

1999

1999-2001 Course Catalog

Columbia College Chicago

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C O L U M B I A

C O L L E G E C H I C A G O



E D U C A T I O N I N T H E A R T S A N D C O M M U N I C A T I O N S
1 9 9 9 - 2 0 0 1 C O L L E G E C A T A L O G

Accreditation

Columbia College Chicago is accredited at the undergraduate and graduate 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. For further information about Columbia's accreditation, contact the North Central Association of Colleges and Schools, 30 N. LaSalle Street, Suite 2400, Chicago, Illinois, 60602, 312-263-0456.

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

Equal Opportunity

Columbia College Chicago 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.

North Central Association of Colleges and Schools Commission on Institutions of Higher Education

30 North LaSalle Street, Suite 2400
Chicago, IL 60602-2504
312 263 0456
www.ncacihe.org

The college will make available, upon written request, a copy of the most recent audited financial report. Requests should be submitted to:

Office of the Vice President, Finance

600 South Michigan Avenue
Chicago, Illinois 60605-1996

Columbia College Chicago

600 South Michigan Avenue
Chicago, Illinois 60605-1996
312-663-1600
TTY: 312-663-1689
www.colum.edu

Undergraduate Admissions

312-344-7129, 7130, 7131
email:
admissions@popmail.colum.edu

Graduate School

Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605
312-344-7260

Columbia 2: Division of Continuing Education

Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605
312-344-7259

Building Locations

Wabash Campus Building
623 South Wabash Avenue
Chicago, Illinois 60605

South Campus Building
624 South Michigan Avenue
Chicago, Illinois 60605

Eleventh Street Campus
72 East Eleventh Street
Chicago, Illinois 60605

The Dance Center
4730 North Sheridan Road
Chicago, Illinois 60640
773-989-3310

**Columbia College Audio
Technology Center**
676 North LaSalle Street
Chicago, Illinois 60610
312-344-7802

**Columbia College Residence
Center**
731 South Plymouth Court
Chicago, Illinois 60605
312-344-7803

Center for the Book & Paper Arts
1104 South Wabash Avenue
Chicago, Illinois 60605
312-344-6630

Theater/Film Annex
1415 South Wabash Avenue
Chicago, Illinois 60605

**The Thirty-Three East Congress
Parkway Building**
33 East Congress Parkway
Chicago, Illinois 60605

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O V E R two thousand years ago, the Greek philosopher Plato wrote that the direction in which education starts a person will determine his or her future. At Columbia College that journey to the future is undertaken as a partnership between the student and the College community.



A MESSAGE FROM THE PRESIDENT

The destination is individual excellence and the road to lifelong learning. Columbia believes that the potential to develop and grow as an artist or communications professional is difficult to evaluate in advance. Thus, by its open admission policy, the College is committed to extending opportunity for a rewarding education to anyone who is willing to work hard to achieve the full measure of his or her potential. For its part, Columbia strives to give each student a supportive campus environment in which to learn and to find his or her own creative voice. The College provides the best in faculty and the most contemporary technology. In return, the College expects, indeed insists, that each student genuinely stretch his or her capabilities and give evidence that he or she seriously wants a challenging education.

Each student must provide the initiative to study diligently and with determination to use well the resources provided. Without a constant resolve to take advantage of all that is offered, a potentially successful career will be jeopardized. The College holds itself and its students to a high standard of performance. As the President of the College, my goal is for the success of each and every student.


John B. Duff
President



COLUMBIA
an undergraduate and graduate college where
critical thinking is the focus of all
learning activities and where the
community and public information
are the focus of all liberal education

MISSION

AUTHOR YOUR CULTURE



MISSION 5

C O L U M B I A ^{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.

MISSION OF COLUMBIA
COLLEGE CHICAGO

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 guidance 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

Chicago's first film school is the only one in the world that offers a full range of film and video programs, from the traditional to the cutting edge. The school's curriculum is designed to provide students with the skills and knowledge needed to succeed in the film industry. The school's faculty consists of some of the most talented and experienced filmmakers in the world. The school's facilities are state-of-the-art, and the school's location in Chicago provides students with access to a wide range of film and video opportunities.

INTRODUCTION

R E A L W O R L D H A N D S - O N



INTRODUCTION 7

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C O L U M B I A College

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



INTRODUCTION

Columbia at a Glance

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 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
- 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 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 of over 8,000 undergraduate and graduate students. Our campus occupies eleven 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 195 full-time and 800 part-time faculty. Because most faculty members 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 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 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 equipment 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, specifically courses in social science, humanities, literature, English, science, mathematics, history, speech, and computer science.

Technology

Technology in the service of teaching and learning pervades Columbia College and reflects the spectrum of communications arts: from traditional artmaking techniques to interactive multimedia production. Production facilities include: a 400-seat proscenium theater, two 150-seat flexible capacity studio theaters, the Dance Center with three large rehearsal studios and a 250-seat state-of-the-art black-box performance venue, the Center for Book & Paper Arts, two full 3-camera television

studios, a 3-camera mobile television remote control room, a 3,800 square-foot professional photography studio, extensive black and white and color photographic darkrooms, a 1,700 square-foot and two 3,300 square-foot film and video shooting stages. Postproduction facilities include: nonlinear editing suites, analog and digital audio workstations and suites, sound transferring, and multitrack recording and mixing rooms; digital animation suites (including motion control); and a complete Audio Technology Center.

Most departments possess their own professionally-staffed computer labs supporting the majors and concentrations offered in those departments. Computers range from general purpose machines to high-end SGI Indigo graphics workstations. Columbia College has in place a strategic plan for the ongoing development and integration of technology within teaching and learning.

General Education Program

An important aspect of Columbia's academic program is the General Education program which ensures a solid educational base in the liberal arts, sciences, and humanities. These studies place students' artistic pursuits in the broader context reflected in the cultural history of societies.

Course offerings in the Academic Computing, Art and Design, English, Liberal Education, Management, Science and Mathematics, Science Institute, Television, and Theater departments support the General Education requirements at Columbia.

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 or programs are as follows:

Major Degree Plans	Concentrations
Art and Design	Advertising Art, Fashion Design, Fine Arts, Graphic Design, Illustration, and Interior Design
Dance	Choreography, Performance, Teaching, and Musical Theater Performance
Early Childhood Education	Early Childhood Teacher Education
Fiction Writing	Fiction Writing
Film and Video	Animation, Cinematography, Computer Animation, Directing, Editing, History and Aesthetics, Producing, Screenwriting, Sound, and Documentary
Interactive Multimedia	Animation, Applied Programming, Graphic Design, Sound Technology and Design, Photography, Project Management/Line Production, Video, and Writing
Interpreter Training	Sign Language Interpreting
Journalism	News Reporting and Writing, Magazine Program, Broadcast Journalism, and Health, Science, and the Environment
Management	Small Business Management/Entrepreneurship, Visual Arts Management, Music Business, Media Management, Performing Arts, and Fashion/Retail Management
Marketing Communication	Advertising, Marketing, and Public Relations
Music	Composition, Music Direction/Conducting, Instrumental Performance, Vocal Performance, and Jazz Studies
Photography	Fine Arts and Professional Photography
Radio/Sound	Radio: Journalism, Talent, Production, Management, and Broadcast Journalism Sound: Recording, Acoustics, Sound for Pictures, Sound Reinforcement, and Sound Contracting
Television	Production and Editing, Writing and Producing, and Broadcast Journalism
Theater	Acting, Directing, Playwriting, General Design, Costume Design, Lighting Design, Set Design, Technical Aspects, and Musical Theater Performance

Requirements for all majors are listed in the departmental descriptions. See information about interdisciplinary and self-designed majors in the Academic Programs and Policies section.

Minors

Columbia's undergraduate division offers minor areas of study in the following:

Department	Minor
Art and Design	Art History
Dance	Dance
English	Creative Nonfiction, Literature, Poetry, and Professional Writing
Fiction Writing	Creative Nonfiction, Fiction Writing, and Playwriting
Liberal Education	Latino/Hispanic Studies
Management	Management
Science and Mathematics	Environmental Studies
Television	Nonlinear Editing and Writing for Television
Theater	Acting, Directing, and Playwriting

Student Outcomes Assessment

Because teaching is the central focus of the College, and because we are constantly striving to improve teaching, Columbia College has a Student Outcomes Assessment Program in the major departments and general education courses that will afford insight into the success of the curricula and teaching practices. Students may be asked to engage in a project, submit a paper, or take an examination that will be used not to determine how well the student is performing in a given class or program, but, rather, to determine how well the department is delivering the class or course of study. Information from this assessment program will be used to improve teaching and revise curriculum.

Internships and Career Planning

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

The Career Planning & 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. Internship information may be obtained from either the academic departments or the Career Planning & Placement Office.

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. 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 offers students an opportunity to actively pursue their social, cultural, political, and academic interests.

Residential Facilities

A modern residence center, located in a 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 of the Residence Center.

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 in local grade and high schools and other public service projects, both as volunteers and for class credit. Faculty and staff tutor and donate their time to many causes.

Graduate School

Columbia's Graduate School offers the Master of Fine Arts degree in Architectural Studies; Creative Writing; Film and Video; Interior Design; and Photography; and the Master of Arts degree in Arts, Entertainment, and Media Management; Dance/Movement Therapy; Interdisciplinary Arts; 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 three Master of Arts in Teaching Programs: Elementary Education (K-9), English (6-12), and Interdisciplinary Arts (K-12). The Department of Educational Studies also offers Master of Arts degree programs in Multicultural Education for state-certified teachers seeking career enhancement, and Urban Teaching for elementary school teachers holding transitional bilingual certificates. Several of the department's courses are open to interested and qualified undergraduates.

Information about these Graduate School programs may be requested from the Graduate School Office, 312-344-7260.

Columbia 2: Division of Continuing Education

Columbia's Division of Continuing Education offers noncredit courses in the arts and communications to adult learners. In addition to a wide variety of individual courses, the division offers master classes and workshops along with certificate programs in Business and Professional Communication, Fund Raising, Sports/Entertainment Management, and Mediation. The division offers an integrated series of courses through the Center for Career Transition and Entrepreneurship and the Center for Writing and Publishing in Chicago. Noncredit courses are also offered at a number of off-site locations, including Glencoe, La Grange, Elgin Community College, and the Bernard Weinger JCC, along with credit courses at the Lake County Multi-University Center.

Information about continuing education programs may be requested from Columbia 2: Division of Continuing Education, 312-344-7259.



COLOMBIA

THE UNIVERSITY OF COLUMBIA
 1160 BROADWAY, NEW YORK, NY 10037
 TEL: (212) 850-4000 FAX: (212) 850-4001
 WWW: WWW.COLUMBIA.EDU

ACADEMIC PROGRAMS AND POLICIES



ACADEMIC PROGRAMS 13

Academic Programs in the College of Arts and Sciences
 The College of Arts and Sciences offers a wide range of academic programs, including undergraduate and graduate degrees in the fields of Arts, Sciences, and Social Sciences. The College is committed to providing a high-quality education and to fostering a strong sense of community among its students and faculty.

Undergraduate Programs
 The College offers a variety of undergraduate programs, including Bachelor of Arts (BA), Bachelor of Science (BS), and Bachelor of Social Sciences (BSS). These programs provide students with a solid foundation in their chosen field and prepare them for careers or further study.

Graduate Programs
 The College also offers a range of graduate programs, including Master of Arts (MA), Master of Science (MS), and Doctor of Philosophy (PhD). These programs provide students with advanced training and research opportunities in their field.

Interdisciplinary Programs
 The College is committed to fostering interdisciplinary collaboration and offers a variety of interdisciplinary programs, including the Bachelor of Arts and Sciences (BAS) and the Master of Arts and Sciences (MAS). These programs allow students to combine their interests in different fields and gain a more holistic understanding of the world.

Academic Policies
 The College has a set of academic policies that govern the standards and procedures for all academic programs. These policies are designed to ensure the highest quality of education and to provide a fair and equitable environment for all students.

Academic Integrity
 The College is committed to maintaining the highest standards of academic integrity and expects all students to adhere to these standards. Academic dishonesty, including cheating, plagiarism, and falsification of data, is strictly prohibited and will result in severe consequences.

Academic Advising
 The College provides academic advising services to help students navigate their academic journey. Advisors are available to provide guidance on course selection, degree requirements, and career options.

Academic Support
 The College offers a variety of academic support services, including tutoring, writing centers, and language labs. These services are designed to help students succeed in their coursework and develop their academic skills.

COLUMBIA College

provides educational opportunities in arts and communication within the context of the liberal arts. Academic programs combine in-depth professional preparation with a broad general education.



ACADEMIC PROGRAMS AND POLICIES

General Education Program

The General Education core requirements provide the basic skills and information relevant to the study of a chosen profession and ensure an educational base in the liberal arts and sciences, humanities, English, literature, and history. In addition, the General Education requirements play an essential role for students in the arts and media by integrating their technical expertise with the broader spectrum of knowledge, and by providing a basis for life-long learning.

All students entering Columbia in or after Fall 1997, freshmen and transfers, 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 listings. Students who entered prior to Fall 1997 should check

the general education requirements published in the prior edition of the College Catalog. Students returning to the College

after such a period of time as to require readmission must complete the requirements in place at the time of re-entry.

Area	Credit Hours
Communications	9
• English Composition I and II	(6)
• Oral Communications	(3)
College Mathematics	3
Computer Applications	3
Science	6
• One course with lab component	(3)
• Additional science course	(3)
History	6
Humanities	9
• Comparative arts course	(3)
• Literature	(3)
• Additional humanities elective	(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 Credit Hours	48

Students may not apply any course that is required and/or counted for their major or minor towards general education requirements.

The Bachelor of Arts Program

To qualify for graduation with a Bachelor of Arts degree, students are required to successfully complete 124 credit hours, 48 of which must be in general education courses. The remaining 76 credit hours are available to complete a major degree plan and take college-wide electives. A minimum 2.0 cumulative grade point average (GPA) is required for graduation, as well as compliance with the academic progress policy. A writing intensive course must be completed in residence.

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 academic 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. Core requirements are courses that are basic to the field, introduce students to the discipline, and provide essential skills and general knowledge as a foundation for further study. A concentration is a focused area of study within a major, a specialization that follows, in most cases, the completion of the core requirements. Credit hours required for both core and concentrations vary according to major.

Some departments offer degree plans with concentrations to be taken on an elective basis. However, others, due to professional requirements, require the concentrations for the completion of the major. The performing arts departments offer two types of majors, one with and one without the concentration. For the specific major requirements, refer to the individual departments.

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. Interdisciplinary major requirements are as follows:

- a minimum of 40 credit hours from at least two departments or disciplines; no more than two-thirds 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 should 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 name(s) and the concentration, if applicable, will be posted on the transcript.

Minor Degree Plans

Students may elect to complete a minor course of study if they have declared and completed a major program. Minors consist of 18–24 credit hours and provide an introduction or sequenced specialization in an area of study from either a major or a general education department. Specific credit and course requirements for minors are listed within the departmental descriptions.

College-Wide Electives

After the general education 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.

Second Bachelor of Arts Degree

If a student has already received a Bachelor of Arts degree from another accredited institution, he or she may earn a second B.A. at Columbia by completing 50 credit hours of required courses as specified by one of the major-granting departments. All other academic requirements will be considered fulfilled by the first B.A. Credits applied to the original degree or transfer credits cannot count toward the second degree; however, specific courses may be waived based on work experience or courses from the original major. Since waivers do not grant credit, additional courses must be taken to complete the 50 credit hour requirement.

Class Standing

Undergraduate students pursuing the Bachelor of Arts degree are classified by the number of credit hours earned:

- **Freshman**
0–29 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. 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 credit hours accepted is 88. Of the remaining credit 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. For all students, 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 credit hours. Apply to the Records Office for evaluation of non-college 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.

Transfer Articulations

Columbia has formal transfer articulation agreements with Illinois community colleges and professional schools including but not limited to:

- College of DuPage, Glen Ellyn, IL
- Elgin Community College, Elgin, IL
- William Rainey Harper College, Palatine, IL
- Illinois Central Community College, Peoria, IL
- Institute for Audio Research, New York, NY
- Joliet Junior College, Joliet, IL
- College of Lake County, Grayslake, IL
- Lincoln College, Lincoln, IL
- McHenry County College, Crystal Lake, IL
- Moraine Valley Community College, Palos Hills, IL
- Morton College, Cicero, IL
- Oakton Community College, Des Plaines, IL
- Parkland College, Champaign, IL
- Rock Valley College, Rockford, IL
- Sauk Valley Community College, Dixon, IL
- The Second City, Chicago, IL
- South Suburban College, South Holland, IL
- Wright College, Chicago, IL

Transfer Articulation of Majors

Departmental transfer articulations and 2+2 agreements are available in major areas such as:

- Art and Design
- Fashion Retail/Management
- Interpreter Training
- Management
- Marketing Communication
- Music
- Photography
- Television
- Theater

Students planning to transfer to Columbia should consult with their community college transfer center, academic advisor or administrative director early in their college career to obtain specific information on transferring general education and major course credits. New transfer articulation agreements are regularly added, and existing articulation agreements are frequently updated.

Illinois Articulation Initiative

Columbia College is among the more than one hundred colleges and universities in Illinois participating in the Illinois Articulation Initiative (IAI), a statewide agreement that allows transfer of the complete Illinois transferable General Education Core Curriculum between participating institutions. Completion of the General Education Core Curriculum at any participating college or university in Illinois assures transferring students that lower-division general education requirements for an associate's or bachelor's degree have been satisfied. Columbia College requires additional general education courses beyond the Illinois transferable General Education Core Curriculum. Please refer to the General Education Program information in this publication.

The IAI agreement between participating institutions is in effect for students entering an associate or baccalaureate degree-granting institution as a first-time freshman in summer 1998 and thereafter. Students should meet with their academic advisors for additional information and read about the IAI and transferable courses on the World Wide Web at <http://www.itransfer.org>.

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	4.0
B	Above Average	3.0
C	Average	2.0
D	Below Average	1.0
F	Failure	0
FX	Failure, Nonattendance	0
P	Pass (completed course work) The 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 approval 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
R	Course repeated	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.

Satisfactory Academic Progress Policy

All full-time undergraduate students will be given a maximum of 12 semesters to complete their Bachelor's degree. Students enrolled half-time will have 20 semesters to earn the degree. During this time, students are

expected to satisfactorily complete a minimum of 10 credit hours per semester 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 semester is 2.0.

