbana-Champaign, former talk show host, WCKG-FM

Dale Calandra (Theater/Music) Founder, Center Theater, Associate, Oak Park Festival Theatre; actor; director

Jane Calvin (Photography) Fine Art and Commercial Photography

Jane Canepa (Marketing Communication) President, The Enventors Inc

***Charles E. Cannon** (Chairperson, Science and Mathematics) Ph.D., Physical Organic Chemistry, University of Wisconsin-Milwaukee; research interest: organometallics, curriculum development, and interdisciplinary education

***Max Cap** (Art and Design) M.F.A., University of Chicago; painter

Marian Caporusso (Science/Mathematics) M.S., Biology, Northeastern Illinois University and M.P.A., Illinois Institute of Technology; Assistant Director, Chicago Police Department crime laboratory

Matt Carlson (Marketing Communication) President, News and Communication Services, Ltd.; freelance journalist; publicist

Grace Carlson-Lund (Photography) Fine Art Photography

***Mario Castillo** (Art and Design) M.F.A., California Institute of the Arts; fine artist

***Karen Cavaliero** (Radio/Sound) General Manager, WCRX-FM; M.S., M.C., Roosevelt University; former Research Director, WLS AM/FM

Joseph Cerqua (Music) composer and sound designer

***Abour H. Cherif** (Science/Mathematics) Ph.D., Science Education, Simon Fraser University; co-author, "A Comprehensive Critique of the UNESCO Environmental Education Pre-service and In-service Teacher Training Modules"

***Judd Chesler** (Film and Video) Ph.D., Northwestern University; film historian

Michele Cheung (English) educator and writer

Paul Chironna (Liberal Education) Ph.D., Committee on Social Thought, University of Chicago

Malcolm Chisholm (Radio/Sound) recording engineer; electronics and acoustics designer; consultant

Meredith Christensen (English) composition and world literature instructor

***Peter Christensen** (English) Literature Coordinator; Ph.D., University of Minnesota; specialist in Shakespeare and the history of the novel; critic; dramaturge, actor with the Chicago Medieval Players and the European Repertory Company

James Christopher (Science/Mathematics) M.S., Mathematics, University of Illinois; saxophonist and performer with big bands

Randall Chuck (Marketing Communication) Executive Vice President/General Manager, CATO/Johnson-USA

Janina Ciezadlo (Liberal Education) M.F.A., Fine Arts, University of Indiana

Neal Clemens (Liberal Education) Ph.D. cand., History, Columbia University

Lee V. Cloud (Music) Ph.D., Composition, University of Iowa; composer and author

Jeff Cohen (Journalism) B.A., Syracuse University; Managing Photo Editor, *Playboy Magazine*

Joel Cohen (Radio/Sound) B.A., Literature, Roosevelt University; on-air talent; advertising/media consultant

Maury Collins (Management) M.B.A., American University; Partner, Nunn Collins Consulting

Bruce Cook (Academic Computing) literary agent; writer/editor

Jno Cook (Photography) Experimental and Fine Art Photography

Peter Cook (Interpreter Training Program) B.F.A., Graphic Design, Rochester Institute of Technology; actor; former student, National Theatre of the Deaf Professional School

Bette Coulson (Music) solo pianist

***Rebecca Courington** (Academic Computing) Director of Information and Interactive Computing; multimedia specialist

Bill Crawford (Journalism) B.A., University of Chicago; financial writer, *Chicago Tribune*; Pulitzer Prize winner

Teresa Crawford (Journalism) M.A., Indiana University; former freelance picture editor, *Life Magazine*

Sam Crider (Academic Computing) animator and videographer

Donald Crumbley, Sr. (Liberal Education) M.A., Urban Planning, Northeastern Illinois University

Wilfredo Cruz (Liberal Education) Ph.D., Social Services Administration, University of Chicago; teaching and research in race and society and Latina/Latino urban society

Dennis Culloton (Journalism) J.D., DePaul University; Public Affairs Counsel, Blue Cross and Blue Shield, Chicago

Carlos Cumpian (English) author, *Coyote Sun* and *Latino Rainbow*; editor, *MARCH*; poet, with works appearing in periodicals *Spoon River Quarterly*, *Exquisite Corpse*, *Literati Internationale* and anthologies *Third World*, *Fiesta in Aztlan*, *After Aztlan*; *Latino Poets in the 1990's*, and *Emergency Tacos*

Sandra Cwiklik (Science/Mathematics) B.S., Mathematics, Loyola University; Science and Mathematics Learning Center

Dean Daigler (Marketing Communication) President, Dean Daigler and Associates

***Hope Daniels** (Radio/Sound) B.A., English, California State University in Sacramento; Deputy Press Secretary, U.S. Senator Carol Mosely-Braun

Elizabeth Darovic (English) M.A., Medieval Literature, King's College, London, author

James Dauer (Management) Ph.D., California Coast University; information systems consultant

Brenda David (Marketing Communication) Military Sales Manager, Soft Sheen Products, Inc.

Harrise Davidson (Theater/Music) talent agent; President, Harrise Davidson and Associates, Inc.

Harvey Davis (Science/Mathematics) Ph.D., Pharmacology and Physiology, Wayne State University; President, Davis Environmental Services Group, Inc.

Jeff Davis (Journalism and Television) B.S., Northwestern University; News and Sports Producer, WGN, WLS, and NBC; freelance video and television producer; author

Orbert Davis (Music) trombonist, trumpeter, composer, and arranger

Sarah Davis (Academic Computing) computer graphic/video artist

Mark Davydou (Fiction Writing) writer, linguist, poet

Frank Dawson (Music) jazz guitarist

Diane Dederick (Marketing Communication) University Transfer Center Coordinator, Kennedy-King College

Jill Deets (Academic Computing) technical writer; educator

Patricia Dehen-Alesia (Management) M.A., University of South Florida; Specialist, expatriate taxation and international human resources, Arthur Anderson

***Tony Del Valle** (English) M.A., Northwestern University; freelance journalist; recipient, Leadership and Dedication Award (Chicago Puerto Rican Congress) and ICEOP Award (University of Illinois); fiction published in *Hair Trigger* and *West Side Stories*

Robert C. Delk (Liberal Education) Ph.D., History, University of Wisconsin; specialization: Middle Eastern history

***Martin de Maat** (Theater/Music) freelance director; Artistic Director, The Second City Training Center; senior faculty, The Players Workshop; consulting director, New American Theater; workshop director, Music/Theatre Workshop; faculty, Video Associates