Transfer credit accepted from a postsecondary institution will be included in the determination of a student's academic progress rate. Transfer credit will also affect the remaining number of semesters 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 of credit hours at the fourth week of each semester of enrollment. Students' progress will be measured at the end of each semester.

Completion Rate Compliance Chart for Full- and Part-Time Students

With the chart below, students can determine whether or not they are in compliance with the completion rate part of the satisfactory academic progress policy. Numbers 1 to 10 and numbers 11 to 20 indicate the semesters of enrollment. Directly under the semester is the number of hours designated for full-time enrollment. The next line indicates the number of hours needed for part-time enrollment.

The policy states that for every semester a student is enrolled full-time (12 credit hours or more), 10 credit hours must be satisfactorily completed; for every part-time semester of enrollment (fewer than 12 credit hours), 6 credit hours must be satisfactorily completed. Thus, at the close of the first semester of enrollment, a full-time student would have

10 credit hours successfully completed to be in compliance; a part-time student would have 6 credit hours successfully completed to be in compliance. As an example, in the seventh semester of enrollment, a full-time student would need 70 credit hours posted; if two of the seven semesters were part-time, the number is adjusted for part-time enrollment.

At the end of Semester	1	2	3	4	5	6	7	8	9	10
Credit hours earned Full-time	10	20	30	40	50	60	70	80	90	100
Credit hours earned Part-time	6	12	18	24	30	36	42	48	54	60

At the end of Semester	11	12	13	14	15	16	17	18	19	20
Credit hours earned Full-time	110	124	-	-	-	-	-	-	-	-
Credit hours earned Part-time	66	72	78	84	90	96	102	108	114	124

Students should confirm their calculations with an academic advisor. This chart should be used as a guide to the student's completion rate; students should not neglect consulting with their academic advisor about their status.

Any student who fails to meet the minimum completion rate or required grade point average will be subject to the following procedure:

- Following each semester of noncompliance, 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 semester of noncompliance, 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 semester 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, and so forth), 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 nonvoting member). The decision of the Academic Standards Review Committee is final.

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 repeated courses.

Some financial aid limits may apply to repeated courses. The academic forgiveness policy does not apply to repeated courses.

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 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

A full complement of courses is offered in major and general education departments. Flexible summer class schedules include five, eight, and ten week sessions. Students-at-large may register for any summer course if prerequisites are met. There is early registration for current students, plus a week of open registration for both current and other students wishing to attend. For information contact the Admissions Office, 312-344-7129.

Study Abroad

Dartington, England

Columbia offers a summer study 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. Course work

features field trips, in-depth study, interviewing, photographing, and writing about local people, artifacts, architecture, and so on. By taking urban commuter students to a rural, residential setting, this program challenges them to enter an unfamiliar reality. Undergraduate courses offered during the summer at Dartington currently include electives and required classes in humanities, history, photography, film and video, and fiction writing. Independent projects and graduate courses are also available. Information and application forms can be obtained by contacting the Dartington Program Director, 312-344-7319.

University of Guadalajara

The Foreign Study Student Center at the University of Guadalajara offers summer programs in language study and content courses in Spanish. Credits are accepted in transfer at Columbia. Courses are complemented by workshops in Mexican arts, travel throughout Mexico, and lodging with a Mexican family. For information, contact the Director of Latino Cultural Affairs, 312-344-7812.

High School Institute

Columbia's High School Summer Institute offers a five-week program to introduce motivated high school juniors and seniors to the college experience. Courses from nearly every academic department are offered through the Summer Institute, and with slight modifications, are comparable in content to courses taken by Columbia students. Each course successfully completed carries transferable credit that is awarded when the student graduates from high school and submits a high school transcript to Columbia. For more information, contact Admissions, 312-344-7129.

Internship Program

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments and Career Planning & Placement Office work 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 cumulative grade point average; and must receive faculty recommendations. Students are charged 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 obtained from the academic departments or the Career Planning & Placement Office, 312-344-7280.

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 credit 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 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 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 N. 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 4 credit hours will count toward graduation. This policy applies to both transfers and nontransfers. Physical Education courses are graded on pass/fail.

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.

The College prohibits the following conduct: all forms of academic dishonesty including cheating; plagiarism; knowingly furnishing false information to the College; forgery; alteration or fraudulent use of College documents, instruments, or identification.

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

The Student Handbook is available from the office of the Dean of Students, and it is distributed to all students during class registration in the fall and spring semesters.

Family Educational Rights and Privacy Act Policy Statement

Columbia College complies with the Family Educational Rights and Privacy Act of 1974 (FERPA), as amended, by publishing an annual notice to students of their rights under the Act in Columbia College's Bulletin and by making a copy of the Policy Statement available to students in the Records Office.

Upon written request, students may inspect and review their educational record by submitting their request to the Director of Records. Columbia will endeavor to provide the student an opportunity to inspect and review his or her educational record within a reasonable time after receiving the request, which time shall not exceed 45 days from the receipt of the request. There will be no fee assessed if unofficial copies of the educational record are requested; however, a fee of \$3 is charged for requests for official copies. Copies of records will not be provided where the student owes tuition or other fees. Students' educational records are maintained under the supervision of the Director of Records and Registration (the Registrar) in the Records Office, Rm. 611, 600 S. Michigan Avenue, Chicago, IL, 60605.

It is Columbia College's policy that no personally identifiable information from the educational record will be released without prior written consent of the student, except for that information designated in this policy as Directory Information, and such personally identifiable information which may be disclosed under the circumstances allowed under the Act and Regulations passed pursuant to the Act.

The following personnel are granted access to educational records without prior written consent of the student as a matter of routine and for legitimate educational purposes: the Director of Records, the Student Services Directors, and the Bursar, or any of the agents of the above, and the Academic Advisors. In addition, access without prior written consent of the student is given to the President of the College, Provost and Executive Vice President, the Deans, and the Chairpersons of the

Academic Departments, and any of their agents. Student educational records are made available to the above designated persons in furtherance of the legitimate educational purposes of record maintenance, evaluation and advising, financial aid evaluation, review for disciplinary and academic action, and billing.

As required by the Act and regulations, Columbia College maintains a record of written requests for personally identifiable information whether or not such requests are granted. Each student has the right to inspect and review the record of written requests for disclosures of personally identifiable information which is maintained in his or her permanent record.

Columbia College designates the following information as Directory Information:

- The student's name;
- Information on whether or not a student is registered in the College during the term in which the information is requested; dates of attendance;
- Information concerning the student's graduation status, including whether or not he or she has graduated from the College, the date of any degree awarded, and the type of degree awarded;
- Major field of study;
- Awards received; and
- Participation in officially recognized activities, sports, and organizations.

Students have the right to withhold disclosure of any or all of the above information by notifying the Director of Records in writing by Friday of the second week of classes of each term. The proper form for refusal of disclosure is available in the Records Office and must be submitted to the Director of Records by the deadline stated.

A student has the right to request amendment of his or her educational record to insure that the educational record information is not inaccurate, misleading, or in violation of the student's rights. The procedure to seek amendment of a student's educational record is as follows:

- A written request must be submitted to the Director of Records stating the reason a student seeks to amend his or her educational record, and attaching any supporting documentation to the request.
- Within a reasonable time after receiving the request, but in no event longer than 45 days, the Director of Records will issue a decision in response to the student's request. If the decision is unfavorable, the student has the right to a hearing before the Academic Standards Review Committee on the request to amend. The student has the right to be represented by counsel at the hearing. The decision of the Academic Standards Review Committee is final.
- In the event of an unfavorable decision by the Academic Standards Review Committee, the student has the right to include a written statement setting forth his or her reasons for disagreeing with the Committee on the matters presented in the request to amend the record.

Family Educational Rights and Privacy Act Annual Notice to Students

As part of Columbia College's compliance with the requirements of the Family Educational Rights and Privacy Act of 1974, as amended, students attending the College are informed that each student has the rights to:

- Inspect and review his or her educational record;
- Request an amendment of his or her educational record to insure that the record is not inaccurate, misleading, or otherwise in violation of the student's privacy or other rights;
- Consent to disclosure of personally identifiable information contained in the student's educational record, except to the extent that the Act authorizes disclosure without consent, as in the case of information the College designates as Directory Information.

Directory Information is designated by Columbia College to mean 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. Each student has the right to refuse to agree to the designation by the College, of any or all of the above information as Directory Information. Forms are available in the Records Office and must be filled out and returned to the Director of Records by the Friday of the second week of classes during each term. Once a refusal form is on file, no information will be disclosed unless otherwise permitted by the Act.

Each student has the right to file a complaint with the United States Department of Education concerning alleged failures by Columbia to comply with the requirements of the Act and the regulations passed pursuant thereto; and complaints may be submitted to: Family Policy Compliance Office, United States Department of Education, 600 Independence Avenue, SW, Washington, DC, 20202-4605.

Any student may request a copy of the Family Educational Rights and Privacy Act of 1974 by contacting the College General Counsel, 312-344-7806.

Campus Security Act

In compliance with the Campus Security Act of 1992, Columbia College Chicago prepares and distributes an annual Campus Security Report. A copy of each annual report may be obtained from the Director of Administrative Services (312-344-7729), or from the Department of Campus Security (312-344-7595). The annual report contains the following information:

- Current campus policies regarding procedures and facilities for students and others to report criminal actions or other emergencies occurring on campus and the College's responses to such reports.

- Current campus policies concerning security access to and security maintenance of campus facilities, including the Residence Center.
- Current campus policies concerning campus law enforcement, including a discussion of the enforcement authority of campus security personnel and policies which encourage accurate and prompt reporting of all campus crimes.
- A description of programs designed to inform students and employees of campus security procedures and practices and to encourage students and employees to be responsible for their own security and the security of others.
- A description of crime awareness and prevention programs.
- Statistics for the current and two preceding years concerning the occurrence on campus of the following offenses: murder, sex offenses, aggravated assault, burglary, and motor vehicle theft.
- Statistics for the current and two preceding years concerning the number of arrests on campus for the following crimes: liquor law violations, drug abuse violations, and weapons possessions.
- A statement of policy regarding the possession, use, and sale of alcoholic beverages and illegal drugs and the enforcement of federal, state, and local laws relating to alcoholic beverages and illegal drugs.
- Current campus policy on the timely notification to the campus community of the occurrence on campus of crimes considered to be a threat to students and employees.
- Current campus policy on prevention of and responses to sex offenses occurring on campus.



COLUMBIA

commitment to highlighting students' experiences and opportunities in the arts, sciences, humanities and public intellectual life, within the context of an integrated liberal education. At Columbia, the General Education Program is a central part of the undergraduate experience, designed to provide students with a broad base of knowledge and skills that will prepare them for the challenges of the 21st century.

GENERAL EDUCATION

E X P L O R E A N D C O N N E C T



G E N E R A L E D U C A T I O N 2 3

General Education is a central part of the undergraduate experience at Columbia University. It is designed to provide students with a broad base of knowledge and skills that will prepare them for the challenges of the 21st century. The program is integrated with the liberal arts and sciences, and is designed to be a central part of the undergraduate experience. It is designed to provide students with a broad base of knowledge and skills that will prepare them for the challenges of the 21st century.

C O L U M B I A College is committed to providing students with comprehensive educational opportunities in the arts, communications and public information, within the context of enlightened liberal education. At Columbia the General Education Program introduces students to the broader spectrum of human knowledge, thereby providing a basis for continued growth in their chosen discipline and for lifelong learning.



GENERAL EDUCATION

Purposes

General Education courses direct their subject matter, projects and papers toward the arts and communication fields and, whenever possible and appropriate, incorporate references, examples or case studies from these disciplines. These courses provide our students with context and content-cultural, historical, philosophical, scientific-that broaden and enrich professional and personal development. Through the General Education requirements, students learn skills in writing and speaking, computer applications, problem solving, critical thinking, ethical decision making, the search for self-knowledge, the ability to work with people from many cultures, and the ability to place their contributions in long-term perspectives. General Education courses educate our students to be strong and caring individuals, citizens, and artists

who can, indeed, "author the culture of their time" in an enlightened, humane, and reflective way.

THE CURRICULUM

The General Education requirements are based on the following educational objectives that may be realized through completion of courses within the specific subject matter areas or across the curriculum through general education, as well as major courses.

Students should:

- be able to use the elements of critical thinking including analysis, synthesis, and informal logic.
- be able to think imaginatively, to understand the nature of the creative process, and to develop creative problem-solving skills.
- be able to read at the college level.
- be able to write clearly and effectively.
- be able to listen attentively and speak clearly and effectively.
- be proficient in the mathematical skills and concepts necessary to support their chosen career and to function effectively in society.
- develop basic scientific literacy, understand the scientific method of inquiry, and appreciate the impact of science on society.
- demonstrate competence in the use of personal productivity software, including: word processing, spreadsheets, data base management, graphics, and telecommunications.
- develop an understanding of and appreciation for cultural diversity as a way of expanding their view of their own and other cultures.
- understand human behavior, contemporary social issues, and the functions of social institutions.
- develop basic historical literacy concerning the historical periods they have studied, understand the historical method of drawing conclusions based on the available historical evidence, and appreciate the impact of past events on society.
- learn to address the basic ethical questions that confront all human beings, as well as methods used to approach these questions.
- become familiar with various forms of creative expression in the arts through analysis and comparison of their components.
- become familiar with one or more major forms of literature through the examination of major writers in poetry, drama, fiction, and nonfiction.
- develop the process of self-inquiry and the practice of civic responsibility, enabling them to become lifelong learners as well as active contributors to society.

Program Requirements and Approved Courses

Beginning Fall 1997 all entering students—freshmen, transfers, and one year interrupts—are required to complete 48 credit hours in the general education core. Courses that fulfill each of the general education categories follow. For course descriptions see the department listing.

Students must complete 24 credit hours of the general education program requirements by the time they have completed 77 cumulative credit hours.

Freshman and Senior Seminars

As an introduction to the General Education Program, students are strongly advised to take the Freshman Seminar. The Senior Seminar is required as a culmination to the general education program.

60-3000 Freshman Seminar 3 cr.

The Freshman Seminar facilitates students' successful transition from high school to college. Utilizing an intellectual approach and assignments involving artistic and communications disciplines, the course addresses several issues including critical thinking, problem-solving abilities, and academic skill building. Students examine how the arts allow us to view, understand, and comment upon our various transformations in the modern world.

60-6000 Senior Seminar 3 cr.

For seniors or students who have completed general education requirements, this seminar explores the impact of the college experience on students' development of a "personal voice" and upon the values determining their life and career choices. What roles do friends and community, work and service play in their vision of the "good life?" Emphasis is placed on critical and creative thinking, self-inquiry, and the experience of shared community. The seminar culminates in a senior thesis/project presenting each student's "personal myth" of the good life, incorporating methods and media of their chosen fields of study. *Prerequisite:* Senior status or completion of general education requirements

Communications. 6 credit hours

English Composition I and II: Students must complete the composition requirements within the first 36 credit hours of their college program.

52-1101 *English Composition I*, 52-1102 *English Composition II*, 52-1104 *ESL English Composition*, 52-1105 *ESL English Composition II*, 52-1107 *Community Service English Composition I*

Oral Communications. 3 credit hours

40-1111 *Speech: Communicating the Message* (Television); 31-2100 *Speaking Out* (Theater); 28-2150 *Oral Communications for Managers* (Management); 52-2100 *Basic Public Speaking*, 52-2105 *Public Speaking* (English); 51-2120 *Fundamentals of Communication* (Liberal Education)

College Mathematics. 3 credit hours, placement by proficiency exam

Basic requirement: 56-2530 *College Mathematics*

Advanced mathematics courses: 56-2533 *Geometry for Arts and Communications*, 56-2539 *The Teaching of Mathematics and Peer Tutoring: Lecture*, 56-2540 *The Teaching of Mathematics and Peer*

Tutoring: Lab, 56-2551 *Mathematics in Art and Nature*, 56-2534 *Intermediate Algebra*, 56-2535 *Calculus I*, 56-2537 *College Algebra and Trigonometry*, 56-2548 *Environmental Algebra*, 56-2532 *Elementary Algebra*, 57-5201 *Mathematics for Survival: Random Patterns to Ordered Sense*

Computer Applications. 3 credit hours

35-2500 *Foundations of Computer Applications*

This course is a prerequisite for most advanced computer courses. This requirement may be waived upon successful completion of the proficiency exam. However, students must take an additional 3 credit hour general education elective to meet the required number of general education credits. Students anticipating taking additional courses in which computer skills are expected should take 35-2500 in the first 36 credit hours of their college program.

Science. 6 credit hours, 3 credit hours with laboratory component

Science courses with laboratory component: 56-2150 *Chemistry in Daily Life*, 56-2151 *Chemistry of Photography*, 56-2152 *Chemistry and Art: Textiles and Dyes*, 56-2713 *Chemistry of Art and Color*, 56-2159 *Chemistry of Metals*, 56-2153 *Molecules and You*, 56-2749 *Scientific Investigations: Holmes to Courtroom*, 57-4250 *Crime Lab Chemistry: Analytic Chemistry*, 57-4510 *From Ozone to Oil Spills: Chemistry, Environment/You*, 56-2025 *Biology: Living World Around Us*, 57-4110 *Biology: Coffee, Chocolate, Sugar and Spice*, 57-4125 *Biology of the Human Immune System*, 56-2490 *Geology: Earth as Planet*, 57-4410 *Dinosaurs and More: Geology Explored*, 56-2620 *Physics: Light, Sound, Electricity*, 56-2618 *Image Optics*, 56-2630 *Electronics Audio Lab*, 56-2710 *Science of Acoustics*, 56-2154 *Environmental Science*, 57-4514 *Computer Models/Virtual Worlds in Science*, 57-4510 *The Atmosphere and Motions of Earth/Planets*, 57-4001 *Frontiers of Science*, 57-4505 *The Physics of Music*, 57-4300 *Modern Methods of Science*

Science courses without laboratory component: 56-2135 *Botany: Plant World*, 56-2050 *Anatomy and Physiology*, 56-2715 *Science of Nutrition*, 56-2481 *Blueprint of Life: Genetics*, 56-2491 *Planetary Geology*, 56-2250/51 *Astronomy*, 56-2545 *Meteorology*, 56-2690 *Science Film Seminar*, 56-2498 *Ecology*, 56-2500 *Oceanography*, 56-2619 *Physics of Lasers, Holography, and Optics*, 56-2055 *Biology of Human Sexuality*, 56-2170 *Life Savers or Killers: The Story of Drugs*, 56-2185 *Einstein: His Science and Humanity*, 56-2753 *Space Exploration*, 56-2020 *Natural Disasters*, 56-2215 *Evolution of the Human*, 56-2681 *Science, Technology, and Society*

History. 6 credit hours taken from either or both groups

Group One: Introductory courses that cover large geographic or cultural areas of the world and that are designed to introduce students to historical cultures and to the historical method.

51-1101 *U.S. History I: to 1877*, 51-1102 *U.S. History II: from 1877*, 51-1281 *African History and Culture: to 1880*, 51-1282 *African History and Culture: since 1880*, 51-1290 *Middle East History: to Muhammad*, 51-

1291 *Middle East History: since Muhammad*, 51-1300 *Latin-American and Caribbean History I*, 51-1301 *Latin-American and Caribbean History II*, 51-1305 *History of Mexico and Central America*, 51-1321 *Europe and West: Ancient Civilizations*, 51-1322 *Europe and West: Medieval Culture*, 51-1323 *Europe and West: Modern Europe*, 51-1381 *Asia: Early China, India, and Japan*, 51-1382 *Asia: Modern China, India, and Japan*, 51-6000 *Topics in History*

Group Two: Courses that cover specific topics, geographic areas, minority groups within the United States, and time periods.

51-1131 *The 1960s: Years of Turbulence*, 51-1360 *Russian and Soviet History*, 51-1142 *The South in American History II*, 51-1205 *History of Chicago*, 51-1207 *History of the American City*, 51-1210 *History of the American Working Class*, 51-1240 *Family and Community History*, 51-1250 *Women in U.S. History: before 1877*, 51-1251 *Women in U.S. History: since 1877*, 51-1261 *African-American History and Culture I*, 51-1262 *African-American History and Culture II*, 51-1310 *Hispanics in the U.S. Since 1800*, 51-1252 *Latinas in the U.S. Since 1500*, 51-1181 *The Writings of Black Protest I*, 51-1182 *The Writings of Black Protest II*

Humanities. 9 credit hours

Humanities/Arts. 3 credit hours

Art Criticism or Analysis: 51-2310 *Critical Vocabulary for the Arts*, 52-5195 *Reviewing the Arts*, 51-2455 *Philosophy of Art and Criticism*

Comparative Art Forms: 51-2141 *Western Humanities*, 51-2142 *Eastern Humanities*, 51-2161 *Latin-American Art, Literature, and Music*, 51-2200 *Harlem 1920s: Black Art and Literature*, 51-2180 *Women in Art, Literature, and Music*, 52-6012 *Literature in Film*

Comparative Art Forms/Art History: 22-1121 *History of Art: Ancient to Gothic*, 22-1122 *History of Art: Renaissance to Present*, 22-1125 *History of Twentieth-Century Art*, 22-1145 *Arts of Africa, Oceania, and the Americas*, 22-1140 *Survey of African Art*, 22-1152 *Mexican Art*, 22-1170 *Women in Art*, 23-2715 *Photography in Chicago Now*

Comparative Art Forms/Theater: 31-3111 *Styles and Crafts: to Baroque*, 31-3112 *Styles and Crafts: to Modern*, 31-3113 *Styles and Crafts: Contemporary*, 51-2207 *Development of African Theater*

Comparative Art Forms/Music: 32-5000 *Music Through the Ages*, 32-8501 *Introduction to Black Music*

Humanities/Literature. 3 credit hours

52-3100 *Introduction to Literature*; Required for all Freshmen.
52-3102 *Introduction to Poetry*, 52-3104 *Introduction to Drama*, 52-3106 *Introduction to Fiction*, 52-3108 *World Literature: to 1660*, 52-3109 *World Literature: since 1660*, 52-3110 *Major English Authors: to 1800*, 52-3111 *Major English Authors: since 1800*, 52-3112 *American Authors: to 1877*, 52-3113 *American Authors: since 1877*, 52-3164 *Mythology and Literature*, 52-3166 *Introduction to Shakespeare*, 52-3190 *Introduction to African-American Literature*, 52-3191 *Introduction to Multicultural*

Literature, 52-3193 *U.S. Latino Literature*, 52-6007 *Introduction to Women's Literature*, 52-3160 *Bible as Literature*, 52-3174 *Modern American Drama*, 52-3180 *The Romantic Poets*, 52-3182 *Modern British and American Poetry*, 52-3184 *Introduction to the Short Story*, 52-3188 *Contemporary American Novel*, 52-3189 *Introduction to Native-American Literature*, 52-3194 *African-American Women Writers*, 52-3203 *Gay and Lesbian Literature*, 52-3410 *Contemporary American Poetry*, 52-3420 *Shakespeare: Tragedies*, 52-3421 *Shakespeare: Comedies*, 52-3444 *Nineteenth-Century British Novel*, 52-3448 *Modern British Novel*, 52-3456 *Nineteenth-Century American Novel*, 52-3458 *Modern American Novel*, 52-6501 *African-American Cultural Experience in Literature*, 52-6000 *Topics in Literature: Approved on individual basis*

Humanities Elective. 3 credit hours from list below or any course listed in Humanities/Literature or Humanities/Art

51-2700 *Spanish I: Language and Culture*, 51-2701 *Spanish II: Language and Culture*, 51-2702 *Spanish III: Language and Culture*, 51-2703 *Spanish for Native Speakers*, 51-2900 *Japanese I: Language and Culture*, 51-2901 *Japanese II: Language and Culture*, 51-2725 *French I: Language and Culture*, 51-2726 *French II: Language and Culture*, 51-2727 *French III: Language and Culture*, 51-2750 *Italian I: Language and Culture*, 51-2751 *Italian II: Language and Culture*, 51-2441 *Philosophy I*, 51-2443 *Critical Thinking*, 51-2450 *Political Philosophy*, 51-2460 *Philosophical Issues of Film*, 51-2550 *Philosophy of Love*, 51-2540 *Twentieth-Century Philosophy*, 51-6514 *Philosophy as Image: Inquiry and Film*, 51-2430 *Arts, Technology, and Science*, 51-2445 *Ethics and the Good Life*, 51-2530 *Comparative Religions*, 51-2520 *Mystical Consciousness, East and West*, 51-2555 *Exploring the Goddess*, 51-2560 *Peace Studies*, 51-2600 *Holocaust*, 51-2370 *Urban Images in Media and Film*, 51-2207 *African-American Folk Culture*, 51-2170 *Twentieth-Century Music*, 51-2400 *Humanities for the Performing Artist*, 51-2420 *Humanities for the Visual Artist*, 51-6511 *Creative People in Film and Society*

Social Science. 6 credit hours from two of five disciplines

Anthropology: 50-1100 *Introduction to Anthropology*, 50-1140 *Ethnographic Films*, 50-1130 *Urban Anthropology*, 50-1160 *Gender and Culture*, 50-1170 *Artist in Society*, 50-1180 *Visual Anthropology*

Sociology: 50-2200 *Introduction to Sociology*, 50-2230 *Law and Society*, 50-2210 *Social Problems*, 50-2250 *Family and Society*, 50-2240 *Race and Ethnic Relations*, 50-2215 *Education, Culture and Society*, 50-2260 *Women and Society*, 50-2265 *Women's Health Care Issues*, 50-2100 *Social Psychology*, 40-1120 *Culture, Race and the Media*

Economics: 50-1300 *Introduction to Economics*

Political Science: 50-1800 *Politics, Government, and Society*, 50-1860 *U.S. Foreign Policy and Society*, 50-1840 *Civil Rights and the American Constitution*, 50-1880 *Urban Politics*

Psychology: 50-2000 *Introduction to Psychology*, 50-2120 *Psychology of Creativity*, 50-2060 *Child Development*, 50-2050 *Personality Theory*, 50-2090 *Abnormal Psychology*, 50-2110 *Human Sexuality*, 51-2210 *Psychodynamics of the Underclass*

General Education Elective. 3 credit hours

Select three credit hours from an approved course listed in any of the general education categories.

T H E Academic Computing Department is at the forefront of digital technologies at Columbia College creating an environment that encourages the use of technology across the curriculum. We offer a wide variety of classes in areas such as the Internet and World Wide Web, Multimedia, Computer Technology, Visual Digital Media, and Productivity Tools.



ACADEMIC COMPUTING

These classes offer students, with diverse areas of interest and expertise, a place to come together to explore and learn about technology. For students who are enrolled in majors that include technology-related studies, Academic Computing classes will complement their studies by broadening their understanding and enhancing their skills. Other students whose majors may not emphasize technology will find that our classes offer an opportunity to explore and learn this vitally important area. All students will learn to work across disciplines and develop the technical vocabulary needed to communicate with each other effectively.

As part of the General Education Program, students at Columbia are required to take the Foundations of Computer Applications class which intro-

duces productivity tools such as word processing, spreadsheets, databases, graphics, and Internet applications. If they have prior computer experience, students may elect to take the proficiency exam. Upon successful completion of the exam, the college-wide computer requirement is waived; however, students must take an additional 3 credit hour general education elective to meet the required number of general education credits.

All classes offered in the Academic Computing Department, from the introductory class to the most advanced, are taught in state-of-the-art computer labs and are designed to maximize hands-on experience. Our faculty and staff are a diverse group of working professionals with an interesting variety of backgrounds, including local as well as internationally known artists, authors, musicians, consultants, teachers, nat-

uralists, animators, and film makers all of whom have expertise with computers and technology.

The Department offers several sequences of classes that are designed to help students in their chosen careers. Through careful counseling and planning, we design a program of study tailored to every student's individual needs in areas such as Internet applications, desktop publishing, creative business presentations, multimedia presentations, programming and authoring for multimedia, visual digital media, and computer technology. Independent projects and internships are available to further students' learning.

The Academic Computing facilities at Columbia include fourteen classrooms, open computer labs with both Macintosh and Windows computers, scanners, laser and color printers, and

Internet access. Our open lab facilities in both the Michigan and Wabash buildings are available to all Columbia students and have a wide range of software applications installed. Advanced imaging, multimedia labs, productivity and digital editing labs are located in the Wabash building. In addition to maintaining these facilities, the Department offers services such as tutoring and free workshops open to students, faculty, and staff.

"The Academic Computing Department is committed to providing all of Columbia's students with the opportunity to explore and experience the latest technological advances in hardware, software, and multimedia and to study with some of the innovators and leaders in this extremely exciting field."

Rebecca Courington
Chairperson
Academic Computing
Department

COURSE DESCRIPTIONS

35-2500 **Foundations of Computer Applications** 3 cr.

Class provides an overview of computers and their operation with an emphasis on learning through hands-on experience. Students become proficient using the computer as a personal productivity tool while learning the latest Macintosh and IBM software. Topics covered include word processing, telecommunications, accessing the Internet, spreadsheets, databases, and graphics. Specific sections of the course are designed to emphasize software and concepts for Television and Film and Video majors, Marketing Communication and Management majors, writing and communications majors, and Interior Design majors. Course fulfills the General Education requirement for Computer Applications.

35-2510 **Advanced Macintosh Applications** 3 cr.

Course explores advanced functions of productivity programs for the Macintosh and provides an overview of productivity applications and their operation with hands-on experience and industry-savvy advice. Topics covered include word processing, graphics/image editing, database management, spreadsheets, and presentation graphics. Course teaches productivity tools for business and independent professionals. *Prerequisite: 35-2500 Foundations of Computer Applications*

35-2515 **Computer Technology I** 3 cr.

Tech I explores the hardware aspect of current computer systems. Students learn basic skills to safely perform maintenance, repairs, upgrade hardware, and trouble-shoot effectively. Component level understanding and identification are reviewed for Macintosh, PC compatible, and Unix workstations. *Prerequisite: 35-2500 Foundations of Computer Applications or 35-2700 Introduction to Computer Graphics*

35-2516 **Computer Technology II** 3 cr.

Tech II explores operating systems and procedures to network various systems in a multiprotocol/multilanguage, high-speed environment. Sound understanding of the multivendor environment and Fiber-optics, Fast Ethernet; Ethernet, Routers, Bridges, Repeaters, and WAN and LAN connections are the main focus. Available software and hardware tools are discussed as necessary support in these complex environments. Troubleshooting and designing cross platform environments are covered and ECNE, CNE, CNA, ACSO, MSCE are defined. *Prerequisite: 35-2515 Computer Technology I*

35-2520 **Desktop Publishing** 3 cr.

Class provides in-depth coverage of desktop publishing productivity concepts. Students explore typography, page layout, and creating graphics using professional applications and scanning software. Additional topics include creating information graphics, photo manipulation, map making, scanning techniques, and computer illustration. Students are exposed to various output options. *Prerequisite: 35-2500 Foundations of Computer Applications*

- 35-2525 Information Project Management** 3 cr.
Class introduces students to concepts of information project management. Emphasis is on the planning process, implementation of plans, application of charting techniques, and tracking of time and resources. Topics include the construction of simple business plans to more complex tasks like planning a space shuttle launch. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 35-2535 Designing for the Web** 3 cr.
Students design and shape content for the Internet via the World Wide Web. Students become familiar with Internet publishing and design, interactivity and human interface design, and information as currently disseminated. Students utilize elements from sound production, animation, database, design, and graphics and are published throughout the course on the World Wide Web. *Prerequisite: 35-2700 Introduction to Computer Graphics*
- 35-2550 C-Programming** 3 cr.
Class is an introduction to the programming language C. This versatile and widely used language can create programs ranging from the simplest applications to complex operating systems, such as UNIX. In addition to learning basic programming of graphic and business applications in C, good programming style is emphasized. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 35-2551 Visual BASIC** 3 cr.
Visual BASIC is the next generation of BASIC and designed to make user-friendly programs easier to develop. Students learn concepts of object-oriented programming and work design tools that professionals use to build world class applications. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 35-2552 Advanced Programming** 3 cr.
Students learn advanced programming techniques: data structures and algorithms for animation, imaging, and interactive programming with graphics applications. The concept and use of a graphics library to develop graphic applications with GUI interfaces are covered. *Prerequisite: 35-2550 C-Programming*
- 35-2555 Computer Programming for Interactive Multimedia** 3 cr.
Class introduces students to basic computer programming concepts and to multimedia authoring environment. Using the programming cycle of design, implement, test and debug, students learn about control structures, branching and decision making, developing reusable code, writing functions and procedures, and structured flow. Students develop vocabulary allowing them to talk to multimedia programmers, and enough programming skill to begin authoring their own basic multimedia projects. *Prerequisites: 35-2500 Foundations of Computer Applications, 24-2165 Aesthetics of Interactive Multimedia 23-9502 Photography for Interactive Multimedia, 22-4366 Art for Interactive Multimedia*
- 35-2560 Introduction to Hypermedia** 3 cr.
Using Hypercard and Hypertalk, students create hypermedia documents using text, sound, graphics, animation, CD ROM, Quicktime movies, and other multimedia devices. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 35-2563 Creative Presentation Graphics** 3 cr.
Using a variety of online presentations, computer graphics, digital video/sound, and photo manipulation software applications, students create and deliver dynamic multimedia presentations. Class designed for students interested in advertising, public administration, marketing, management, education, and television. *Prerequisite: 35-2900 Professional Applications in 2-D Computer Graphics, or 35-3001 Elements of Multimedia, or Permission of Instructor*
- 35-2570 Advanced Hypermedia** 3 cr.
A continuation of concepts taught in the introductory class; advanced course explores structure and development of large scale hypermedia documents. Students learn advanced scripting techniques and the integration of multimedia presentations that include text, sound, color, video, images, output techniques, and CD-ROM. *Prerequisite: 35-2560 Introduction to Hypermedia*
- 35-2575 Computer Games I** 3 cr.
Course gives historical overview of the gaming industry, including artwork as the "hook," motivation, and logic of the game. Students learn not only about computer games, but how computers are used to create other games. Class includes demonstrations, field trips, guest lecturers, and tours of nearby gaming facilities. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 35-2580 Databases for Images and Maps** 3 cr.
Class addresses techniques and methods for designing, creating, and managing databases of images, sounds, and digital video. Other topics include compression, sample rates, file formats and conversion, and mass media storage. Designed for multimedia project managers, technicians, and programmers. *Prerequisite: 35-2500 Foundations of Computer Applications or 35-2700 Introduction to Computer Graphics*
- 35-2600 Database Management** 3 cr.
Study of advanced database management includes efficient organization, retrieval, and structuring of information. Both relational databases and conceptual database models are explored. Students build databases and work with current computer software. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 35-2700 Introduction to Computer Graphics** 3 cr.
Introductory course for students interested in visual digital media. Terms and concepts appropriate to working in these media forms are introduced, and application software for exploring the unique visual and time-based capabilities of digital-based media. *Prerequisite: Some computer experience*

35-2705 Technology, Art, and Society 3 cr

Course examines impact of new technologies on art and aesthetics of the twentieth century. Theoretical and historical implications of new technologies, concurrent media, and movements are examined and brought into focus. Some emphasis on a particular new medium and multiple artistic approaches to it, and in other cases, emphasis on various artists and their experimental work. Lectures, discussions, and presentation of films, slides, video, and audio used to investigate relationship between new technologies and the visual arts.

35-2710 Experimental Imaging 4 cr

Class explores 2-D image processing, paint programs, and experimental approaches to image generation and output. Emphasis on larger projects, image sequencing possibilities and exposure to contemporary work in visual digital media. *Prerequisite:* 35-2700 *Introduction to Computer Graphics* and a second level *Computer Graphics* class.

35-2711 2-D Imaging 4 cr

Students explore complex 2-D image manipulation and generation options and refine technical skills in preparation for advanced work. Emphasis on integration of drawing, scanned images, image processing, and 2-D paint graphics into high-resolution images for output and use in multimedia. Projects are designed to combine student's conceptual ability with 2-D technical expertise. *Prerequisites:* 35-2700 *Introduction to Computer Graphics* and 22-4360 *Fundamentals of 2-D Design*.

35-2712 Computer Illustration 4 cr

Class explores the use of object-oriented graphics for illustration, graphic arts, and fine arts applications. Emphasis is on mastery of high-resolution graphics production using Postscript drawing and text tools. Students learn to produce camera-ready art on a computer, including computer-based color separations, and the extended output options of object-oriented graphics. *Prerequisite:* 35-2700 *Introduction to Computer Graphics* or 35-2500 *Foundations of Computer Applications*.

35-2713 2-D/3-D Imaging 4 cr

Class explores advanced 2-D imaging and paint application techniques for integration into 3-D environments. As an introduction to 3-D applications, students develop skill with model building, lights, cameras, and rendering algorithms. *Prerequisite:* 35-2711 *2-D Imaging*.