***Timothy J. Densmore** (Television) B.A., Columbia College; specialist, studio and field production; freelance editor and producer; media specialist; coordinator, I.I.C.L.E. and Northwestern University Law Clinic

Antipas R. Desai (Liberal Education) Ph.D., French, Northwestern University

R. Michael DeSalle (Management) Vice President, Finance and Chief Financial Officer, Columbia College; M.B.A., University of Tennessee

***Deborah Du Devoir** (Science Institute) Ph.D., Immunology/Microbiology, Rush University

Harlan Didrickson (Fiction Writing) playwright and screenwriter

Frank Dietrich (Marketing Communication) Account Supervisor/Media Relations, Cramer-Krasselt

Steven Diller (Marketing Communication and Liberal Education) filmmaker and freelance marketing consultant

***Dan Dinello** (Film and Video) M.F.A., University of Wisconsin at Madison; independent film/videomaker; screenwriter, journalist

James Disch (Television) Chicagoland Television

Lorraine Domanowski (Art and Design) interior designer

Frank Donaldson (Music) drummer and percussionist

Elizabeth Dorsey (Management) M.A., Columbia College; President, Arts Management Services

Adrienne Drell (Journalism) M.S.L., Yale University School of Law; reporter, *Chicago Sun-Times*

***John Dylong** (Art and Design) M.A., University of Chicago; graphic designer; author

Dale Eastman (Journalism) M.S.J., Medill School of Journalism, Northwestern University; Senior Editor, *NewCity*

***Rose Economou** (Journalism) B.A., University of Illinois at Chicago; Nieman Fellow, Harvard University; Executive Director, Institute for Media Arts; independent documentary producer; former producer, CBS-TV News

Christine Efken (Marketing Communication) Vice President and Director, Customer Research, Teenage Research Unlimited

Phyllis Eisenstein (Fiction Writing) novelist and short story writer

Peter Englander (Liberal Education) M.B.A., Graduate School of Business, DePaul University

Gerald Epstein (Marketing Communication) Media Consultant, Gerald Epstein Media Services

***Joan L. Erdman** (Liberal Education) Coordinator of Social Sciences; Ph.D., Anthropology, University of Chicago; Research Associate, Committee on Southern Asian Studies, University of Chicago; author, editor, lecturer on India's culture and cultural policy

***Jan Erkert** (Dance) B.F.A., University of Utah; Director, Jan Erkert & Dancers; Fulbright panelist; master teacher, choreographer, and performer; recipient, numerous awards and grants

Elizabeth Ernst (Photography) Architectural Photography

***Dianne Erpenbach** (Management) M.A., National Louis University; former Communications Manager, Mark Shale; Chairperson, Textile Department, International Academy of Merchandising and Design

Robert Everson (Music) M.M., Performance, DePaul University; tympanist and percussionist

Wendi Ezger (Marketing Communication) President, LEAD-HEAD

***Kate Ezra** (Art and Design) Ph.D., Northwestern University; art historian

Anne Fancher (Interpreter Training Program) B.A., English/Theatre Arts, Mary Washington College of the University of Virginia; American Sign Language interpreter

Bill Ferguson (Journalism) retired Managing Editor, United Press International

***Raúl Ferrera-Balanquet** (Film and Video) M.F.A., University of Iowa; interdisciplinary media artist; writer

Bill Fisher (Marketing Communication) freelance marketing consultant, former Promotions Manager, *Chicago Sun-Times*

Phillip Fisher (Management) Founder/President/CEO, On Line Productions Inc /On Line Tents Inc /Party Line Productions Inc

Lyman Flook (Radio/Sound) M.F.A., School of the Art Institute of Chicago; freelance recording engineer, photographer, interdisciplinary artists, production manager, Time Arts

Lynn Floriano (Art and Design) jewelry designer

Nancy Ford-Darnell (Marketing Communication) Account Supervisor, Edelman PR Worldwide

Stephen Franklin (Journalism) M.A., American University, Journalism Fellow, University of Michigan, Reporter, *Chicago Tribune*

***William Frederking** (Photography) M.F.A., University of Illinois at Chicago; fine art and commercial photography

***Chap Freeman** (Film and Video) M.F.A., Iowa Writer's Workshop, screenwriter

Steve Fround (Music) blues guitarist

Bill Friedman (Photography) Fine Art Photography

Bill Gaines (Journalism) B.S., Butler University, Reporter, *Chicago Tribune*, Pulitzer Prize winner

***Fred Gardapho** (English) Ph.D., American Literature, University of Illinois at Chicago; writer; critic; playwright, *Vinegar and Oil* and *Imported from Italy*; editor, *New Chicago Stories*, *Italian American Ways*, and *From the Margin: Writings in Italian Americana*; and specialist in multicultural literature and criticism

Antje Gehrken (Music) M.M., Composition, Roosevelt University; guitarist and songwriter

Roesia Gerstein (Management) B.S., Columbia College; Director, International Services, the School of the Art Institute

John Gibbs (Television) Newsroom Manager, WMAQ-TV (retired)

Kathleen J. Giblin (Management) M.S., Western Illinois University; Managing Producer/Designer, The Comedy Option

***Jeffrey Ginsberg** (Theater/Music) M.F.A., Yale School of Drama; actor, director; Co-Artistic Director, National Jewish Theater; former Co-Artistic Director, Immediate Theatre

Karen Glaser (Photography) Fine Art Photography

Dennis Glenn (Television) President, Glenn Films

***Henry Godinez** (Theater/Music) M.F.A., Professional Theatre Training Program, University of Wisconsin-Milwaukee; actor, director; Co-Founder and Artistic Director, Teatro Vista

***Don Gold** (Journalism) Director, Magazine Program; M.S.J., Medill School of Journalism, Northwestern University; former editor, *Chicago Magazine* and other publications; book editor and author

***Geof Goldbogen** (Chairperson, Academic Computing) Ph.D., University of Missouri; educator and researcher in computer graphics, artificial intelligence, multimedia, and expert systems

Leonard Goodman (Liberal Education)

David Gordon (Marketing Communication) Vice President, Marketing Support, Inc.