35-2716 Time-Based Design Elements 3 cr

Course guides student through time-based software such as Autodesk Animator Studio, Fractal Design Painter, and Adobe Premier for future applicability in multimedia projects and movement enhanced Web design. Student uses programs separately and in concert. Tools employed are scanners, video capture, sound, and the Internet. *Prerequisite:* 35-2700 *Introduction to Computer Graphics*.

35-2717 Desktop Multimedia 4 cr

Course introduces desktop multimedia and explores interactive multimedia design and production concepts from various product, distribu-

tion, and market perspectives which include advertising software, corporate presentation, gaming software, kiosks, instructional/educational design, and the avant-garde. Students incorporate text, audio, 2-D and 3-D graphics, and digital video into an interactive software product. *Prerequisite:* 35-3001 *Elements of Multimedia*.

35-2718 Advanced Multimedia Authoring: Lingo 4 cr

Course reviews basic computer architecture for hardware and software, core problem-solving skills, and traditional programming skills. Students are introduced to programming in Lingo and create advanced projects incorporating customized programming. *Prerequisite:* 35-2717 *Desktop Multimedia*.

35-2719 Interface and Navigation 3 cr

An overview and introduction to designing interactive multimedia pieces. Models that use spatial metaphors are explored. Navigation conventions are examined as students develop a model for an interactive space. Survey of interface design with special attention given to designing across cultures and in gender and age sensitive ways. *Prerequisite:* 35-2555 *Computer Programming for Interactive Multimedia* or 35-3001 *Elements of Multimedia*.

35-2721 Courseware and Learning 3 cr

Students design and create prototype courseware and training modules using a powerful icon-based authoring program. Students survey current ideas from four areas: learning theory, instructional design, multimedia design, and assessment of learning. Students apply ideas as they design and develop courseware or training module. *Prerequisite:* 35-3001 *Elements of Multimedia*.

35-2722 Digital Media Manipulation (formerly Digital Darkroom) 3 cr

Class explores techniques and approaches to digitization, manipulation, and enhancement of 2-D imagery using photographic sources and imaging software. Issues of image alteration and role of the computer in exploring means of representation are addressed. *Prerequisite:* 35-2700 *Introduction to Computer Graphics*.

35-2740 Programming for Computer Graphics 3 cr

Course introduces students to sophisticated algorithmic visual graphics available through exploration of graphic programming routines. Students learn data structures and computer algorithms that create computer graphic programs, including interface design, interactive games, and special effects. *Prerequisites:* 35-2700 *Introduction to Computer Graphics* or equivalent course with Permission of Instructor.

35-2743 Programming for Computer Graphics II 3 cr

Course expands on skills and experiences developed in Programming for Computer Graphics. Topics include image processing, animation, interactivity, and creation of picture data files, or libraries of computer graphic techniques, which can be shared with other applications. Students are encouraged to apply their work in Programming II to their own projects in visual digital media. *Prerequisite:* 35-2740 *Programming for Computer Graphics*.

35-2774 2-D/3-D Imaging Studio 3 cr.

The second course in the 2-D/3-D imaging sequence is designed as a studio-based seminar addressing advanced 3-D modeling and 2-D textures, and texture mapping techniques. Course also covers cross platform development, aesthetics of 3-D imaging concepts, and experimentation and exploration of 3-D imaging applications. Students contractually arrange content that develops through class assignments. *Prerequisite: 35-2713 2-D/3-D Imaging*

35-2900 Professional Applications in 2D Computer Graphics 4 cr.

Course gives an overview of professional applications for computer graphics in a business environment. Previously learned skills and techniques are enhanced by participation in this business-oriented computer graphics course. Various applications discussed, covering latest print, presentation, and video media. Lectures, demonstrations, discussions, and computer lab work. *Prerequisite: 35-2713 2-D/3-D Imaging*

35-2905 Computer Graphics Portfolio Development and Presentation 2 cr.

Class focuses on discussion and critique of student's visual, digital work for the selection and organization of a professional portfolio. Review of resume and cover letter writing, supporting presentation methods, interviewing techniques, and computer art marketplace. Course explores different types of portfolio presentations including CD-ROM, video, slide, and flat prints. *Prerequisites: Two advanced courses, Senior status, or Permission of the Instructor*

35-3001 Elements of Multimedia 3 cr.

The first course in a sequence that defines multimedia for students. Through hands-on approach, course provides survey of experience with various computer-based media, including digitizing sound, computer manipulation of images, hyperlinked text, and sequential graphical presentations. Students examine ethics and legalities of re-purposing images. *Prerequisites: 35-2500 Foundations of Computer Applications and 35-2700 Introduction to Computer Graphics*

35-3002 Multimedia Preproduction and Design 4 cr.

Course explores mechanics of meeting and assessing needs of client, building a realistic development plan and budget, and monitoring the completion of a multimedia piece. Students view multimedia work, build sample budgets and production schedules, and perform pre-production research. *Prerequisite: 35-3001 Elements of Multimedia*

35-3003 Multimedia Production 3 cr.

Students apply techniques of preproduction, research, planning, and execution learned in the prerequisite multimedia courses and integrate that information with content. Individual and team projects concerning specific student interests and skills are addressed. Students organize, present, evaluate, and critique projects throughout semester. Course is repeatable. *Prerequisite: 35-3002 Multimedia Preproduction and Design*

35-3005 CD-ROM Multimedia Workshop 3 cr.

Students learn production process involved in creation of interactive CD-ROM discs in a collaborative, interdisciplinary environment. Class works on one interdisciplinary project that explores interface design, premastering, packaging and promotion, creating a cross platform, hybrid, professionally mastered CD-ROM. Course is repeatable. *Prerequisite: 35-2717 Desktop Multimedia or Permission of the Instructor*

35-3007 Time-Based Composing I 4 cr.

Course explores issues and techniques involved in creating digital video sequences for multimedia production. Students learn to combine digitized video with still images, graphics, text, sound and music, using compositing and editing techniques detailed in class. Lectures, lab time, critiques, visiting artists, and field trips further understanding of concepts and techniques. *Prerequisite: 35-2700 Introduction to Computer Graphics and a second level course*

35-3009 Time-Based Composing II 4 cr.

A continuation of concepts and techniques taught in Time-Based Composing I. Students develop visual digital time-based skills specifically addressing content. Lectures, labs, field trips, and exposure to interactive media are explored. *Prerequisite: 35-3007 Digital Video for Multimedia Production.*

35-3010 Interactive Advertising (formerly Marketing with Digital Media) 3 cr.

Course explores marketing communications via digital media. Several converging technologies are introduced: computer-based multimedia, television, computer networks, telephone and cable systems. Lecture-discussions cover basic components of marketing communications as well as promotions, direct marketing, public relations, retail distribution, and advertising. Focus on analysis and problem solving with digital media. *Prerequisites: 35-2500 Foundations of Computer Applications and at least one marketing class.*

35-4512 Global Electronic Communications for Art and Science 3 cr.

Computer network services like America Online and the Internet are shaping the Information Superhighways, creating a new tool of communications for artists and scientists. Students explore E-mail, electronic bulletin boards, information data banks, and expert lists to design and implement an artistic and/or scientific project. *Prerequisite: 35-2500 Foundations of Computer Applications*

35-6003 Computer in the Arts Seminar: Defining a Digital Culture 3 cr.

Course examines new technologies brought on by the computer revolution. Lectures and Web research emphasize new digital technologies and their import on society. Students physically explore one new facet of the digital revolution and examine what it means conceptually, philosophically, aesthetically, and ethically for society to be defined by the communication age

35-6011 Computer-Controlled Installation Environments 3 cr.

Course teaches students how to create and control an environment with the aid of a computer. Computer program used to control timers and on/off switches that electronically define and shape space with sound, light, and projected images. *Prerequisite: 35-2500 Foundations of Computer Applications or 35-2700 Introduction to Computer Graphics*

35-7000 Student Computer Consultant I 2 cr.

This class is the first module for a Columbia College Student Consultant Corps. Students learn to assist others in the use of computer hardware/software. Classroom instruction includes: developing professional communication skills, hardware and software troubleshooting, workshop design, and enhancement of the student consultant's current software skills. Students have the opportunity to work for pay on campus as tutors, developing/presenting workshops, assisting others with hardware and software projects, and maintaining the student help desk. *Prerequisites: 35-2500 Foundations of Computer Applications and 2 advanced computer classes, Junior status, Permission of the Instructor*

35-8888 Internship: Academic Computing 1–6 cr.

Course provides advanced students with opportunity to gain commercial or industrial work experience in their area of concentration while receiving academic credit for completing course work at Columbia. *Prerequisites: 3.0 GPA, advanced standing of 60 credit hours or more, and Permission of Department Chairperson*

35-9001 Independent Project: Computer Graphics 1–6 cr.

An individualized project in computer graphics, determined by interest and ability of the student, is carried out under the direction, guidance, and supervision of an instructor. *Prerequisite: Permission of Department Chairperson*

35-9002 Independent Project: Academic Computing 2–4 cr.

An individualized project in interactive and information systems, determined by interest and ability of the student, is carried out under the direction, guidance, and supervision of an instructor. *Prerequisite: Permission of Department Chairperson*

35-9004 CD-ROM Studio 2 cr.

Student access to storage, hardware and software enable them to develop their own "one-off" CD's pertaining to individual interests. Instructor provides technical advice and support, and introduces guest speakers of interest. *Prerequisites: 35-3003 Multimedia Production and CD-ROM Multimedia Workshop or Faculty status at Columbia College*

T H E 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 to providing them with marketable career options for the professional world.



ENGLISH

Full-time English faculty have published over a dozen books including books of poetry, fiction, nonfiction, and textbooks.

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 needs of our students, the

writing skills of each incoming freshman are assessed, and students are directed to a section of English Composition I, designed to meet their specific writing needs. In the belief that an individual's development, both personal and professional, can be significantly enhanced by an ability to speak with confidence, the Department also offers both introductory and advanced courses in speech. Minors are offered in Literature, Poetry Writing, and Professional Writing.

Garnett Kilberg-Cohen

Chairperson
English Department

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. As part of the General Education requirements, all students are required to take Introduction to Literature. This course familiarizes students with the different genres of poetry, fiction, and drama by exploring a diverse selection of multicultural works, and by establishing connections between literature and other areas of the arts and communications. Most of the Department's other literature courses also fulfill the Humanities/Literature General Education requirement.

Minor in Literature. 18 credit hours

52-3100 *Introduction to Literature*; one of the following two-course sequences: 52-3112, 3113 *American Authors*, 52-3110, 3111 *English Authors*, 52-3108, 3109 *World Literature*; or 52-3191 *Multicultural Literature* plus one specific nonwestern cultural literature course; one additional course from the above two-course sequences; one elective literature course; one course from the following: any poetry course (except *Introduction to Poetry*); any Shakespeare course (except *Introduction to Shakespeare*); any 18th or 19th Century novel course, *Medieval Literature*, *American Authors Seminar* or *English Authors Seminar*, or *History of the English Language*.

Poetry

The Poetry Writing program offers workshops in beginning, intermediate, and advanced poetry writing, supported by a rich variety of literature courses. The program hosts an excellent series of nationally and internationally prominent visiting poets, such as Gwendolyn Brooks, Robert Hass, Allen Ginsberg, Rita Dove, Wanda Coleman, Li-Young Lee, and Marilyn Hacker. The Poetry program publishes the student-edited *Columbia Poetry Review*, a nationally distributed journal with a broad circulation. Although well-known poets do contribute work, 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.

Minor in Poetry. 21 credit hours

52-3102 *Introduction to Poetry*, 52-4100 *Beginning Poetry Workshop*, 52-4110 *Intermediate Poetry Workshop*, 52-4120 *Advanced Poetry Workshop*; two courses from the following: 52-3180 *The Romantic Poets*, 52-3182 *Modern British and American Poetry*, or 52-3410 *Contemporary American Poetry*; Any Shakespeare course.* After a careful review of their writing by the Poetry Coordinator, students may be granted permission to begin their studies at the intermediate or advanced levels. The advanced class may be repeated until sufficient credits are earned.

Professional Writing

Professional Writing 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 effective writers in the arts, the corporate, and the publishing communities.

A Professional Writing Minor is designed to support students who are majoring in the media, arts, advertising, and journalism and want to give themselves additional options in the professional world. The minor provides students with substantial training in writing for a variety of audiences and in a variety of professional environments.

Professional Writing Minor. 18 credit hours

52-5100 *Careers in Writing*; one of the following sequences: 52-5150 *Business and Technical Writing* with 52-5103 *Writing for the New Media* or 28-1111 *Business Principles*; 52-5160 *Copyediting for Publication* with 52-5109 *Writing and Grammar Skills* or 53-3020 *Journalism Newsletter*; 52-5195 *Reviewing the Arts* with 52-5132 *Expository Writing: Profiles* or 24-2165 *Aesthetics of Film/Video*; 52-5129 *Comedy Writing I* with 52-5131 *Comedy Writing II* or 40-3900 *Writing for Television*; two electives courses from the following: 54-1800 *Introduction to Public Relations*, 28-2155 *Writing for Managers*, 53-6001 *Medicine and Science in the Media*, 52-5106 *Creative Nonfiction I*, 52-5108 *Creative Nonfiction II*, 55-1121 *Fiction Writing I*, 24-3601 *Screenwriting I*, 52-4100 *Poetry Workshop: Beginning*, 41-2855 *Writing Jobs in Radio*, 52-5136 *Expository Writing: Argumentation*, 52-5130 *Expository Writing: Personal Essay*, 31-4211 *Playwriting Workshop I*, 52-5107 *Creative Nonfiction: Journal Writing*, 31-1060/65 *Musical Theater Survey I-II* (4 cr.) or one course not taken from the list of sequence courses; 52-6100 *Professional Writing Seminar*; one course should be selected from a department other than English.

Creative Nonfiction Minor.

This interdisciplinary minor offered in conjunction with the Fiction Writing Department will be available Spring 1998.

The Writing Center

The Writing Center provides a supportive, student-centered, instructional environment where students work closely with qualified writing consultants to strengthen writing and reading skills. Students receive assistance for writing assigned in all courses offered at Columbia, as well as nonacademic writing such as resumes, business letters, and creative projects, and they are guided in every stage and element of the writing process. Special assistance is offered for learning disabled students, non-native speakers of English, and students with reading difficulties. Students can utilize the Center weekly, on a credit or noncredit basis, or on a drop-in basis. Tutoring for credit may be repeated only once.

COURSE DESCRIPTIONS

52-1100 Introduction to College Writing 3 cr.

Designed for students in need of basic writing practice of sentences and paragraphs, this course serves those who would benefit from intensive review in writing prior to enrolling in English Composition I. Individualized and conference-based instruction, peer tutorials, grammar and usage review, and academic survival training. Course does not count toward fulfillment of College's writing requirement.

52-1101 English Composition I 3 cr.

Based on theories of new rhetoric and problem-solving sciences. The first required course in a two-semester sequence, English Composition I addresses techniques for idea generation, planning, drafting, revising, editing, and proofreading. Emphasis on moving from expressive to persuasive writing while improving reading skills. One-on-one conferences, small-group workshops, multidraft approach to writing assignments. Students keep informal journal.

52-1102 English Composition II 3 cr.

Second course in a two-semester composition sequence, English Composition II reviews the writing process and moves from study and practice of persuasive discourse to informative discourse. Students learn to research specific topics and write for larger, more impersonal audiences. Students are introduced to reading analysis; discourse communities across curriculum; and critical strategies for academic writing especially related to fields of study at Columbia. *Prerequisites: 52-1101 English Composition I*

52-1103 Tutoring in Language Skills Variable cr.

Students receive assistance in reading and writing skills from trained and supervised student tutors who are accomplished writers. Students may receive credit for tutoring for up to two semesters. Tutorial service is also available on a noncredit, nontuition basis through the English Department.

52-1104 ESL English Composition I 3 cr.

ESL English Composition I concentrates on essay writing, moving students from personal, expressive writing to persuasive writing and development of information for specific audiences. Instruction focuses on understanding function of topic sentences and thesis statements; using introduction and conclusion techniques; and increasing awareness of expectations of academic audiences in the United States. Students write multiple drafts of essays, develop prewriting strategies; use peer editing techniques; and explore self-monitoring and revision strategies. English Composition I and II are prerequisites for all writing intensive (W) courses. ESL sections of English Composition meet the general education requirement for English. All non-native English-speaking students should be encouraged to take an ESL section.

52-1105 ESL English Composition II 3 cr.

ESL English Composition II prepares students for academic writing, including persuasive, critical, and research writing. Instruction focuses on continued growth in use of sophisticated sentence structures, coherence devices, prewriting and revising techniques. Students continue work on essay organization, that is, effective use of thesis statements and development of clearly stated main ideas to meet expectations of academic audiences in the United States. Students gain ability to extract and manipulate information to address a topic for a particular purpose and audience. *Prerequisites: 52-1104 ESL English Composition I*

52-1107 Community Service English Composition II 4 cr.

Outreach experiences designed to impact in a positive way upon both students and community. Possible areas of outreach include youth services, adult illiteracy, substance abuse, battered women, and poverty. Reading materials are selected for their relevance to type of volunteer work undertaken. *Prerequisite: English Composition I*

52-1109 ESL Introduction to College Writing 3 cr.

One of four integrated Intensive English Language Program components, ESL Introduction to College Writing prepares non-native speakers of English for English Composition I. Students develop ability to write clear paragraphs, recognize and use conventional structures, and increase accuracy in grammatical structures, word choice, and punctuation. Students are introduced to prewriting strategies (e.g. brainstorming, cubing, looping, and so on); using topic sentences and supporting details; writing for an audience; peer editing and self-editing techniques. Course for non-native English-speaking students who need to improve basic writing skills before taking ESL English Composition I.

52-1110 Reading Comprehension 3 cr.

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

52-1118 ESL Reading Skills 3 cr.

One of four integrated Intensive ESL program components, course prepares students for reading in academic settings. Students responsible for both comprehension of textual language and comprehension and retention of textual ideas. Readings focus on American culture viewed from multicultural perspective and serve as the basis for reading, writing, discussion, and critical thinking activities. Course meets needs of non-native English-speaking students seeking to improve reading comprehension and speed, and understanding of recurring themes in American culture.