Peter Gorner (Journalism) B.S., Northwestern University; National Science Correspondent, *Chicago Tribune*; Pulitzer Prize winner

Mike Goss (Photography) Commercial Photography

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***Arlene Greene** (English) M.A., English, Roosevelt University; fiction and poetry published in *Oyez Review* and *Perihelion*; Tutor Advisor in the Montgomery Ward-Cabrini-Green Tutoring Project; participant/instructor in Community Services Composition classes

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Richard Grossman (Liberal Education) Ph.D. candidate, History, University of Chicago

Rosemarie C. Gulley (Journalism) M.A., Roosevelt University; Director of Media Relations, Chicago Transit Authority

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Debra S. Hale (Management) M.A., Columbia College; Senior Communications Specialist, University of Chicago

Louis Hall (Music) jazz pianist

Alfred Hamilton (Marketing Communication) Manager, Product Development, Promotions, and Public Relations, Recycled Paper Products

Tom Hamilton (Marketing Communication) President, Hamilton Marketing, Inc.

Carol Hammerman (Art and Design) fine artist; sculptor

Reginald Hanks (Management) B.A., University of Illinois at Chicago; President, RLH & Associates, Marketing Consultants

***Renee Lynn Hansen** (English) M.A., Creative Writing, Columbia College; poet and author; recipient, Illinois Arts Council Fellowship in Playwriting; nominee, Lambda Literary Award for *Take Me to the Underground*; short stories published in *Word of Mouth: Short Short Stories by Women* and *Christopher Street*

***Ann Hanson** (Science/Mathematics) M.S., Mathematics Education, University of Maryland; Executive Director, Illinois Council of Teachers of Mathematics

***Paul Carter Harrison** (Theater/Music) Playwright-in-Residence; B.A., American Literature, Indiana University; M.A., Psychology, New School for Social Research; playwright and author; recipient, Rockefeller Foundation Fellowship for American Playwriting

***Kay Hartmann** (Art and Design) M.S., Northwestern University; graphic designer

***William Y. Hayashi** (Liberal Education) Coordinator of Humanities/Literature; Ph.D., Committee on Social Thought, University of Chicago; psychotherapist, social philosopher; teacher, Siddhartha Meditation; Focussing Institute trainer

Michael Hays (Art and Design) illustrator

Bill Heitz (Television) Producer, Bill Heitz Productions

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Laurence S. Hermelee (Management) B.S.E., Wharton School, University of Pennsylvania; President, J.C. Cutlers, Ltd. Entertainment Transportation

Ronnie Hess (Television) Independent producer; writer

***Paul Hettel** (Film and Video) B.A., Xavier University and Columbia College; independent filmmaker

John Hollowed (Science/Mathematics) M.S., Anthropology, University of Chicago; specialist in human evolution

***Paul Hoover** (English) Coordinator, Poetry Program; M.A., Poetry, University of Illinois; author of five books of poetry, including *Idea*, I winner of the 1987 Carl Sandburg Award, and the novel, *Saigon, Illinois*; editor, *Postmodern American Poetry: A Norton Anthology* and the literary magazine, *New American Writing*

Judy Horwich (Photography) Fine Art and Commercial Photography

Gregory D. Hoskins (Management) M.B.A., DePaul University; Partner, Robert Sherwood Holographic Design

Joseph R. Houle (Management) B.S., University of Nevada; financial consultant

Dan Howell (English) M.F.A., Creative Writing, University of California; Irvine; poet, *Lost Country*; former Writing Fellow at the Fine Arts Work Center at Provincetown, Massachusetts

***Stan Hughes** (Film and Video) artist-in-residence; B.A., University of Florida; animator

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***Barbara Iverson** (Academic Computing) Ph.D., University of Illinois at Chicago; computer consultant

Michael Ivy (Academic Computing) LeClaire Courts Resident Management Corporation; educator

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Mark Jepson (Television) Chief Editor, Sportschannel Chicago

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***Gary Johnson** (Fiction Writing) M.A., Creative Writing, Columbia College; writer; former news reporter, WBEZ; winner, Edwin L. Schuman Award for Fiction, Northwestern University

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***Phyllis A. Johnson** (Management) M.Mgt., Northwestern University; formerly Business Representative, Actors Equity Association; Business Representative, United Scenic Artists; Business Manager, Wisdom Bridge Theatre

Edna Johnston (Interpreter Training Program) B.A., Sign Communication and English; Gallaudet University

Al Jones (Television) Camera operator, WGN-TV

***Doug Jones** (Radio/Sound) Sound Program Director; President and Principle Consultant, Electro Acoustic Systems, Inc.; studio designer and acoustical consultant

***Benj Kanfers** (Radio/Sound) Director, Audio Technology Center; B.S., Speech, Northwestern University; engineer and producer

Jerry Kaplan (English) M.Ed., National-Louis University

***Mort Kaplan** (Marketing Communication) Public Relations Program; former Executive Vice President and Director, Ketchum Public Relations

***Philip Kaplan** (Marketing Communication) Marketing Program; former Senior Vice President and Management Supervisor, Wells, Rich, Greene Advertising

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***Brian Katz** (Photography) M.S., Illinois Institute of Technology

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Jack Kenny (Marketing Communication) Manager, A/V Services and Producer, American Dental Association

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Marianne Kimura (English) composition instructor

Kathy Kirka (Academic Computing) M.F.A., Art and Technology, School of the Art Institute of Chicago; author, artist, filmmaker

***Philip J. Klukoff** (Chairperson, English Department) Ph.D., Michigan State University; poet, *in night's chirp*, and *Desire/Night Entrance*; translator, *Lead Pencil: Stories and Sketches by B. Botwinik*; and critic; author; and senior Fulbright Lecturer in American Literature, University of Bucharest, Romania

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Frances Kostarelos (Liberal Education) Ph.D., Anthropology, University of Chicago

***Keith Kostecka** (Science Institute) D.A., Chemical Education, University of Illinois at Chicago; researcher, chemical education and the use of state-of-the-art analytical instrumentation

***Chris Koules** (Art and Design) M.F.A., University of Illinois at Urbana-Champaign; graphic designer; photographer

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Herb Kraus (Marketing Communication) Senior Counselor, Weiser Group

Fred Kronk (Dance) M.S., Exercise Science, Northeastern University; Owner, Power Potential, Inc.; fitness consultant, M.S., Exercise Science; Owner, Power Potential, Inc.; fitness consultant

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Art Lange (English) poet and music critic; former editor, *down beat*

***Peter H. LaRaba** (Science Institute) M.S., Earth Science/Hydrogeology, Northeastern Illinois University; specialist, geology subject matter; Exhibit and Program Developer, Education Department, Field Museum of Natural History

***Caroline Dodge Latta** (Theater/Music) Ph.D., Theater, University of Illinois at Urbana-Champaign; freelance director and actress; founding member, Great American People Show, New Salem State Park; former member, Joseph Jefferson Award committee

Arthur Lazar (Photography) Fine Art Photography

Karen Lebergott (Art and Design) fine artist

Jin Lee (Photography) Fine Art Photography

Kin Y. Lee (Management) M.B.A., University of Chicago; Business Manager, AT&T Network Systems/Bell Labs

***Peter LeGrand** (Photography) M.A., Governors State University

***Nat Lehrman** (Chairman, Journalism) M.A., New York University; former President, Playboy Publishing Division

Joseph A. Leonardi (Management) J.D., The John Marshall Law School; attorney

***Gustavo Leone** (Music and Science/Mathematics) Ph.D., Music Composition, University of Chicago; composer; guitarist

***Zafra Margolin Lerman** (Head, Institute for Science Education and Science Communication) Ph.D., Weizmann Institute of Science; Fellow, Royal Society of Chemistry; 1989 Gold Medal, Professor of the Year Case Award; winner, 1990 Catalyst Award for Excellence in Teaching Chemistry; Distinguished Professor of Science and Public Policy

Robin Lester (Liberal Education) Ph.D., History, University of Chicago

Dave Levit (Radio/Sound) B.S., Electronic Technology, Southern Illinois University; President, Accutrack Recording and Sound, Inc.

David Levy (English) book reviewer; lecturer on current events and literature

Ralph Linder (Marketing Communication) former Director of Advertising, MIDAS International

Gladys Lindsay (Television) Assignment Editor, WMAQ-TV

***William Linehan** (Academic Computing) computer artist, designer, national and international exhibitor

Cynthia Linton (Journalism) B.A., Boston University; former Executive Editor, Lerner Newspapers

***Marlene Lipinski** (Art and Design) Coordinator, Graphic Design, Advertising; M.F.A., University of Wisconsin, Milwaukee; graphic designer; fine artist

***Laura S. Litten** (Television) Specialist in Field Production and Editing; M.A., Art History, University of Chicago; producer, independent ethnographic documentaries and numerous videotapes for the Field Museum, Chicago

***Sara Livingston** (Television) Specialist in Aesthetics and Video for Social Change; M.A., Mass Media, University of Illinois at Chicago; former production coordinator, Chicago Access Corporation; consultant, Chicago Video Project; supervisor, "600 South," Columbia College cable news program

Joyce Lottermoser (Art and Design) airbrush artist

***Carol Loverde** (Music) professional soprano soloist and opera singer; specialist in chamber and twentieth-century repertoire

***Angelo Luciano** (Management) M.S., DePaul University; formerly Consultant in Curriculum Development; Instructor in Management, Montay College; Assistant Director of Education; Allied Educational Services-Chicago

***Jeff Lyon** (Journalism and Science/Mathematics) Coordinator, Science Writing and Reporting; B.S.J., Medill School of Journalism, Northwestern University; science writer *Chicago Tribune Magazine*; author, *Playing God in the Nursery*; Pulitzer Prize winner

Bob Lytle (Academic Computing) B.M., Composition, Roosevelt University; founder and President, PS Productions

***James MacDonald** (Music) M.M., Conducting, Northwestern University; conductor and pianist; Music Director, the Chicago Businessman's Orchestra and the Westminster Chamber Orchestra

Priscilla R. MacDougall (Liberal Education) S.J.D., Law, University of Wisconsin; attorney at law, writer, lecturer

Pattie Mackenzie (English) educator/counselor; actor and voice-over artist; non-fiction editor

***Michael Maggio** (Theater/Music) Artistic Advisor, Theater Department; M.A., Theater, University of Arizona; Associate Artistic Director, Goodman Theatre; former Artistic Director, Northlight Theatre and Woodstock Music Theatre Festival

Mike Majewski (Television) Camera operator and editor, Fox 32 News

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Scott Marvel (Television) Editor, "Daily Planet"

David Mason (Television) Television Engineer, Columbia College

***Eric May** (Fiction Writing) B.A., Columbia College; writer and journalist

Jeanette May (Photography) fine art photographer

Joan Mazzonelli (Management) B.A., Fordham University; Managing Director, Performance Community

***Terry McCabe** (Theater/Music) Theater Department; M.F.A., Directing, Northwestern University; Resident Director, Wisdom Bridge Theatre

Elizabeth McCarthy (Journalism) M.S.J., Medill School of Journalism, Northwestern University; Director of Publications, WTTW/Chicago; Editor, *Eleven Magazine*; freelance writer, *Chicago Tribune*

Erin McCarthy (Liberal Education) Ph.D., History, Loyola University; teaching and research in United States sports history

***Kimberly McCarthy** (Liberal Education) Ph.D., Educational Psychology, M.M., Music Composition, University of Oregon; research areas: creativity, consciousness; music composer

Don McCormack (Marketing Communication) North Central Zone Manager, Haagen-Daz

Neal McCrillis (Liberal Education) Ph.D., History, University of Illinois at Chicago

Dardi McGinley (Dance) M.A., Ohio State University; teacher; choreographer; member, Mordine & Company Dance Theatre

***Owen McHugh** (Art and Design) M.F.A., Northern Illinois University, DeKalb, Illinois; fine artist; painter

Pattie McKenzie (English) B.A., University of Wisconsin, Madison; television and video producer; actor; voice-over artist; non-fiction editor

Pamela McNeil (Dance) B.P.H., Dance Specialization, Grand Valley State University; member, Mordine & Company Dance Theatre; choreographer; performer

***Carol Haliday McQueen** (Art and Design) M.F.A., University of Illinois at Urbana-Champaign; fine artist; painter

Amy Meadows (Management) B.S., Northwestern University; Director of Merchandising, Marshall Field's

***Jeanine Mellinger** (Television) M.F.A., School of the Art Institute Chicago; former program director, Center for New Television; Video and Computer Animation faculty at the Minneapolis College of Art and Design, School of the Art Institute, Community TV Network; grant recipient, numerous awards for video installations and videotapes

Edwin Meyers (Art and Design) fine artist

Alton Miller (Marketing Communication) author; political consultant

Tom Miller (Management) B.M., University of Iowa; commercial record engineer and producer

***Jim Mitchem** (Radio/Sound) Operations Manager, WCRX-FM; B.A., Broadcast Communications, Columbia College

Avis Moeller (Management) Associate Academic Dean, Columbia College; M.A., University of Minnesota; textile, clothing, and curriculum specialist