- 52-1119 ESL Conversation Skills** 3 cr.
One of four integrated Intensive ESL program components, course prepares students to communicate successfully in English-speaking environments, both academic and social. Students interact by examining a variety of current topics in American culture. Students expected to lead, shape, and share class discussions based on readings and/or authentic listening materials. Course meets needs of non-native, English-speaking students seeking to improve listening and speaking skills and vocabulary. Particular attention given to understanding and using idioms and everyday speech acts.
- 52-1120 ESL Conversation and Comprehension** 3 cr.
Course develops students' communicative ability so that they engage in meaningful, in-depth discussions in formal and academic situations. Activities include listening to lectures, developing note-taking strategies, leading class discussions and making formal presentations. Course meets needs of students seeking to improve listening and speaking skills.
- 52-1122 ESL Reading and Study Skills** 3 cr.
ESL Reading and Study Skills is an academic preparation course designed to build students' reading, critical thinking, and writing skills. Students discuss and develop reading comprehension strategies; focus on summarizing, analyzing, interpreting, and synthesizing material; build research and documentation skills; sharpen test-taking skills; and expand speaking and writing skills. Course is a bridge for advanced non-native speakers of English who require academic/English support.
- 52-1124 ESL: Cultural Patterns in America** 3 cr.
Course is a survey of American culture that provides international students with a better understanding of cultural influences and movements in the United States. Students explore their own cultural perspectives, then look at how culture affects society and the fields of communications and the arts. Students introduced to various departments of Columbia College and visit areas and institutions of cultural importance in Chicago. Course focuses on process of culture learning and uses ethnographic observation, interviews, and behavioral analysis to expand students' awareness of cultural behavior in the United States.
- 52-1125 Topics in ESL** 3 cr.
Topics in ESL is a series of courses designed to address the needs and/or areas of interests of students who are advanced non-native speakers of English. These courses further refine and develop skills in pronunciation and writing.
- 52-1150 Writing Center Consultant Training** 3 cr.
Designed to support College's Writing Across the Curriculum effort, this course trains students to teach writing in a tutorial setting. Students learn how to teach fundamentals of writing, including principles of organization, strategies for generation of ideas, and rules for grammar and punctuation. Course covers approaches to variety of writing tasks, including essays, reports, critiques, and summaries. Students receive classroom instruction in tutoring methods and tutor students in Columbia College Writing Center. *Prerequisite:* 52-1102 English Composition II
- 52-1160 Tutoring English** 3 cr.
Course prepares students to tutor in range of areas from basic reading and comprehension to study and understanding of literature, poetry, and drama. Students receive classroom instruction and tutor students in a variety of educational settings, including area elementary schools and high schools. *Prerequisite:* 52-1101 English Composition I
- 52-2100 Basic Public Speaking** 3 cr.
Students overcome difficulties they may have in public speaking, such as stage fright and poor diction. Students are made aware of important elements such as delivery and posture, use of gestures, and good grammar. Course introduces students to informative, persuasive, and occasional modes of public speaking and helps students develop well-organized and informative speeches.
- 52-2105 Public Speaking** 3 cr.
Students become familiar with techniques required in special kinds of public speaking situations. Emphasis on analysis of speech forms and planning, organization, and delivery of speeches, including those that are informative, persuasive, and entertaining. Students have opportunity to experience speaking before small and large audiences. *Prerequisite:* 52-1101 English Composition I
- 52-2107 Advanced Public Speaking** 3 cr.
Third course in the public speaking sequence provides students with oratorical problem-solving activities and in-depth study of relations of rhetoric to speechmaking, and expands knowledge of research, communication theory, process, and practice. While studying elements of argumentation and logic, students analyze important speeches and model cases, and explore elements of parliamentary procedures. Students construct, present, and critique speeches that are complex, dynamic, and purposeful. *Prerequisite:* 52-2105 Public Speaking
- 52-2109 The Art of Persuasion** 3 cr.
Course provides students with a theoretical foundation for designing, understanding, and critically analyzing persuasive messages. Students introduced to theories and concepts of classical rhetoric and oratory. Students apply classical theories, concepts, and strategies to situations in everyday life that require persuasive ability. *Prerequisites:* 52-1102 English Composition II, and either 52-2100 Basic Public Speaking or 52-2105 Public Speaking
- 52-2110 Argumentation and Debate** 3 cr.
An introduction to problems and principles involved in arguing and debating, course focuses on developing analytical tools for argument and on methods and techniques of debate. *Prerequisites:* 52-1102 English Composition II and either 52-2105 Public Speaking or 52-2100 Basic Public Speaking

- 52-3100 Introduction to Literature** 3 cr.
Course introduces students to genres of fiction, drama, and poetry. By studying important works by writers of culturally diverse backgrounds, students gain experience in reading, analyzing, and interpreting literature. Course establishes connections between literature and other areas of arts and communications; students are better prepared for their majors in these fields. *Prerequisite: 52-1101 English Composition I*
- 52-3102 Introduction to Poetry** 3 cr.
Study of poetry from traditional forms and figures to contemporary experimental forms; course includes selected significant poems from all major periods. *Prerequisite: 52-1101 English Composition I*
- 52-3104 Introduction to Drama** 3 cr.
Aspects of drama such as plot, character, structure, and dialogue; and nature of comedy, tragedy, farce, and melodrama closely examined. Students read and discuss plays representing most important periods from time of ancient Greeks to the present. *Prerequisite: 52-1101 English Composition I*
- 52-3106 Introduction to Fiction** 3 cr.
An introduction to narrative techniques of literature, this course familiarizes students with a variety of significant novels, short novels, and short stories. *Prerequisite: 52-1101 English Composition I*
- 52-3108 World Literature: to 1660** 3 cr.
Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare, are represented. *Prerequisite: 52-1101 English Composition I*
- 52-3109 World Literature: Since 1660** 3 cr.
Selected readings from world's great literature from approximately 1660 to the present are studied. Wide selection of writers may include Wordsworth, Pirandello, Sand, Beckett, Joyce, Flaubert, Camus, Kafka, and others. *Prerequisite: 52-1101 English Composition I*
- 52-3110 English Authors: to 1800** 3 cr.
History of English literature to approximately 1800 is studied, concentrating on such influential figures as Chaucer, Shakespeare, Donne, Milton, Pope, Swift, and Johnson. *Prerequisite: 52-1101 English Composition I*
- 52-3111 English Authors: Since 1800** 3 cr.
Selected readings from Blake and the Romantic poets to contemporary figures such as Harold Pinter are the focus of course. Significant writers studied may include Austen, Coleridge, Shelley, Keats, Browning, the Brontes, Hardy, Woolf, Yeats, Joyce, and Lawrence. *Prerequisite: 52-1101 English Composition I*
- 52-3112 American Authors: to 1877** 3 cr.
Course examines early history of American literature, including writings by indigenous peoples, explorers and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman. *Prerequisite: 52-1101 English Composition I*
- 52-3113 American Authors: Since 1877** 3 cr.
Poetry, fiction, and drama in America from approximately 1877 to the present is studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnutt, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth. *Prerequisite: 52-1101 English Composition I*
- 52-3114 Storytelling** 3 cr.
Students read stories and learn about the art of storytelling as practiced in different cultures, and discover, develop, and expand their own storytelling styles and repertoire. Audio and videotapes employed and practicing storytellers invited as guest speakers. *Prerequisite: 52-1101 English Composition I*
- 52-3140 Connections in Literature** 3 cr.
Course features rotating topics that explore a particular theme, region or interdisciplinary approach to literature. Specific topics included in this course are: Journalists as Authors, Literature of Place, Family in Literature, Twentieth-Century Literature of the Environment, and Chicago in Literature. Course is repeatable as topics change. *Prerequisite: 52-1101 English Composition I*
- 52-3160 The Bible As Literature** 3 cr.
Study of literary qualities of the Bible with attention to its poetic and narrative modes, course examines ways in which biblical literary forms, themes, and images influence American and European literature. *Prerequisite: 52-1101 English Composition I*
- 52-3162 Ancient Greek Literature** 3 cr.
Students introduced to literature and history of ancient Greece, literature that has had remarkable impact upon Western thought and writing. Students read epic poems of Homer, tragedies and comedies of Sophocles and Aristophanes, philosophical dialogues of Plato, portions of the histories of Herodotus and Thucydides, and various representative examples of lyric poetry. *Prerequisite: 52-1101 English Composition I*
- 52-3164 Mythology and Literature** 3 cr.
Course introduces students to ancient mythology through literature. Students study recurring structural and thematic patterns of myth in literature of different places and times from ancient to modern. Selected readings may include Homer, Dante, Shakespeare, Beckett, and others. *Prerequisite: 52-1101 English Composition I*
- 52-3166 Introduction to Shakespeare** 3 cr.
Introductory course for students with little exposure to Shakespeare's work. Course requires reading of selected major plays. Students learn

about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include *Romeo and Juliet*, *Hamlet*, and *The Tempest*. *Prerequisite: 52-1101 English Composition I*

52-3173 Literature on Film 3 cr.
Class covers relationship between written and filmed versions of a story, novel, or play. Works covered may include *Native Son* by Richard Wright, *Madame Bovary* by Gustave Flaubert, *Frankenstein* by Mary Shelley, *The Lover* by Marguerite Duras, *Where Are You Going? Where Have You Been?* by Joyce Carol Oates (made into the film *Smooth Talk*), Shakespeare's *Hamlet* and *King Lear*, and *Uncle Vanya* by Anton Chekhov. When possible, alternative filmed versions are screened. *Prerequisite: 52-1101 English Composition I*

52-3174 Modern American Drama 3 cr.
Development of American theater during first half of 20th Century traced through works of playwrights, O'Neill, Odets, Hellman, Williams, Miller, Inge, and Hansberry. *Prerequisite: 52-1102 English Composition II*

52-3180 Romantic Poets 3 cr.
Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of longer works such as *The Prelude* and *Don Juan*. *Prerequisite: 52-1102 English Composition II*

52-3182 Modern British and American Poetry 3 cr.
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. Course also provides introduction to post-modernism. *Prerequisite: 52-1102 English Composition II*

52-3183 Medieval Literature 3 cr.
Course provides student with general knowledge of both language and literature of England during the Middle Ages. Course covers excellent writing that both precedes and proceeds Chaucer. Course covers some of *Canterbury Tales* along with plays, lyrics, and devotional work of the period. Student gain working knowledge of Middle English and of literature written in Middle English. *Prerequisite: 52-1102 English Composition II*

52-3184 Introduction to the Short Story 3 cr.
Students become familiar with genre of short fiction by reading selections from its beginnings to the present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver. *Prerequisite: 52-1101 English Composition I*

52-3186 The Contemporary European Novel 3 cr.
From the traditional to the surreal novel, this course provides 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: 52-1102 English Composition II*

52-3187 Contemporary Native-American Novel 3 cr.
Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings 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: 52-1102 English Composition II*

52-3188 The Contemporary American Novel 3 cr.
Course examines recent developments in American novels through study of works by writers such as Paul Auster, Nicholson Baker, Toni Morrison, Harry Crews, Bobbie Ann Mason, Don DeLillo, and others. Ranging from traditional to avant-garde, contemporary American fiction contains a wealth of styles, themes, and stories. *Prerequisite: 52-1102 English Composition II*

52-3189 Introduction to Native-American Literature 3 cr.
Students read and discuss selected stories, novels and poems by major contemporary Native-American writers and examine ways of looking at the world different from views based on assumptions of white culture. Characteristics of style, imagery, and narrative structure are discussed in connection with Native-American myth, history, and traditions. *Prerequisite: 52-1101 English Composition I*

52-3190 Introduction to African-American Literature 3 cr.
Origins and development of African-American literature are traced from beginnings in African songs and tales through contemporary African literature and other black literature, which may include works from South America and the Caribbean. *Prerequisite: 52-1101 English Composition I*

52-3191 Introduction to Multicultural Literature 3 cr.
Course familiarizes students with multicultural scope of American Literature through exploration of common themes and distinctive features of Native-American, African-American, Asian-American, Mexican-American and European-American literature.

52-3193 United States Latino Literature 3 cr.
Course examines short stories, poems, and novels dealing with bicultural experience of those from different parts of Latin America, Mexico, the Caribbean, and South and Central America. Course is for students 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. *Prerequisite: 52-1101 English Composition I*

52-3194 African-American Women Writers 3 cr.
Course examines work of African-American women writers such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan. *Prerequisite: 52-1101 English Composition I*

52-3195 Contemporary African Literature 3 cr.

Course represents exploration of contemporary African literature in several genres including poetry, drama, fiction, and nonfiction. Selected readings address topics such as African religion and culture and the impact of colonialism and various liberation movements. Texts may include works by South African poet Dennis Brutus, historian Cheik Anta Diop, dramatist Wole Soyinka, and novelists Ayi Kwei Armah and Chinua Achebe.

52-3196 The African-American Novel 3 cr.

Through readings, lecture, and discussion course examines works by African-American novelists such as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston. *Prerequisite: 52-1101 English Composition I*

52-3198 Latin-American Novel 3 cr.

Students read and discuss works by several major Latin-American writers. Selected novels by such authors as Carlos Fuentes, Jorge Luis Borges, Gabriel Garcia Marquez, Mario Varga Llosa, Julio Cortazar, Juan Rulfo, and Isabel Allende are read in translation. Theory and practice of "magical realism" also discussed.

52-3200 Contemporary Women Writers 3 cr.

Course focuses on work of modern women writers who examined woman's place in culture and who helped shape new attitudes toward women. Representative artists may include Atwood, Lessing, Oates, Morrison, Wasserstein, and Churchill. *Prerequisite: 52-1101 English Composition I*

52-3202 Introduction to Women's Literature 3 cr.

Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and/or nonfiction. *Prerequisite: 52-1101 English Composition I*

52-3203 Gay and Lesbian Literature 3 cr.

Course deals with some of the following questions: What is gay and lesbian culture? How is it unique? What kinds of literary images suggest uniqueness? Course focuses on contemporary texts including those of Judy Grahn, Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy. Examination of earlier works such as Baldwin's *Giovanni's Room* and Cather's *My Antonia* to discover gay and lesbian themes often ignored or concealed in more traditional textual analyses.

52-3204 Introduction to U.S. Latino Poetry 3 cr.

Course covers nationally recognized bilingual poets in the United States. Survey writings of Latino men and women in the United States from mid-1970s to present. Students examine the *Cunto* (oral) and *Corrido* (ballad) tradition in American's Spanish-speaking population. Course examines the poet as social critic examining aspects, gender, and class relations. Chicano/Puerto Rican myths and legends are also considered.

52-3206 Studies in Multicultural Literature 3 cr.

This course features rotating topics that explore a particular area of multicultural literature. Specific topics included in this course are: The Italian-American Experience, Jewish-American Literature, and Southern Women Writers. *Prerequisite: 52-1102 English Composition II*

52-3220 Children's Literature 3 cr.

Course surveys many genres of literature for children and young adults. Students examine contemporary children's literature from various cultures within the United States and from the global community. Students explore ways of designing a literature program leading to the development of language skills for basic literacy through development of curricula, examination of current field research, and consideration of methods of assessing children's literature for readability and interest.

52-3300 History of the English Language 3 cr.

Course examines origins and development of the English language and its dialects, deals with variations in vocabulary and grammatical structure, and looks at language in a social context in relation to those who speak and write it. Examples of linguistic variation may be drawn from major literary texts. *Prerequisite: 52-1102 English Composition II*

52-3410 Contemporary American Poetry 3 cr.

Works of poets such as Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, and Brooks are read and discussed in survey of post-modernist period, 1945 to present. Course also examines 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: 52-1102 English Composition II*

52-3420 Studies in Shakespeare: 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 different forms and directions tragedy can assume. *Prerequisite: 52-1102 English Composition II*

52-3421 Studies in Shakespeare: Comedies 3 cr.

Course traces Shakespeare's development in the comic mode from early and very funny experiments such as *The Comedy of Errors* and *The Taming of the Shrew*, through mature, "happy" comedies such as *Much Ado About Nothing* and *Twelfth Night*, later plays which are also terribly funny, but which make us consider ideas which go well beyond the realm of easy laughter. *Prerequisite: 52-1102 English Composition II*

52-3422 Studies in Shakespeare: Histories 3 cr.

Study of Shakespeare's "epic" of English history covering eight plays from *Richard II* to *Richard III*. Emphasis on the human elements in history and on how politics creates, distorts, or destroys human elements. *Prerequisite: 52-1102 English Composition II*

52-3423 Studies in Shakespeare: Political Plays 3 cr.

Politics is 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 examined include *Richard II*, *Henry IV*, and parts 1 and 2, *Henry V*, *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*. *Prerequisite: 52-1102 English Composition II*

52-3442 Eighteenth-Century British Novel 3 cr.

Survey course concerned with origins and early development of the British novel. Students read representative works by Defoe, Richardson, Fielding, Smollett, Sterne, and others. *Prerequisite: 52-1102 English Composition II*

52-3444 British Novel: Nineteenth-Century/Modern 3 cr.

Course surveys, in alternate semesters, development of British novel through the nineteenth and twentieth centuries. Nineteenth century course covers works of novelists such as Austen, the Brontës, Dickens, Trollope, Eliot, Hardy, and others. Modern course surveys major British novelists during modernist period from 1900 to 1945, and may include works by Conrad, Lawrence, Joyce, Forster, Woolf, Bowen, and Greene. Course is repeatable. *Prerequisite: 52-1102 English Composition II*

52-3456 American Novel: Nineteenth-Century/Modern 3 cr.

Course surveys development of American novel from its beginnings to 1900 and during the modern period, from 1900 to 1945, in alternate semesters. Nineteenth-century survey includes writers Hawthorne, Melville, Twain, Wilson, James, Howells, and Crane. Modern survey includes significant novels by authors Dreiser, Fitzgerald, Hemingway, Faulkner, Hurston, Steinbeck, Wharton, Cather, and Wright. Course is repeatable. *Prerequisite: 52-1102 English Composition II*

52-3460 British Authors Seminar 3 cr.

Advanced, intensive study, this course focuses on study of one, two, or three major British writers. Course may include studies of such authors as Lawrence, Joyce, Shaw, Austen, Donne, Eliot, Woolf, Milton, Chaucer, and Dickens. *Prerequisite: 52-1102 English Composition II*

52-3472 American Authors Seminar 3 cr.

Advanced, intensive study, this course treats one, two, or three major American writers. Course may include studies in Twain and Chesnut, Twain and James, Hemingway and Faulkner, Hawthorne and Melville, Morrison and Hurston, Erdrich and Welch, Cather and Wharton, Baldwin and Wright, or others. *Prerequisite: 52-1102 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, students are encouraged to produce poetry of increasing quality. *Prerequisite: 52-1102 English Composition II*

52-4110 Poetry Workshop: Intermediate 4 cr.

Through in-class writing exercises, the reading of model poems, and discussion of student work, students encouraged to produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged. *Prerequisites: 52-1102 English Composition II, 52-4100 Poetry Workshop: Beginning*

52-4120 Poetry Workshop: Advanced 4 cr.