Darrell Moore (Academic Computing) freelance writer; independent video producer

Marty R. Moore (Liberal Education) M.S., History, Illinois State University

***Shirley Mordine** (Chairperson, Dance) B.A., Mills College; master teacher, choreographer, and performer; Artistic Director, Mordine & Company Dance Theatre; recipient, numerous awards and grants

***Edward L. Morris** (Chairperson, Television) B.A., University of Louisville; former Vice President and General Manager, WSNU-TV, Chicago; former President, Chicago Chapter, National Academy of Television Arts and Sciences; creator and producer, "Book Beat;" winner, George Foster Peabody Award for "Book Beat" and "Search for the Nile"

Ian Morris (English) M.F.A., University of Arkansas; writer; former fiction editor, *The Madison Review*; recipient, Balkum-Fulkerson Award in Fiction, George B. Hill-Therese Muller Fiction Award, and the Brittingham Prize

***Cheryl Morton-Langston** (Radio/Sound) B.A., Broadcast Communications, Columbia College; talk show host; former News Operations Manager, WMAQ Radio; former Production Director, KDKA radio, Pittsburgh; former Program Director, WIND radio

***Roseanna Mueller** (Liberal Education) Ph.D., Comparative Literature, M.A., Romance Languages, CUNY Graduate School; foreign language coordinator; translator, cross-cultural trainer in Spanish language and literature

***Tom Mula** (Theater/Music) freelance actor, director, and make-up artist; Artistic Director, Oak Park Festival Theatre; Jeff Award winning playwright

James Mullane (Liberal Education) Ph.D., Philosophy, Loyola University

***John Mulvany** (Chairperson, Art and Design/Photography) M.F.A., University of New Mexico; Photographer

Emi Murata (Music) M.M., Piano Performance, University of Illinois at Urbana-Champaign; pianist

***John Murbach** (Theater/Music) Designer-in-Residence; B.F.A., University of Illinois at Urbana-Champaign; freelance set and costume designer

Eugene "Skip" Myslenski (Journalism) M.S.J., Medill School of Journalism, Northwestern University; National College Basketball Writer, *Chicago Tribune*

Kathleen Nagle (Academic Computing) educator and consultant

***Tom Nawrocki** (English) M.A., Loyola University; articles and reviews in *Another Chicago Magazine*, *Shadowboxing*, *Hair Trigger*, *Best of Hair Trigger*, and *Writing from Start of Finish*

Allyn Nehls (Television) Director, WLS-TV

Deborah Nelson (Journalism) M.S.L., DePaul University; Investigative Reporter, *Chicago Sun-Times*; President, Investigative Reporters and Editors

***Fred Nelson** (Art and Design) illustrator

***Gregory A. Neul** (Science Institute) M.A., Mathematics, Northeastern Illinois University; Director, Science and Mathematics Learning Center and professor of mathematics and mathematics education

Stephen Neulander (Marketing Communication) founder, Stephen Edwards Associates

***Michael Niederman** (Television) Field Production and Editing Coordinator; M.F.A., Radio, Television, Film, Northwestern University; Certificate in Film Production, New York University; award-winning producer and director

Brad Nitschke (Music) M.A., Music, Bowling Green State University; singer, flutist, conductor

David Noble (Music) author and critic; music historian

Joseph Nowak (Academic Computing) computer consultant and educator

Shanta Nurullah (English) B.A., English, Carleton College; storyteller; Owner, Storywiz Records; recording artist, "Light Worker," "The Adventures of Shedoobee," "Rastaban on Fear/Self-Love," and "Oponchu on Giving," writer; musician

***Jocelyn Oats** (Art and Design) M.A., University of Illinois at Chicago; architect; interior designer; architectural historian

Achy Obejas (English) poetry published in *Abraxas*, *The Beloit Poetry Journal*, *Conditions*, and *Revista Chicano-Riquena*; articles and reviews have appeared in the *Chicago Sun-Times*, the *Chicago Tribune*, and *The Reader*; honorable mention, the National Hearst Awards (1979)

***Sarah Odishoo** (English) M.A., English, Northeastern Illinois University; poet and author; finalist, Carnegie-Mellon University Press Poetry Competition, Pablo Neruda Poetry Prize Contest, Eve of St. Agnes Poetry Contest, and Triton College Poetry Contest

Patrick O'Keefe (Television) Chief Television Engineer, Columbia College

Pat Olson (Art and Design) fine artist

***Cecilie O'Reilly** (Theater/Music) B.S., Theater and Education, Illinois Wesleyan University; trained at American Conservatory Theatre Training School (ACT); member Actor's Equity Association; actress and musician

***Karen Lee Osborne** (English) Ph.D., English, University of Denver; author of novels, *Carlyle Simpson* and *Hawkings*; editor, *The Country of Herself: Short Fiction by Chicago Women*; winner, Friends of American Writers Award and the Chicago Foundation for Literature Award; Fulbright senior lecturer in American Literature, former Soviet Georgia

***Susan Osborne-Mott** (Theater/Music) Acting Artistic Director, M.F.A., University of Minnesota; actress and director; recipient, Bush Fellowship in Acting; NEA Directing Fellow

Amy Osgood (Dance) B.F.A., University of Utah; choreographer and performer; former Director, Osgood Dances Inc.; recipient, National Endowment for the Arts and Illinois Arts Council Fellowships

Charles Osgood (Photography) Photojournalism

***Dominic Pacyga** (Liberal Education) Ph.D., History, University of Illinois at Chicago; co-author of two books; author of a book and numerous articles on Chicago, urban and labor history; editor

Robert Padjen (Management) M.A., Roosevelt University; CUE therapist, private practice

Susan Padveen (Theater/Music) freelance director; Co-Artistic Director, National Jewish Theater

Anna Pakevska (Dance) M.S., Indiana University; master teacher; choreographer; author of two ballet texts; Chair, Dance Program, Chicago Academy of the Arts

***Lucas Palermo** (Assistant to the Chair, Television) B.A., Columbia College; former Supervisor of Television and Audio-Visual Services, Riverside-Brookfield High School; producer/director; editor; author; partner, Video Visions Productions; AVID system instructor; supervisor, "Behind the Scenes," Columbia College's serialized drama

***Pangratios Papacosta** (Science/ Mathematics) Ph.D., Physics, University of London; physics and history of science; author, *The Splendid Voyage*

***Al Parker** (Chairperson, Radio/Sound) local and network commercial announcer; former Staff Announcer, WLS-TV

Joseph P. Parsons (Liberal Education) M.A., Political Science, University of Illinois at Urbana-Champaign

Frank Partipilo (Television) Camera operator and lighting director, "The Jerry Springer Show"

***Tony Patano** (Art and Design) Coordinator, Interior Design Program; B.F.A., School of the Art Institute of Chicago; interior design consultant; A.S.I.D. Education Member; I.D.E.C. Member

***Sheldon Patinkin** (Chairperson, Theater/Music) Artistic Director, Getz Theater and the New Musicals Project; B.A. and M.A., English Literature, University of Chicago; director; Artistic Consultant, The National Jewish Theater and The Second City; recipient, awards from Urban Gateways and the Joseph Jefferson Committee

Dennis Paul (Art and Design) sculptor

David Pawlak (Art and Design) interior designer, computer-aided design

Katherine Pearson (Dance) M.F.A., University of California; former member, Mid-City Ballet Company, Los Angeles

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***Kathleen Perkins** (Theater/Music) M.F.A., University of Minnesota; Professional Theatre Program Fellow, University of Michigan; freelance actress and director

***Michael Shay Petit** (Academic Computing) B.A., Columbia College; computer management and networking

***Chris Phillips** (Theater/Music) Designer-in-Residence, M.F.A., Scenic Design and Technical Direction, Wayne State University, freelance designer; member, United Scenic Artists Association Local 829; resident designer, Ballet Chicago; Repertory Ballet, Center

Susan Philpot (Theater/Music) freelance actress and dialect coach

Melissa Pinney (Photography) Documentary Photography

***Corey Postiglione** (Art and Design) M.A., School of the Art Institute of Chicago; art historian; fine artist

Enid Powell (Television) Writer, "The Young and the Restless"

Sharon Powell (Liberal Education) M.A., Journalism and Mass Communication, Drake University

Margaret Power (Liberal Education) Ph.D. cand., History, University of Illinois at Chicago

***Teresa Prados-Torreira** (Liberal Education) Ph.D., American Intellectual History, University of Missouri; teaching and research in family and community history, women in United States history, and American intellectual history

Mike Pratts (Radio/Sound) M.S., Applied Mathematics and Computer Science, DePaul University; Engineer, NBC-TV

***Michael Rabiger** (Film and Video) Director, Documentary Center; director; documentarian, author, *Directing the Documentary* and *Directing: Film Techniques and Aesthetics*

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Wilma Randle (Journalism) M.A., International Journalism, University of Southern California; Business Writer, *Chicago Tribune*

Natalie Rest (Dance) former principle dancer with Joel Hall Dancers, teacher, Joel Hall Dancers, School of the Chicago Ballet, and Bryant Ballet Studios

Brian K. Reed (Television) Specialist in Remote Operations, B.A., Broadcasting and Film, University of Iowa, freelance director and cameraman, CBS News, WGN-TV, PBS "Nightly Business Report", former Director of Public Access Programming Cablevision of Chicago, Oak Park, former Director of Programming, Warner-Amex Cable, Rolling Meadows, Illinois

Beverly A. Reid (Management) J.D., Ohio State University, Principal, Beverly A. Reid, Ltd. President, Sohsumi

Lee Reilly (English) M.A., University of Virginia, freelance writer, film and video producer, articles published in the various periodicals, including the *Chicago Tribune*

Charles Reynolds (Photography) M.F.A., Indiana State University

***J. Dennis Rich** (Chairperson, Management) Ph.D., University of Wisconsin-Madison, Arts Management Consultant, former Director of External Affairs, The Columbus Symphony Orchestra, Executive Director, BalletMet, Marketing Director, Atlanta Ballet, Marketing Director, Studio Arena Theatre

David Rice (Music) pianist

Scott R. Riedel (Science/Mathematics) B.S., Architecture, University of Wisconsin-Milwaukee, President, Scott R. Riedel Consultants, specializing in ecclesiastical acoustics and pipe organ design

Wade Roberts (Fiction Writing) writer and editor for magazines, book publishers, radio, television, and film

Barbara Robertson (Theater) award-winning actress

Marlene Robin (Management) B.A., Mundelein College, personal tax advisor

Regina Rodriguez (English) M.A., Cornell University

Patricia Roeder (Theater/Music) freelance costume designer and stitcher

Miroslaw Rogala (Academic Computing) international video and multimedia artist

Harry A. Root (Management) B.B.A., Northwestern University, former Senior Vice President, Merchandising, Marshall Field & Co.

Adelaida Lopez Roque (Science/Mathematics) Ph.D., Education/Community Development, University of the Philippines

***Jeff Rosen** (Photography) Ph.D., Northwestern University

Ellen Roth (Interpreter Training Program) M.A., Administration/Rehabilitation, California State University, educator, Illinois Department of Rehabilitation Services

***Paul Max Rubenstein** (Film and Video) B.A., Northwestern University, screenwriter and director, author of *Writing for the Media: Film, Television, Video, and Radio*, member, Writers Guild of America, West

Donna Robinson (Academic Computing) instructional designer

Norman Ruiz (Music) B.A., English, Lewis University, classical guitarist

Tabatha Russell-Keyless (Dance) Co-coordinator, High School Summer Institute, M.F.A., Interdisciplinary Arts, Columbia College, former member, Mordine & Company Dance Theatre, former member, Joseph Holmes Dance Theatre, Gus Giordano Dance Company, and the Chicago Dance Theatre, choreographer, performer

***William Russo** (Director, Contemporary American Music Program) internationally renowned composer, conductor, and teacher, author of *Composing for the Jazz Orchestra* and *Jazz Composition and Orchestration*, winner, Grand Prix du Disque, music critic

***Mehnaz Saeed-Vafa** (Film and Video) M.F.A., University of Illinois at Chicago, independent filmmaker, producer, director

Carlos Salgado (Academic Computing) B.S., University of Kansas, educator, software design

Fern Samuels (Art and Design) fiber artist

Dick Sanderson (Marketing Communication) Director/Executive Vice President, Bender, Browning, Dolby and Sanderson Advertising

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Roger Schetz (Television) freelance producer/writer

***Jeff Schiff** (English) Coordinator, Master of Arts program, Ph.D., English, SUNY Binghamton, areas of specialization: rhetoric and composition, pedagogy studies, and contemporary American poetry, poet, published in over fifty literary magazines