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of in-class writing exercises and discussions of student work. Students expected to become familiar with a wide range of models and formal strategies. *Prerequisites: 52-1102 English Composition II, 52-4110 Poetry Workshop: Intermediate*

52-5100 Careers in Writing 3 cr.

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

52-5103 Writing for New Media 3 cr.

Writing for New Media is a hands-on, writing intensive course exploring unique writing requirements for electronic media. Internet, multimedia, and CD-ROM content examined as examples of new ways of exploiting written communications. Students study Internet documents, hypertext, multimedia presentations, and software programs from corporate Web sites to interactive CD-ROM entertainment. Course work includes composing interactive stories, hypertext documents, and multimedia composition. *Prerequisite: 52-1102 English Composition II*

52-5106 Creative Nonfiction I 3 cr.

Creative nonfiction is writing that grows primarily from a writer's life and personal ethos. Borrowing approaches from "imagistic" writing such as fiction and poetry, and combining them with techniques found in "factual" journalism, creative nonfiction produces new and dynamic ways to present nonfiction. Course introduces students to form and prepares them for subsequent creative nonfiction courses. Readings by variety of creative nonfiction innovators. Students explore writing creative nonfiction. *Prerequisite: 52-1101 English Composition I*

52-5107 Creative Nonfiction: Journal Writing 3 cr.

Course offers students structured exploration of journal writing techniques. Students develop journal writing as powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction. *Prerequisite: 52-1102 English Composition I*

52-5108 Creative Nonfiction II 3 cr.

Primarily a writing workshop, this builds on skills, information, and theory students learn in Creative Nonfiction I. Students read and critique each other's work, and are given advice and preparation for publishing. Students read and analyze creative nonfiction by professional writers. Course is repeatable. *Prerequisite: 52-5106 Creative Nonfiction I*

- 52-5109 Writing and Grammar Skills** 3 cr.
Course intended for students who wish to polish and refine writing and grammar skills. Not a beginning course, class is rigorous study of punctuation, mechanics, and style. Emphasis on improving writing skills for career enhancement. *Prerequisite: 52-1102 English Composition II*
- 52-5129 Writing Comedy** 3 cr.
Course provides overview of various aspects of writing comic prose, including writing for growing field of business humor. Students learn how to structure the comedic scene and are introduced to various comedic forms, including parody and satiric humor. *Prerequisite: 52-1102 English Composition II*
- 52-5130 Expository Writing: The Personal Essay** 3 cr.
Students use personal experiences as source material for articles and reports. Students explore variety of writing strategies that make their writing more vivid, informative, and persuasive. *Prerequisite: 52-1102 English Composition II*
- 52-5131 Writing Comedy II** 3 cr.
Advanced course builds on skills and techniques learned in Writing Comedy I. Students continue to learn more advanced and sophisticated methods for writing comedy. Students work collaboratively, both in discussion and writing, and individually on short writing assignments. *Prerequisite: 52-5129 Writing Comedy I*
- 52-5132 Expository Writing: Profile** 3 cr.
Writing essays that feature a single person or group of people requires development of several different writing strategies. Students learn to develop effective and interesting profiles for a variety of publications from corporate biographies to scientific journals. *Prerequisite: 52-1102 English Composition II*
- 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. Students handle complex research topics by learning how to organize and integrate a wide range of source materials, and how to present their ideas in original ways. *Prerequisite: 52-1102 English Composition II*
- 52-5136 Expository Writing: Argumentation** 3 cr.
Course introduces students to basic rhetorical principles of debate, logic, and persuasive discourse. Students learn how to best present evidence, support theses, and develop credible counterarguments. *Prerequisite: 52-1102 English Composition II*
- 52-5137 Speech Writing** 3 cr.
Students write speeches that range in scope from simple talks about new products to lively introductions, formal political addresses about events and issues, and corporate speeches inspiring employees to action. Students learn what the ingredients of a successful speech are; the way sound drives it; and how a speech evolves from researching, outlining, and thinking. *Prerequisite: 52-1102 English Composition II*
- 52-5140 Introduction to Business Writing** 3 cr.
Intensive study of written communication process in business and administration with special focus on elements of mechanics, organization, technical style, and documentation. Students introduced to various forms of writing commonly used in professional business communication, such as business letters, memorandums, and marketing and technical proposals. *Prerequisite: 52-1102 English Composition II*
- 52-5150 Business and Technical Writing** 3 cr.
Course provides student writers with practical approach to communicating technical information to nonspecialists in film, photography, and science fields. Course focuses on addressing questions of primary consideration in any piece of technical writing: Who reads the material? What does intended audience want or need to know? How should writing be structured to meet those needs? *Prerequisite: 52-1102 English Composition II*
- 52-5160 Copy-editing for Publication I** 3 cr.
Course teaches students basic principles of copy-editing. Students learn to mark a manuscript for publication using standard copy-editing symbols. Focus on mechanics, including problems in grammar, punctuation, and capitalization. Students learn to restructure material and rewrite it for greater clarity. *Prerequisite: 52-1102 English Composition II*
- 52-5170 Interpersonal Communication** 3 cr.
Course helps students gain understanding of how to deal with peers and staff in one-on-one or in group settings, whether in counseling, disciplining, settling grievances, setting goals, motivating others, or handling change and conflict. Students study principles and techniques to solve problems and make decisions as they learn to communicate their ideas effectively.
- 52-5195 Reviewing the Arts** cr.
Students introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality. *Prerequisite: 52-1102 English Composition II*
- 52-6000 Topics in Literature** 3 cr.
This series of courses deals with specific topics, themes, or types of literature each semester. Topics that have been offered in past semesters include The Blues as Literature, Detective Fiction, Archetypes in Literature, Literature of the Occult and Literature of the Holocaust. *Prerequisite: 52-1101 English Composition I*
- 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. Students have opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies

while fine-tuning their understanding of the subtleties of grammar related to their particular voice. Students build a portfolio and help edit and produce a nonfiction journal of student writing. *Prerequisite: 52-1102 English Composition II*

52-6501 The African-American Cultural Experience In Literature 3 cr.

A cultural studies approach to literature, this course shows students the significant contributions African Americans have made to American culture, and demonstrates the pervasive influence of African culture on other cultures throughout the world. Course explores African elements in dance, music, writing (fiction and nonfiction), theater, photography, photojournalism, the visual arts, film, and athletics and how these elements have influenced African-American literature.

52-8888 Internship: English Variable cr.

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

52-9000 Independent Project: English Variable cr.

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

HISTORY, Humanities, and Social Science courses are offered in the Liberal Education Department. These courses provide a context for Columbia's majors, and constitute an integral part of the General Studies Program.



LIBERAL EDUCATION

For Columbia students, Liberal Education courses extend their knowledge of historical events, introduce them to social and cultural concepts, help them develop an understanding of cultural diversity and human behavior, and contribute to their awareness of issues in the arts, philosophy, and religion, as well as the challenges and delights of new languages.

Social Sciences include anthropology, economics, geography, political science, psychology, and sociology. These courses emphasize classic and contemporary issues for societies, cultures, and individuals, and introduce critical skills needed to make responsible judgments and actions. The History program presents the study of the United States from its colonial beginnings to the

present, as well as study of Latin America, Africa, Asia, and the Middle East. Study of the past provides access to the circumstances and needs of the world's diverse peoples, and their efforts to improve the quality of their lives illuminate our times and endeavors. Humanities probe the rich cultural heritage of the human race evidenced in arts, music, philosophy, religion, and languages. This develops a student's capacity to discover, to understand, and to enjoy the process and products of human creativity, aspirations, and values. The Liberal Education Department offers a minor in Latino/Hispanic Studies with an interdisciplinary and ethnic studies focus. See the Interdisciplinary Studies section for specific requirements.

Liberal Education courses are planned to cultivate critical thinking skills, and foster a ca-

capacity for oral and written presentations based on experience, research, and observation. The departmental courses are expressly conceived to address Columbia College students; thus they integrate pragmatic mastery with abstract reasoning, and offer projects which suggest content for techniques students are developing in their majors. Students are encouraged to complete their general studies requirements with these courses, which are directed towards their specific needs and interests. For maximum benefit from general studies, students should take Liberal Education courses in every semester of their studies at Columbia.

In our rapidly changing world, artists and media professionals must be not only skilled in their

crafts, but also sensitive to the society in which they practice them. Interdisciplinary learning, the ability to research a subject for a proposal or project, and proficiency in writing and oral presentation allow graduates to adapt their learned skills to shifting circumstances in their professions. Liberally educated artists and media professionals are able to enter the professional world of work with the confidence that they know not only *how* to do what they do, but also *why* they do it, and *what* they can contribute to the culture of our times. This becomes a springboard to 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

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, comparison of cultures, ethnocentrism, relativism, and pluralism are discussed. The impact of Westernization and modernization on primitive beliefs and traditional cultures is considered, with reference to American conventions and values.

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

This course explores 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 urban cultures.

50-1140 Ethnographic Films 3 cr.

Exotic customs and cultures are explored through films made by anthropologists and filmmakers. Topics include the history and purposes of ethnographic films, questions of ethics, finances, and techniques, and the different approaches and problems faced by filmmakers and anthropologists in documenting and describing other peoples. *Prerequisite: 52-1102 English Composition II*

50-1160 Gender and Culture 3 cr.

Studies the social construction of gender definitions. All cultures assign gender-specific roles, expectations and evaluation to women and men to create a gender system designed and changed through cultural processes. This class examines gender role acquisition; individual and social consequences of gender roles; socialization theories on gender; and how gender roles in the family and work place are constructed. Course also examines gender in American culture and other societies, and possibilities for role 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 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. *Prerequisite: 52-1102 English Composition II*

50-1180 Visual Anthropology 3 cr.

This course examines ways in which visual representations are manifestations of cultural values, customs, and actions. By exploring photographic, filmic, and material arts of specific societies, the course

develops theories and concepts concerning relationships between what is seen and what is known, between humans and their representations, and between ecological context and production of visual works. Readings in the anthropological literature of iconography, films on cultural artifacts, and photographic documentation of specific societies are included in the course materials. *Prerequisite: 52-1102 English Composition II*

50-1300 Introduction to Economics 3 cr.

General theory and specific real-world applications illuminate the economic functions of our society. Topics covered include basic concepts of the workings of markets, supply, demand, fiscal and monetary policy, and governmental roles. Current personal, business, governmental, and contemporary economic issues and problems are discussed.

50-1800 Politics, Government, and Society 3 cr.

Provides students with a broad introduction to American political ideas, individual and group political behavior, and public policy. Politics as well as local, state, and national government is examined in light of American history and traditions. The crucial role of government in the lives of Americans is discussed as well as 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.

Examines the theoretical and historical background of the Constitution of the United States, its safeguards for civil liberties, and conflicting theories concerning limited government, equal protection, due process protections and political liberty. Special emphasis is on the experiences of African Americans and the Civil Rights Movement in the United States as well as the experiences of other American minorities.

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

This course analyzes various internal and external factors that influence formulation and execution of U.S. foreign policy. The crucial role, importance and implications of U.S. foreign policy, both for the U.S. and other countries, are examined. Through discussion of past and present major international problems and policy decisions, current foreign policy of the United States is examined in terms of historic actions, political ideas, and consequences.

50-1880 Urban Politics 3 cr.

Various types of urban governments and politics in America are explored in this course. Other topics include: growth and legal problems of cities; ability of governmental institutions to meet the demands of urban areas; community power and control; citizen participation and decentralization of governmental services; and municipal functions and revenue problems. The role of ethnic politics in large cities, particularly Chicago, is explored.

50-2000 Introduction to Psychology 3 cr.

An introduction to the field of psychology and its basic concepts, theo-

ries, research methods, and contributions to the understanding of human behavior. Topics include the nervous system, perception, motivation, learning and memory, social behavior, personality, developmental, and clinical psychology. The past and current theories and contributions of major psychologists are explored.

50-2050 Theories of Personality 3 cr.

Survey of major theoretical approaches to the study of personality. Important topics such as human nature, motivation, development, learning, and change are explored through analysis of the major theories of personality structure. Traditional personality models such as psychoanalytic, Adlerian, behavioral, and the more recent transactional, analytic, gestalt, and cognitive are explored.

50-2060 Child Development 3 cr.

Examines major concepts, theories, principles, and research concerning the physical, psychological, intellectual, emotional, and social aspects of development in children. The influence of environment and heredity, and how they have affected child rearing practices are covered. The role of the family, educational systems, the availability of child care, and the rights of children are some of the cultural factors studied. Cross-cultural perspectives on child development are explored.

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

Covers the assessment, description, theory, research, causes, and treatments of various psychological maladaptive behaviors and disorders. Some mental health problems studied include anxiety disorders, depression, neuroses, psychoses, and other personality disorders. Students are provided with an understanding of the classifications and definitions of mental illness. Mental health is defined on a continuum from inadequate to self-actualizing. Students acquire 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. This course studies processes of human interaction and the social influences of family, membership groups, mass media, and socioeconomic class on individuals and groups. Basic concepts, theoretical, and research perspectives on social processes are explored. Selected forms of social reaction patterns including socialization, attitudes, language acquisition, collective behavior, deviant behavior, prejudices, and violence, are examined.

50-2110 Human Sexuality Seminar 3 cr.

Analyzes past and current research, and historical and cultural perspectives on contemporary American sexuality. The broad range of attitudes, behaviors, knowledge, practices, and myths pertaining to sexuality are investigated. Topics of analysis include psychological, emotional, physiological, and developmental aspects of human sexuality, sexuality over the life cycle, socialization, dating, marriage, family, different sexual orientations, law, relationships, contraceptives, and sexual responsibility.

50-2120 Psychology of Creativity 3 cr.

Definitions of creativity range from genetic attributes, to learned behavior, to spiritual transcendence; from product-oriented (e.g., the arts) to process-oriented (e.g., self-actualization). This course examines the psychology of creativity from analytic, behavioral, cognitive, existential, humanistic, and physiological theories noting their practical application in arts production, intellectual and personal growth, and community development.

50-2200 Introduction to Sociology 3 cr.

The focus of this course is on the basic concepts, research, and theories involved in better understanding of human behavior and human societies. Utilizing a sociological perspective, the interrelations among human societies, individuals, organizations, and groups are analyzed. Topics of analysis include culture, social interaction, social institutions, social stratification, community, and various social change strategies. Numerous contemporary social problems and issues such as racial and ethnic relations, sexism, class bias, and homophobia are discussed.

50-2210 Social Problems in American Society 3 cr.

Critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic, racial and ethnic groups, special-interest organizations, political and economic structures, and social policy. Analyzes the various causes of several major problems including physical health, chemical dependency, crime, poverty, family, discrimination, and urban problems. Course explores the impact social problems have on different groups, and discusses possible solutions to social problems.

50-2215 Education, Culture, and Society 3 cr.

Using a broad cultural perspective, this course examines educational systems and socioeconomic, political, economical, historical, and philosophical aspects of education and society. The course critiques traditional and alternative educational structures and practices. The course enables students to become critical and active participants in the educational scene as teachers, administrators, parents, and community members, and to develop critical and creative academic skills.

50-2230 Law and Society 3 cr.

This course examines the crucial importance and objectives of laws in modern society. Constitutional law, criminal law, family law, consumer law, and employment law are studied to provide students with a better understanding of the interrelationship between law and the larger society of institutions, processes, and goals. Students are introduced to the role of judicial precedent and legislation in our society from both theoretical and practical points of view.

50-2240 Race and Ethnic Relations 3 cr.

Critical examination of issues of race and ethnicity in the world, with special emphasis on the United States. Concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups are explored. Sources of prejudice, discrimination, power relations and stratification, are discussed.

Coverage of the history and present status of various major racial and ethnic groups in the United States including some white ethnics, African Americans, Latinos and Asian Americans. Examines contemporary problems and issues in the area of racial and ethnic relations.

50-2250 Family and Society 3 cr.

The basic unit of society—the family—is studied from a social, economic, psychological, and multicultural framework. Family is examined as an interactional system, an organization, and a social institution. Topics include family patterns in various cultures, relationships within the family, family influences in personality development, marital roles, family life course, mate selection, parent-child relations, family dissolution, and reorganization.

50-2260 Women and U. S. Society 3 cr.

Course analyzes the varying status, roles, and life opportunities of women in different historical periods and contemporary America. The socialization process of women, and how and why specific roles are assigned to women are examined. The consequences of women's roles on individuals and society are discussed. Other topics of discussion include: how women's roles vary by class, racial, and ethnic background; special problems and issues facing women; women and work; the feminist movement; and past and present strategies used by women for achieving social change.

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

Course covers many contemporary medical issues facing women in America. Examines the past and present institutional nature of the American medical profession, and its delivery of health care for women. Also, analyzes various other health care organizations, and the quality of health care offered women. Other topics include: women's responsibility and autonomy in relation to their health; family, work, and other societal factors affecting women's health; violence against women; women's health care centers; and how women are changing health care institutions.

50-6000 Topics in Social Sciences 3 cr.

This series of courses explores special topics that are not likely to be given full coverage in any other social science courses.

50-6012 Topics in Social Sciences: Arts-Based Community Development 3 cr.

This course introduces students to the theory and practice of the arts as social action. Students are placed in "observerships" in one of several ongoing arts-based community development projects. This practical work in a real-world situation is supported by readings and discussions in community development, performance studies, and the social psychology of creativity as applied to a variety of populations and settings (e.g., homeless, disabled, teens, immigrants, families, and children).

Students create a personal narrative in their chosen medium reflecting some aspect of the course.

50-9000 Independent Project: Social Sciences 3 cr.

An independent study is designed by the student, with the approval of a supervising faculty member. The independent study critically examines an area of social science not presently available in the curriculum. Prior to registration, and in conjunction with the supervising faculty member, the student must submit a written proposal that clearly outlines the project.

51-1101 U.S. History: 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: 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.

51-1131 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 John F. Kennedy (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: 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: 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 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 are examined in two ways: what they themselves have done and how society socializes individuals

to regard women in various roles. Examples selected are outside United States history.

51-1181 Writings of Black Protest: to 1860 3 cr.

Using the writings of African 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 Writings of Black Protest: since 1860 3 cr.

The writings of African Americans from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. Students continue to use primary documents to examine black history and culture.

51-1185 The Civil Rights Movement in Biography and Film 3 cr.

This course focuses on the modern Civil Rights movement through the mediums of biography and film. Students are taught to critically evaluate these historical sources as they explore the basic issues, players, events, and ideologies of the Civil Rights movement.