Robert Schlotter (Interpreter Training Program) B.F.A., Rochester Institute of Technology, actor

Gregory L. Schneider (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago

Peter Schooner (Music) B.M., Temple University, jazz pianist and music theorist

Eric Scholl (Television) Editor, IPA

***John Schultz** (Chairperson, Fiction Writing) contributing editor, *Evergreen Review*, author, *Motion Will Be Denied*, *No One Was Killed*, *Tongues of Men*, and *Custom*, editor, *Writing from Start to Finish*, fiction and articles, *Georgia Review*, *Big Table*, *Research on Composing*, co-producer, *The Living Voice Moves* and *Story from First Impulse to Final Draft*

Martin D. Secker (Liberal Education) Ph.D. candidate, Medieval History, University of Chicago

Red Sell (Television) freelance producer/director, actor

Richard Semkiw (Academic Computing)

Jay E. Septoski (Management) B.A., Columbia College; Director of Non-Commercial Radio Promotion, Alligator Records

Mary Seyfarth (Art and Design) ceramic artist

Victoria Shannon (English) writer, editor, consultant

Ellen Shapiro (Marketing Communication) Sales Representative, Jerhart, Inc.

Howard Shapiro (Journalism) J.D., DePaul University; General Counsel and Executive Vice President, Law and Administration, Playboy Enterprises, Inc.

***Brian Shaw** (Theater/Music) B.A., Theater, Columbia College; freelance actor and director; freelance lighting designer and technical director

***Betty Shiflett** (Fiction Writing) B.S., B.A., Texas Women's University; fiction and articles, *Life*, *Evergreen Review*, *College English*, *Poetry and Fiction by Texas Women*, *Private*, *F Magazine*; playwright; co-producer, *The Living Voice Moves* and *Story from First Impulse to Final Draft*; recipient, Illinois Arts Council Fellowship

***Shawn Shiflett** (Fiction Writing) B.A., Columbia College; writer; guest editor, *f3*; recipient, Illinois Arts Council Fellowship

***Nana Shineflug** (Theater/Music) M.A., Interdisciplinary Arts, Columbia College; founder and Artistic Director, The Chicago Moving Company; recipient, National Endowment for the Arts grant, and awards from the Illinois Association for Arts Education and the Chicago Dance Coalition

Tom Shirley (Photography) Commercial Photography

Claire Shulman (Fiction Writing) writer specializing in ethnic dialects; linguist

***Deborah Lynn Siegel** (Dance) Teaching Program and Counseling Coordinator; B.A., Columbia College; choreographer and performer; recipient, Illinois Arts Council Fellowships

Michael Sielepkowski (Liberal Education) Ph.D. cand., History, Northern Illinois University

***Hollis Sigler** (Art and Design) M.F.A., School of the Art Institute of Chicago; fine artist; painter

David A. Sikich (Management) B.A., Columbia College; Partner, Iltis Sikich Associates

***Louis Silverstein** (Liberal Education) Ph.D., Education, Northwestern University; educator, social activist, writer; Co-Director, Life Arts Society

Robert Simone (Television) Director of Programming, Fox 32

Mayer Singerman (Marketing Communication) PR specialist; former Mayor, Park Forest

***Catherine Slade** (Theater/Music) freelance actress and director; founding member, The Working Theatre, New York; founder and Artistic Director, Manhattan Bridge Company, New York; member, Kristen Linklater's Company of Women, Harvard University

***Lynn Sloan** (Photography) M.S., Illinois Institute of Technology

***Chuck Smith** (Theater/Music) Theater Department; B.A., Management/ Theater, Governors State University; actor; Emmy award winner; recipient, Arts Midwest Minority Arts Administration Fellowship; Affiliate Artist, Goodman Theatre

Dolores J. Smith (Management) M.A., Ohio University; President, D. J. Smith Enterprises, Management Consultants

Patricia Creed Smith (Academic Computing) computer consultant; educator

***Stephen Marc Smith** (Photography) M.F.A., Tyler School of Art, Temple University

George Sochan (Liberal Education) Ph.D., History, Loyola University

Catherine Son (Liberal Education) License in French Literature and Philosophy, University of Rouen (France)

Tenena Soro (Liberal Education) Ph.D., Linguistics, Northwestern University

Phyllis Soybel (Liberal Education) Ph.D. cand., History, University of Illinois at Chicago

Kenneth Spann (Academic Computing) M.B.A., Accounting and Finance; IBM specialist, word processing and business applications

***Estelle Spector** (Theater/Music) freelance director/choreographer; member, Joseph Jefferson Awards committee

James Spinks (Management) actor, singer, artist manager

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Bruce Stein (Liberal Education) M.S., Social Administration, Case-Western Reserve University

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Linda Rutledge Stephenson (Fiction Writing) author, magazine writer

John Stevenson (Liberal Education) Ph.D., Philosophy, University of Chicago; freelance writer

Susan Strong-Dowd (Fiction Writing) actress, writer, poet

***Charles Suber** (Management) B.A., Louisiana State University; President, Charles Suber and Associates, Inc.; Executive Director, Jazz-Blues-Gospel Hall of Fame, former editor, *down beat* magazine; President, Music Industry Marketing Association

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***Tom Taylor** (Art and Design) Coordinator, Fine Arts Program; M.F.A., Ohio University, Athens, Ohio; fine artist; sculptor

Brad Temkin (Photography) Fine Art Photography

Chris Thale (Liberal Education) Ph.D. cand., University of Chicago

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***George Thompson** (Art and Design) M.A., Purdue University; graphic designer

***Peter Thompson** (Photography) M.A., University of California-Irvine

***Kati Toivanen** (Photography) M.F.A., School of the Art Institute of Chicago

Barbara Tomko (Television) freelance writer

Claudia M. Traudt (Liberal Education) Ph.D. cand., Committee on Social Thought, University of Chicago; creative writer; painter

M. Azucena Munoz Tressler (Marketing Communication) freelance executive recruiter

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Mari Pat Varga (Management) B.A., University of Dayton; President/Managing Director, M. P. Varga & Associates

Danguole Variakojis (Liberal Education) Ph.D., Anthropology, Indiana University; M.F.A., Photography, University of Illinois at Chicago; professional photographer

Ron Vasser (Television) Director, WBBM-TV

Martha Vertreace (English) poet-in-residence, Kennedy-King College; recipient, NEA fellowship; author; poet, *Light Caught Bending*

Rick Vitek (Music) drummer and percussionist

Deborah Vohasek (Marketing Communication) President and Marketing Director, Vohasek Oetjen Marketing

Kathrene Wales (Management) Associate Director of Development, Columbia College; B.A., Saint Mary's College

Jie Wang (English) Ph.D., English, University of North Dakota; author; translator/lecturer; published in *Plainswoman* and *International Journal for the Sociology of Language*

Mindy Ward (Management) M.B.A., Southern Illinois University-Edwardsville; retail management consultant

Ed Wesley (Science/Mathematics) B.S., Mathematics Education, University of Illinois at Urbana-Champaign; holographer; Vice President, Engineering and Production, Holicon Co., Chicago

Christopher West (Television) Television Engineer, Columbia College

Lawrence Whipple (Music) sound engineer

John White (Art and Design) Photojournalism

Maurice White (Management) B.A., University of Southern California; President/Owner, Urban Marketing of America

***Paulette Whitfield** (Marketing Communication) Advertising Program; former Copywriter, CNA Insurance

Lakdas A. Wickremaratne (Liberal Education) D.Phil., Economics, Oxford University; economist, researcher, author

***Bernard Wideroe** (Art and Design) Master of Architecture, University of Illinois at Urbana-Champaign; architectural designer

Jeff Wieck (Television) Graphic Artist, Outboard Marine

***Albert Williams** (Theater/Music) singer-actor; musical theater composer and librettist; critic and journalist; winner, Peter Lisagor Award for Outstanding Arts Journalism

***Kimo Williams** (Music) B.A., Composition, Berklee College of Music; M.A., Webster University; composer, performer, author, and record producer; owner, Beck Records

Michele Williams (English) M.A., Adult and Continuing Education, University of Illinois at Urbana-Champaign; social worker; author; teaches public speaking

***Bobbi Wilsyn** (Music) professional singer, actress, and vocal coach; jazz, pop, and gospel vocalist

***Ron Winerman** (Marketing Communication) Internship Coordinator; former Associate Media Director, Noble and Associates

***Burton Winick** (Art and Design) B.S., University of Illinois at Urbana-Champaign; graphic designer

Ken Wishner (Radio/Sound) B.S., University of Illinois at Urbana-Champaign; Staff Engineer, RiverNorth Studios

Elizabeth Ruppert Wiser (Management) B.F.A., Rockford College; former President, E. Ruppert-Wiser & Associates, Inc.

***Mark Withrow** (English) Director of Composition; Ph.D., English, Illinois State University; textbook author, *Readings Are Writings: A Guide to Reading and Writing Well*; author of articles on teaching, short stories, and poetry; areas of specialization: composition theory and rhetoric

Tim Wittman (Art and Design) art historian

***Richard Woodbury** (Dance) Music Director and Assistant to the Chair; B.A., University of Minnesota; composer, musician, and sound designer for dance and theater; recipient, Ruth Page Award as Outstanding Collaborative Artist

***David Woolley** (Theater/Music) B.F.A., Acting, Goodman School of Drama, DePaul University; certified teacher of Stage Combat, Society of American Fight Directors; recipient, 1988 Joseph Jefferson Award for Consistent Excellence in Stage Combat; recipient, Off-Loop Theatre Award for Best Fight Direction (1991)

Paul Wozniak (Television) Television Engineer, Columbia College

***Michael Wright** (Film and Video) Artist-in-Residence; Certificate in Cinematography, American Film Institute; lighting director

***Carol Yamamoto** (Management) M.B.A., University of California at Los Angeles; Arts Management Consultant; Manager, Lyric Opera Center for American Artists; Marketing Director, Texas Opera Theater; Assistant Development Director, Seattle Opera

***Barbara Yanowski** (Television) Specialist in Corporate Television and TV Career Strategies, M.S., Television, University of Michigan; Ph.D., Union Graduate School, New York; former Vice President, Program Development, The Media Works; author of numerous published scholarly articles on television education; producer, creator, "The Student Video Process"

***Barry Young** (Film and Video) Director, Animation Program, M.F.A., Northwestern University; animator

Lucille Walters Younger (English) B.S., Journalism, Southern Illinois University; M.A., Inner City Studies, Northern Illinois University

Catherine Zaccarine (Journalism) B.A., State University of New York at Buffalo, freelance designer

Al Zappa (Art and Design) illustrator, Designer, Principal, Hanna Zappa & Polz, Inc.

Neici Zeller (Liberal Education) Ph.D. cand., History, University of Illinois at Chicago

Tim Zimmerman (Music) M.M., Conducting, Northwestern University; conductor, vocal coach, educational curriculum and training consultant

Marlene Zuccaro (Liberal Education) M.A., Directing and Education, Vermont College; Director, Zebra Crossing Theatre

Richard Zurawiec (Television) Director, Fox 32

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Academic Calendar 1996-1998

Fall Semester 1996

Classes Begin, Tuesday, September 24, 1996
Thanksgiving Holiday, Thursday-Saturday, November 28-30, 1996
Holiday Break Begins, Monday, December 23, 1996
Classes Resume, Monday, January 6, 1997
Semester Ends, Saturday, January 18, 1997

Spring Semester 1997

Classes Begin, Monday, February 10, 1997
Spring Recess Begins, Monday, March 31, 1997
Classes Resume, Monday, April 7, 1997
Memorial Day Holiday, Monday, May 26, 1997
Commencement, Friday, May 30, 1997
Semester Ends, Saturday, May 31, 1997

Summer Semester 1997

Classes Begin, Monday, June 9, 1997
Independence Day Holiday, Friday, July 4, 1997
Semester Ends, Saturday, August 2, 1997

Fall Semester 1997

Classes Begin, Monday, September 29, 1997
Thanksgiving Holiday, Thursday-Saturday, November 27-29, 1997
Holiday Break Begins, Monday, December 22, 1997
Classes Resume, Monday, January 5, 1998
Martin Luther King, Jr. Holiday, Monday, January 19, 1998
Semester Ends, Saturday, January 24, 1998

Spring Semester 1998

Classes Begin, Monday, February 16, 1998
Spring Recess Begins, Monday, April 6, 1998
Classes Resume, Monday, April 13, 1998
Memorial Day Holiday, Monday, May 25, 1998
Commencement, Friday, June 5, 1998
Semester Ends, Saturday, June 6, 1998

Summer Semester 1998

Classes Begin, Monday, June 15, 1998
Independence Day Holiday, Friday, July 3, 1998
Semester Ends, Saturday, August 8, 1998

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