51-1205 History of Chicago 3 cr.

From the early French exploration to the current urban crisis, Chicago's economic, ethnic, racial, and political development are studied. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history. *Prerequisite: 52-1102 English Composition II*

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 rise and decline of the various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological and demographic trends that have shaped the modern American city.

51-1210 History of the American Working Class 3 cr.

This course deals with workers and their communities in the United States in the nineteenth and twentieth centuries. Students explore the impact of industrialization, technological change, immigration, migration, ethnicity, race, gender, and unionization as they examine the development of the American working class.

51-1240 Family and Community History 3 cr.

This class examines the interaction between families, communities and the greater society throughout U.S. History. In so doing, this course illuminates how we as individuals and as members of family, ethnic, and social groups have become what we are.

51-1250 Women in U.S. History: to 1877 3 cr.

The significant roles of women in American history before 1877 are 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: since 1877 3 cr.

The significant roles of women in American history since Reconstruction are explored to discover what they have done and how they have been affected by historic circumstances.

51-1252 Latinas in United States History since the 1500s 3 cr.

This class explores the interaction of the three different cultures-Indian, African, and Spanish-that constitute what Latinas are today. Latina contributions in politics, art, literature, film, and community life are examined to reveal how women's lives have been affected by political, economic, and religious transformations since the Spanish conquest.

51-1261 African-American History and Culture: 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 African-American experience from an ideological and philosophical basis.

51-1262 African-American History and Culture: 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 African-American culture. The principal topic of discussion is the meaning of freedom to emancipated African Americans.

51-1281 African History and Culture: 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: 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: 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: 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: to 1800 3 cr.

The experience of Latino peoples is examined, investigating the historical and cultural roots of the modern economic, political, and social situ-

ations 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: since 1800 3 cr.

This course explores the past two centuries 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: 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: 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: Modern Europe 3 cr.

Events since the fifteenth century are surveyed, including the Reformation, Counter-Reformation, various revolutionary movements, industrialization, class conflict, modernization, two world wars, and the rise and fall of overseas colonial empires.

51-1360 Russian and Soviet History: since 1800 3 cr.

This course covers the history of Russia from the 1800s to the demise of the Soviet Union. Special emphasis is given to such concepts as the political and economic development of the Russian Empire and the U.S.S.R., the role of women in imperial and revolutionary Russia, the Great Reforms, the Russian Revolution, the Stalin Era, and the collapse of the Soviet system.

51-1381 Asia: 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 nine-

teenth century are studied. How these countries influenced and were, in turn, influenced by the Western world is also considered.

51-1382 Asia: 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.

51-2120 Fundamentals of Communication 4 cr.

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

51-2141 Western Humanities 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 Eastern Humanities 3 cr.

The central theme of this course is what it means to be human in an Eastern context, explored through particular works of Eastern literature, philosophy, and the arts, in readings and film and at local sites. Issues include western encounters with the east, engagement in finding one's true way, 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.

51-2161 Latin-American Art, Literature, and Music 3 cr.

This is an interdisciplinary humanities course which is intended as an overview of the rich and diverse contributions of the art, literature, and music of Mexico, Central America, and South America. Students learn the terminology to describe, interpret and appreciate these arts in the context of the culture they reflect.

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.

Course examines 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.

51-2310 Critical Vocabulary for the Arts 3 cr.

This course probes ideas and terminology that help students enjoy and appraise achievements in the arts. Students experience performing and visual arts and explore how the art is created and perceived.

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," and full-length feature films such as "Grand Canyon," "Metropolis," and "Little Murders" are discussed. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

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 is developed by analysis of basic patterns of argument, evidence, and fallacies. Examples are 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.

51-2450 Political Philosophy 3 cr.

This course uses a few major writings from ancient through modern thinkers to explore political philosophy, with special focus on problems of power, freedom, justice, and law.

51-2455 Philosophy of Art and Criticism 3 cr.

Works by radically diverse thinkers are explored to show how assumptions about art and artists shape evaluations of the arts. The works are from such philosophers or critics as Plato, Aristotle, Hume, Kant, Freud, Trotsky, Sartre, and Stravinsky.

51-2460 Philosophical Issues in Film 3 cr.

This course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. The study of philosophy can open up vistas of meaning to any student and films can effectively realize abstract ideas in palpable and compelling ways.

51-2520 Mystical Consciousness, East and West 3 cr.

Course explores a variety of philosophical and religious texts on mysticism, meditation and spirituality from both the Eastern and Western traditions. Classroom activities of meditation, ritual process, and creative flow give students direct experience of the concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.

Prerequisite: 52-1102 English Composition II

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.

Various aspects of love: romantic, spiritual, familial and self-acceptance are studied through readings, films and weekly contemplations. The course moves from concepts and readings to the students' own experience and personal application. Self-love and self-esteem are the foundation concept from which all else evolves. Readings come from philosophical and spiritual texts. *Prerequisite: 52-1102 English Composition II*

51-2555 Exploring the Goddess 3 cr.

This course examines aspects of the divine feminine in Hinduism, Buddhism, and Chinese religions. Source material facilitates study of Hindu (including Tantric), Buddhist, and Taoist traditions. We focus on myths and rituals central to the worship of the goddess, and we explore such issues as the impact of various forms of goddess worship on social structures, the demonization of the divine feminine and discrepancies between power and authority in the goddess figure.

51-2560 Peace Studies 3 cr.

We shall study the forces at play in the course of human events that profoundly affect one's relationship to self, work, family and others, to social justice, to the earth and its myriad life forms, and to the nature and purpose of human existence. This shall include critical and creative reading and writing and problem solving.

51-2600 The Holocaust (1939-45) 3 cr.

This course is guided by two major questions: Why did the Holocaust occur and how did it happen? Because the answers are complex and multifaceted, our effort to explore and understand the Nazi extermination of six million Jews will focus on several kinds of material.

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: 51-2700 Spanish I: Language and Culture*

51-2702 Spanish III: Language and Culture 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: 51-2701 Spanish II: Language and Culture*

51-2703 Spanish for Native Speakers 3 cr.

This course serves Spanish native speakers of Hispanic background, born or educated in the United States, and other students whose mother

tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. This course strengthens command of spoken and written Spanish, and it includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

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:* 51-2725 French I: Language and Culture

51-2727 French III: Language and Culture 3 cr.
Building on one year of college French, this course extends each student's capacity to understand, read, speak, and write French through exposure to the rich variety of arts in French cultures. *Prerequisite:* 51-2726 French II: Language and Culture

51-2750 Italian I: Language and Culture 3 cr.
This introductory course helps the beginning student communicate in Italian and develop skills in reading, writing, listening, and speaking, and acquire a knowledge of and appreciation for the culture of Italy and the Italian-American culture in the United States, especially in Chicago.

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.

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. Course topic may be 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.

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.

S I N C E its inception, the Science and Mathematics Department has served as an important extension to the professional training of Columbia's students. The curriculum, designed specifically for those concentrating in the performing, visual and communications arts, provides basic scientific instruction and a mastery of mathematics fundamentals.



S C I E N C E A N D M A T H E M A T I C S

The primary objectives of the Department are to provide students with a comprehensive scientific and mathematical background; the adaptability and flexibility they will need in order to evolve with continuing changes in the world; and the ability to deal effectively with specific changes in their professional disciplines. Thus, rational thinking and problem solving are major objectives of the various departmental programs.

To prepare students and to integrate various communications majors into the fields of science and mathematics, actual problems encountered in their respective fields are featured in the course work. Also offered are semester-length projects wherein students may use their respective fields of interest to

pursue a scientific or mathematical topic. Invariably, the interaction of mathematics and science with the arts and communications media is enhanced by this type of practical, hands-on approach. Students see clearly that science and mathematics are integral to understanding their world.

The Department strives to introduce new technology to students. The integration of technology such as the World Wide Web into course instruction is an important enhancement of the teaching and learning environment.

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, the 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 understand and participate in discussion of such issues, they must have some level of scientific literacy.

The Department provides Columbia's students with a Learning Center staffed by peer tutors and augmented by part-time teaching staff. Its one-on-one and group tutoring environment offers increased learning in all disciplines encompassing the fields of science and mathematics. New instructional techniques, including computer-assisted self-study programs, are available. The Basic Math Skills curriculum features a laboratory component which provides assistance to those who need further skill development.

"Science, mathematics, and technology can be viewed as foreign languages by nonscientists. 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

Environmental Studies Minor

The Science and Mathematics Department offers a minor in Environmental Studies. Interdisciplinary by definition, the minor gives students a basic understanding of the biosphere, of the different types of environmental issues viewed in scientific, legal, social, and political contexts; and an appreciation of the ecological balance between all living things with their environment. With global environmental problems deepening and ecological consciousness increasing, environmental studies programs provide crucial training that can make college graduates more employable in a variety of work places. With such a background, Columbia's students may one day be writing newspaper and magazine stories on a wide variety of environmental topics, creating advertising campaigns for environmental organizations or for "green" products, managing environmental organizations, or producing television, video, and radio broadcasts that explore environmental issues. Columbia's arts and communications graduates will be instrumental in informing the lay public on vital scientific issues.

Requirements for the Minor in Environmental Studies.

18-22 credit hours

56-2025 *Biology: Living World Around Us*, 56-2154 *Environmental Science*, 56-2498 *Ecology and Human Affairs*; two courses from the following: 56-2020 *Animal Ecology and Behavior*, 56-2135 *Botany: The Plant World*, 56-2150 *Chemistry in Daily Life*, 56-2200 *Energy and Planet Earth*, 56-2490 *Geology: Earth as a Planet*, 56-2492 *Geology of National Parks*, 56-2497 *Human Involvement in the Environment*, 56-2681 *Science, Technology and Society*, 56-2690 *Scientific Issues Behind the News*, 56-2500 *Oceanography and the Marine Environment*; one of the following: 56-2153 *Molecules and You* or 56-2548 *Environmental Algebra*

COURSE DESCRIPTIONS

56-2020 Animal Ecology and Behavior

3 cr.

The ways animal populations survive and adapt to their environments are discussed. Consideration of roles animals play in the daily lives of humans, explanations for animal behaviors, and discovery of the meaning for animal behaviors are included in class discussion.

56-2025 Biology: The Living World Around Us

4 cr.

Course introduces the study of living organisms and life processes: how and why they grow, how they adapt to their environments, how they reproduce and change over time, and how they interact with each other and the environment. Through observations, hands-on experimentation, and interpretation of the living world, students develop an understanding of how the body functions to support life. Topics include the production of nonfood products from plants and animals, implications of cloning, and requirements for supporting life in outer space.

56-2050 Biology of the Human: Anatomy and Physiology

3 cr.

The basic concepts of structure and function of the human body are examined. Processes of body systems—cardiovascular, respiratory, nervous, digestive, and reproductive are surveyed. Organ systems are discussed and illustrated using models and other lab materials. Special topics include AIDS, cancers, and human sexuality.

56-2055 Biology of Human Sexuality

3 cr.

Course introduces biological aspects of sexuality from various standpoints including structural, functional, psychological, and sociological. Topics focus on definitions of gender, parenting, role-modeling, anatomy of reproductive organs, physiology of reproduction, pregnancy and contraception, sexual disorders and sexually transmitted diseases, and other related problems and issues from a biological perspective.

56-2135 Botany: The Plant World

3 cr.

Course introduces plant morphology and anatomy, including topics such as structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. Specimens are investigated in class and at the Botanical Gardens. Study of critical roles plants play in our ecosystem including food and shelter, soil formation, atmospheric cleansing, building materials, medicines, industrial products, and energy.

56-2150 Chemistry in Daily Life

4 cr.

Introductory chemistry course explores the high prevalence of chemical occurrences in the world. Topics such as chemical terminology, atomic structure, bonding, reactions, acids and bases, oxidation and reduction, and nuclear chemistry are considered. Materials from organic chemistry, biochemistry, and polymer chemistry are integrated into discussions and lab activities to demonstrate practical application of everyday substances.

56-2151 Chemistry of Photography

3 cr.

Chemical processes behind all major photographic methods are explored including daguerreotypes, black-and-white, color, and nonsilver processes, and image-making using alternative materials such as gum dichromate, holography, and xerography. Science of additive and subtractive color mixing is also explored. Laboratory experimentation is a significant part of course.

56-2152 Chemistry and Art: Textiles and Dyes

3 cr.

Course focuses on natural and synthetic textiles, their chemistry, properties, and applications. Paper and dye chemistry are also extensively covered. Dye synthesis and interaction of fibers with vat, reactive, acidic, basic, azoic, and mordant dyes are also investigated. Special emphasis on the extraction of natural dyes from plants.

56-2153 Molecules and You

4 cr.

This introductory organic chemistry course gives students experience in techniques used to separate, purify, characterize, and synthesize commonly used materials. Students engage in hands-on activities and perform experiments and demonstrations. Analytical instruments such as the gas chromatograph, the FT infrared spectrophotometer, and spectronic 20d are used to investigate commonly used materials including polymers and plastics. *Prerequisite: 56-2150 Chemistry in Daily Life or equivalent*

56-2154 Environmental Science

3 cr.

Lecture/lab class covers several important environmental concerns, including water pollution, PCBs, pesticides and herbicides, dangers and benefits of asbestos, and toxic metals. Discussion of deleterious effects of chemical leaks, oil spills, and coverage of basic instrumentation principles and techniques for analysis of environmental pollutants.

56-2159 The Chemistry of Metals

3 cr.

Chemistry of metals and metal technology is explored from the beginnings to present. Common metals used in sculpture and jewelry making such as copper, iron, aluminum, tin, silver, gold, and titanium, as well as alloys such as brass, bronze, pewter, and steel, are surveyed. Focus is on laboratory experimentation—alloying, photography, electroplating, and coloring through the electrical, chemical (patination), and oxidation processes.

56-2170 Life Savers or Killers: The Story of Drugs

3 cr.

Course increases students' awareness of drug education and proper drug usage. Specific classes of both illicit and therapeutic drugs are surveyed. Psychological and social impact of drug use and abuse is examined. Students learn to distinguish between scientific facts and lay anecdotes, or media claims; and make informed consumer decisions about when and how to use drugs.

56-2185 Einstein: His Science and His Humanity

3 cr.

Basic concepts of Einstein's science, his humanity, philosophy, and views on religion, his politics, and the arms race are examined. Survey of his theories, which inspired invention of lasers, nuclear energy and

photoelectricity, and bizarre concepts such as curved space. Course provides information which will lead to a better understanding of the universe.

56-2200 Energy and the Planet Earth 3 cr.

The economics, politics, and environmental effects of available energy resources are discussed. Course studies basic concepts of potential energy changes and the means of converting resources into energy along with generated wastes. Completion of individual project with an energy theme, such as artwork, film, slides, or videotape, is required.

56-2214 Darwin: Revolution from Evolution 3 cr.

Study and discussion of conditions for the development of the theory of evolution, structure of the theory, and its impact on society in religion, philosophy, politics, literature, and natural science. How Darwin's theory of evolution has affected modern thought is also studied, but outside the context of natural science where it originated.

56-2215 Evolution of the Human 3 cr.

Survey of principle theoretical approaches to human evolution. Major topics include general biological evolution, primate evolution, comparative anatomy, and prehistoric archaeology.

56-2250 Astronomy: Exploring the Universe I 2 cr.

First part of two-semester astronomy course includes investigation of the earth's motions and how these affect the appearance of the day and night sky; the major planets, their moons, and other bodies of the solar system; and the current theories of the origin and fate of the solar system.

56-2251 Astronomy: Exploring the Universe II 2 cr.

The second part of this two-semester astronomy course includes study of the birth and death of stars; a survey of larger structures of the universe such as galaxies, clusters, and super clusters; the evolution of the universe from the Big Bang to the present and possible future fate. If students have not taken Exploring the Universe I, independent background reading is required.

56-2481 The Blueprint of Life: Genetics 3 cr.

Fundamental mechanisms of genetics and their application to current areas of research are discussed in this course. Topics 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.

Physical and chemical properties as well as the history of Earth's development are explored. Course also investigates internal and external processes that produced the planet as seen on the surface. The impact of human activity and life on the surface environment are also discussed.

56-2491 Planetary Geology 3 cr.

Geology, geological history, and evolution of the planets in our solar system and their moons are examined in this course. Major topics include

surface geology, atmospheric conditions, geological sequences and tectonics of the planets, moons, and space debris—comets, asteroids, and meteorites. The solar system is investigated using comparative paleontology techniques.

56-2492 Geology of National Parks 2 cr.

The geology of each major region of North America is examined. Study includes the geological and biological character and history of many national parks of the United States and Canada.

56-2497 Human Involvement in the Environment 3 cr.

Some ways humankind interacts with the environment are examined through readings, lectures, films, and independent research. Discussion of natural hazards produced by human activities—agricultural, industrial, military, and social—and their beneficial and adversarial effects on human existence.

56-2498 Ecology and Human Affairs 3 cr.

Seminar course provides introduction to global and local environmental issues from an ecological perspective. Topics include: food, agriculture, garbage, hazardous waste, population growth, public health, human rights, and urban ecology. Major focus on ways environmental crisis can be addressed.

56-2500 Oceanography and the Marine Environment 3 cr.

This introductory course explores the oceans of the world, the living organisms of the ocean, and the vast mineral wealth of the ocean floor. New discoveries in the ocean sciences are discussed. The dynamic, growing field of oceanography and the physical, chemical, and biological aspects of oceans are investigated. *Prerequisite: 52-1102 English Composition II*

56-2530 College Mathematics 3 cr.

This comprehensive course covers essential mathematical skills expected at the college level. These skills are presented in an integrated way, with emphasis on applications of math. Topics include algebra, geometry, statistics, and consumer math. Students solve problems, improve understanding of concepts, and interpret statistics and graphs. Effort is made to incorporate mathematical applications reflecting students' majors. *Prerequisites: 56-2531 Basic Math Skills and Lab or equivalent*

56-2531 Basic Math Skills and Lab 3 cr.

Course is designed for college students who need a refresher course in basic foundations of mathematics, including the four fundamental operations involving integers, fractions, decimals, and percents; estimation; prime numbers and prime factorization; ratio and proportion; inequalities; applications; problem solving; and selected topics in introductory algebra, geometry, and data interpretation. Mathematics lab provides problem-solving practice and is required each week in addition to lecture.

- 56-2532 Elementary Algebra** 3 cr.
This introductory course to algebra includes study of linear equations with one variable, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations. Course is designed to develop algebraic skills. *Prerequisites:* 56-2531 *Basic Math Skills and Lab* or equivalent
- 56-2533 Geometry for Arts and Communications** 3 cr.
Course provides an introduction to basic geometric concepts. Topics include the Pythagorean theorem, properties and measurements of points, lines, angles, plane figures, and classic solids. Course integrates small group work, individual research projects, and where applicable, bases applications in students' major areas of study. *Prerequisite:* 56-2532 *Elementary Algebra*
- 56-2534 Intermediate Algebra** 3 cr.
Course is a continuation of the study of algebra. Topics include the real number system, linear and quadratic equations, inequalities, functions and graphing, exponential, logarithmic, and trigonometric functions, and complex numbers. Practical applications are integrated into problem-solving components. Discussion includes new items making reference to mathematical or numerical ideas. *Prerequisite:* 56-2532 *Elementary Algebra*
- 56-2535 Calculus I** 3 cr.
Introductory course to higher mathematics examines fundamental principles of calculus—functions, graphs, limits, the derivative and its applications, antiderivatives, area, and the integral with additional applications in business, the arts, and the social sciences. *Prerequisite:* 56-2537 *College Algebra and Trigonometry*
- 56-2536 Business Math** 3 cr.
Course provides introduction to mathematics of finance. Topics include decimals; percent; discount; simple and compound interest; annuities; basic algebra—linear equations and word problems; probability and statistics. Some activities are conducted in math lab using computer software. *Prerequisite:* 56-2530 *College Mathematics or equivalent*
- 56-2537 College Algebra and Trigonometry** 3 cr.
Course builds computational, problem solving, and graphing skills; introduces key trigonometric concepts relevant to the arts and communication fields; provides preparation for advanced courses such as calculus and some advanced computer graphics courses. Computer-aided instruction. *Prerequisite:* 56-2534 *Intermediate Algebra*
- 56-2539 The Teaching of Mathematics and Peer Tutoring: Lecture** 2 cr.
Students strengthen their mathematics skills while they learn teaching and tutorial skills to assist their peers. Concurrent registration in The Teaching of Mathematics and Peer Tutoring: Lab, is required.
- 56-2540 The Teaching of Mathematics and Peer Tutoring: Lab** 2 cr.
Course must be taken concurrently with The Teaching of Mathematics and Peer Tutoring: Lecture. Students are required to complete four hours of supervised tutoring each week in the Learning Center. Course may be repeated once.
- 56-2542 Introduction to Statistical Methods** 3 cr
Course introduces statistical concepts, methodology, and principles valuable to Management and Sound majors. Topics include concepts of statistical inference, probability models, elements of sampling methodology, and tests of statistical hypothesis. A statistical computing package is used. *Prerequisite:* 56-2530 *College Mathematics or equivalent*
- 56-2545 Meteorology: Forecasting Tomorrow's Weather** 3 cr
Course provides an introduction to the dynamics and methods of forecasting weather. Topics include theories of the earth's climate, hydrology, effects of pollution on the weather, applications to marine and aviation agencies, and careers in meteorology. Activities include graphing, weather forecasting, and maintenance of a weather log
- 56-2548 Environmental Algebra** 3 cr.
Mathematical concepts are used to study real-world problems, in particular, global warming and the greenhouse effect. Students analyze real data and gain new perspective of mathematics as a tool. Hands-on group work, written and oral reports, modeling, and use of the graphing calculator. *Prerequisites:* 56-2532 *Elementary Algebra*, 56-2534 *Intermediate Algebra*
- 56-2549 A Second Course in Calculus** 3 cr
Course is a continuation of Calculus I. Topics include further application of the derivative and integral, differential equations, and the functions of two variables. Students discover historical and logical developments of calculus, and its applications in management as well as in social, behavioral, medical, physical, and natural sciences. *Prerequisite:* 56-2535 *Calculus I*
- 56-2551 Mathematics in Art and Nature** 3 cr
Course shows the relationships between mathematics and art in nature, for example, the shape of a butterfly and spiral on a pineapple. Using a compass and a straightedge, students learn geometric concepts in order to do basic Euclidean Constructions, and they construct a Golden Rectangle, a Baravelle Spiral, and the Lute of Pythagoras.
- 56-2618 Image Optics** 3 cr
Course explores geometrical and physical optics for photographers and cinematographers. Topics include reflection and refraction of light, virtual and real optics, the eye and perception, and demonstrations of optical systems and various scopes. Students must be competent in high school algebra and geometry and be able to use a calculator such as the TI-30. *Prerequisite:* 24-1101 *Film Techniques I*
- 56-2619 The Physics of Lasers, Holography and Modern Optics** 3 cr
Course covers the basics of holography, including technical and aesthetic history, photochemical procedures, uses of lasers, and procedures

for setting up fundamental holograms, or, single- and double-beam transmission and reflection. Field trip to Fine Arts Research and Holographic Center.

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. Other topics include the optics of lenses and mirrors, the nature of electrical phenomena, and basic electronics concepts.

56-2630 Electronics for Audio Lab 2 cr.

Course deals with the practical approach to electronics in which students complete a hands-on, weekly electronics experiment. Students acquire skill in the use of materials and instruments that monitor, construct, and operate basic electrical equipment. Students learn about interpreting electronic circuits; using meters, oscilloscopes, and power supplies; bread boarding; and troubleshooting. *Prerequisite: 41-2711 Electronics for Audio*

56-2650 Natural Disasters: Their Causes, Consequences, and Prevention 3 cr.

In this course both geologic and climatic natural disasters are explored. Central focus is on causes and effects of disasters, particularly on the results of human attempts to prepare for these disasters. Topics include meteorite impacts, volcanoes, earthquakes, landslides, floods, and the effects of floods on human and animal life.

56-2675 Biotechnology: The Shape of Things to Come 3 cr.

Course examines the biotechnological revolution with specific emphasis on changes in the fast-growing applied science fields of biology and medicine. Topics include biotechnology from farm to supermarket, the new gene revolution, energy, fuels for the future, and the prevention, diagnosis, and cure of diseases.

56-2681 Science, Technology, and Society 3 cr.

Course provides an introduction to current events in science and technology, and their effects on everyday life. Topics include environmental pollution, benefits of space exploration, superconductivity, and technical education in various nations. Completion of individual projects, such as videotapes, slides, or practical demonstration is required.

56-2690 Scientific Issues Behind the News 3 cr.

Central focus of course is on the major scientific issues of current interest to the media. Analysis and discussion of issues facing society, such as toxic waste, acid rain, acquired immune deficiency syndrome (AIDS), and genetic engineering. Relevant literature sources are examined.

56-2710 The Science of Acoustics I 3 cr.

Course provides an introduction to the physics of sound and how it is perceived by the ear. The concepts and applications of acoustics include

sound wave theory, sound in music and musical instruments, 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 providing students with opportunity to delve more deeply into specific problems in the physics of sound. *Prerequisite: 56-2710 The Science of Acoustics I*

56-2713 The Chemistry of Art and Color 3 cr.

Course deals with atoms and molecules and how they create color, or light, and reflect and absorb light (dyes and pigments). Topics include additive and subtractive color mixing; interference, or iridescence, which is demonstrated through niobium anodizing; history and chemistry of pigments; various paint media, including encaustic, or wax, egg tempera, linseed oil, gouache, or gum arabic, fresco, or calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

56-2715 The Science of Nutrition 3 cr.

Course provides an overview of 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 are discussed. Emphasis is placed on dispelling common nutrition myths, and on questioning nutrition information presented in various media.

56-2716 Topics in Wellness 3 cr.

The main focus of this course is on a holistic approach to health management. Topics 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.

Scientific methodology, concepts, and applications are presented and discussed using the film/video medium. Topics include astronomy, biology, chemistry, genetics, medicine, energy resources, preservation, and unexplained scientific phenomena.

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

Course introduces basic principles and uses of forensic science. Course presents basic applications of the biological, physical, chemical, medical, and behavioral sciences currently practiced and limitations of the modern crime laboratory.

56-2753 Space Exploration 3 cr.

Present and future methods of space exploration are explored. Course covers basic science, instruments, technology, dangers, benefits, costs, and drama of space exploration. Discussion of space stations and moon colonies, quasars and black holes, the search for extraterrestrial intelligence, and the origins and ultimate end of our universe.

56-9000 **Independent Project: Science/Mathematics** Variable 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 Department Chairperson*

THE Institute for Science Education and Science Communication was established September 1, 1991, to address one of the nation's biggest crises: science education.



SCIENCE INSTITUTE

Mirron Alexandroff, President Emeritus of Columbia College, announced that "the Institute will design new initiatives in science and public policy, science communication, and science education and will develop associations with the national and world scientific communities.

The Institute will play a major national role in science education and public policy and will give Columbia College impressive visibility in the national and international scientific arenas."

The Science Institute has been funded by the National Science Foundation (NSF) to develop an innovative curriculum for non-science majors to be adopted by universities and colleges around the country. Collaborations with Princeton and Indiana universities provided Columbia College

students with exciting opportunities to travel to these institutions, where they attend joint classes and have the opportunity to present their work in the form of artwork, videos, CD-ROMs, film, dances, theatrical presentations, songs, and so forth. Dr. William Cohen, who conducted the NSF site visit to Columbia College for this project, commented: "The class meeting I sat in on was quite scintillating. I have rarely been in a classroom where students had such energy and enthusiasm. It is quite important that the results of this project be shared with faculty at as many institutions as possible; [this will] certainly help faculty at other institutions to adopt/adapt this successful approach."

Additional NSF funding has enabled the Science Institute to develop a Science Visualization and Communication Laboratory where students can produce 2-D

and 3-D projects on scientific concepts and processes. In addition to this computer-assisted laboratory and its instructional labs, the Science Institute has constructed a laboratory equipped with state-of-the-art analytical equipment, where students can conduct and replicate sophisticated experiments similar to those used in forensic and environmental investigations.

Science Institute students have had the opportunity to conduct research projects in collaboration with Northwestern University, funded by the U.S. Department of Naval Research; and Duke University, funded by the U.S. Air Force Office of Scientific Research.

The Science Institute's curriculum and methods of teaching science have been adopted by many

institutions in the city of Chicago, across the United States, and around the world, in order to enhance their science education programs. The success of this curriculum and methodology prompted the NSF to fund the Science Institute to conduct science workshops for Chicago public school teachers. The Science Institute is involved in many outreach programs in the community, including workshops for parents and teachers, funded by the Joyce Foundation; and the Day of Science Program for Chicago public school children.

The Science Institute works to incorporate the principals of scientific freedom, human rights, democracy, and world peace in all its endeavors. Human rights takes many hours of hard work fighting regimes, but without any glory. Equal access to science education must be treated as a human right, but it also carries with it obstacles that have to be transcended. Students have a right to the best education.

"You can make any thing understandable and interesting if you teach it in the right way. If you move from the concrete to the abstract, from the known to the unknown, there is no barrier that a student cannot overcome. When students can visualize abstract concepts by using dance, drama, art work, computer visualization, or whatever mode is best for each student, they enjoy the process of learning, retain the information longer, and can use the product of their own visualization for their professional portfolios. I cannot imagine a greater personal victory than when former students frequently return to inform me that the

video or dance they created in my class helped them get the job they were seeking."

Zafra Lerman

Director

Institute for Science Education
and Science Communication

COURSE DESCRIPTIONS

57-4001 **Frontiers of Science** 3 cr.

Course provides students with an understanding of contemporary scientific discoveries and issues that cross scientific disciplines in addition to their economic, social and political impacts on society. Topics are discussed from a scientific perspective, using a laboratory component to promote appreciation and understanding of the relationships between scientific disciplines. Student projects draw upon interests, major, and cultural heritage.

57-4110 **Biology: Chocolate, Coffee, Sugar, and Spice** 3 cr.

Students study examples of major agricultural plants—chocolate, coffee, vanilla, spices, and sugar—to enable them to appreciate how science directly affects their everyday lives. Class combines plant science, human physiology, nutrition, anthropology, and geography. Course includes a laboratory component and projects that allow students to incorporate interests and/or cultural backgrounds with course material.

57-4125 **Biology of the Human Immune System: Health and Disease** 3 cr.

Course examines the determinants of health, disease, defenses against disease, and pathology with emphasis on the immune system. The effects of diet, stress, drugs on human immune function are presented, with discussion of AIDS, sexually transmitted diseases, and cancer. Course enables students to obtain basic knowledge of human biology to make intelligent decisions regarding their own bodies. Students complete projects integrating their major field of study to communicate topics in health and disease. Laboratory work is a required component of course.

57-4200 **From Ozone to Oil Spills: Chemistry, the Environment, and You** 4 cr.

Course covers topics in environmental science to communicate basic scientific concepts in a relevant, meaningful way. For example, the topic of nuclear power is discussed using an interdisciplinary approach so students acquire knowledge about atomic structure, chemical bonds, radioactivity, fission, and fusion. Studying the various dimensions of environmental issues introduces students to the major scientific disciplines as well as engineering, economics, political science and psychology. Students complete projects integrating their major field of study to communicate topics in environmental awareness. Laboratory work is a required component of course. Course developed in collaboration with Indiana and Princeton Universities.

57-4250 **Crime Lab Chemistry: Solving Crime Through Analytical Chemistry** 3 cr.

Students learn basic principles of scientific investigation, uses of forensic inquiry, and connect physical sciences application to evidence and the law. Students use modern analytical instrumentation such as ultravi-

olet and visible light spectrophotometers, gas chromatographs, and mass spectrometers to understand how scientific data is submitted as evidence in the courtroom. Students practice laboratory exercises designed to illustrate the capabilities and limitations of forensics and of science in general. Students complete projects integrating their major field of study to communicate topics in forensics investigation.

57-4275 The Extraordinary Chemistry of Ordinary Things 4 cr.

Course provides students with the "what," "why," and "how" in laboratory analyses. Students learn the scientific method, use basic analytical techniques, and experiment with modern instrumentation. Students use the scientific method, learn several analytical techniques, and experiment with modern instrumentation. For example, gas chromatography is used to investigate toxic organics in soil and water, and atomic absorption spectrometry is used to determine the amount of lead in drinking water. Students are coached in conducting small-scale research projects and use their major fields of study to communicate their results.

57-4300 Modern Methods: Discovering Molecular Secrets 4 cr.

Students learn the theory, principles, and techniques of modern methods of analysis used in solving problems at the cutting edge of science. Students obtain hands-on experience using state-of-the-art instrumentation to solve broadly based environmental and health-related problems and analyze common substances such as drugs, metals, and pigments encountered in daily life. Course includes projects for students to incorporate major field of study, talents and cultural background to demonstrate understanding of course materials.

57-4410 Dinosaurs and More: Geology Explored 3 cr.

Course examines the biological and geological evolution of planet Earth over the past 4.5 billion years. Students visit the Field Museum of Natural History, where they investigate past and present geological processes that have shaped environment and life on Earth. Emphasis is on development and disappearance of dinosaurs and other instances of prehistoric mass extinction. Students complete projects integrating their major field of study.

57-4505 Physics of Music 3 cr.

Students make scientific and mathematical analyses of musical tones from various cultures, historical periods, and regions around the world. Students investigate acceptable tones of musical instruments and voices from the Medieval Period to the present time, and how tones and harmonics are derived. The Science Institute's Computer Visualization and Communication Laboratory is utilized to develop original scales and tones for class presentation.

57-4510 The Atmosphere and Motions of Earth and Other Planets 3 cr.

Course explores weather systems on Earth and on other planets in our solar system. Students gain knowledge about the origin, evolution, and dynamics of the Earth's atmosphere through study of meteorology of other planets. Students complete projects integrating their major field of study.

57-4512 Global Electronic Communication for Art and Science 3 cr.

Students investigate new research techniques required to participate in the instantaneous communication of the Information Superhighway. Students explore use of e-mail, electronic bulletin boards, freeware, shareware, image data banks, information data banks, expertise lists, telepresence, and virtual space. Students complete a Web page design project, integrating their major field of study and communicating a topic in electronic communication that demonstrates their knowledge of the information superhighway. Course is cosponsored with the Academic Computing Department.

57-4514 Computer Models and Virtual Worlds in Science 3 cr.

Students explore different techniques, including 2-D and 3-D modeling and animation, to visualize scientific concepts, such as atom structure, chemical bonding, radioactivity and half-life. Students design and create models for communicating science in the Science Institute's Science Visualization and Communication Laboratory. Students with prior 3-D modeling experience work with advanced 3-D modeling and animation software, such as LightWave. Laboratory work outside of class time is a required component of the course.

57-5201 Mathematics for Survival: From Random Patterns to Ordered Sense 3 cr.

Course develops and refines problem solving and critical thinking skills using visualization, simulation, and writing. Topics covered include: sets and logic, number systems and numeration history, algebra, geometry, consumer finance, probability, and statistics. Concepts reinforced through group discovery and discussion.

57-9000 Independent Project Variable cr.

Students customize a course of scientific study combined with their major field of study, hobbies, interests, and/or cultural background. Independent Study is set up between the student and faculty advisor who oversees and guides the student's work and progress. Opportunities for independent study may include creating computer-generated scientific models and animation in the Science Institute's Science Visualization and Communication Laboratory, or conducting scientific research on state-of-the-art analytical instrumentation in the Science Institute's Analytical Laboratory. Prior to registration, the student must submit a written proposal that outlines the project.



DEGREE PROGRAMS

A R T S A N D C O M M U N I C A T I O N S



DEGREE PROGRAMS 67

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.



ART AND 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 nonverbal 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 in 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 op-

portunity 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. Art-making 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 credit hours of the Department's foundation (core) courses which comprise beginning-level work in design, drawing, drafting, and photography, as well as studies in the history of art.

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 obtained from the Art and Design Office or the Admissions Office.

Requirements for the Major

Core Requirements. 24 credit hours for all Art and Design majors

22-4150 *Beginning Drawing*, 22-4270 *Drawing II*, 22-4360 *Fundamentals of 2-Dimensional Design*, 22-4364 *Fundamentals of 3-Dimensional Design*, 23-1100 *Photo I*, 23-1101 *Darkroom I*, 22-1121 *History of Art I: Stone Age to Gothic*, 22-1122 *History of Art II: Renaissance to Modern*

Graphic Design, Advertising, and Illustration concentrations take 22-4160 *Applied Drawing* instead of 22-4270 *Drawing II* in the above core requirements.

Concentration. Students select one of six concentrations.

Fine Arts. 40 credit hours

22-4640 *New Art*, 6 additional credit hours of art history beyond I and II, 22-6815 *Professional Practices for the Fine Artist*; 18 credit hours from the following electives: 22-4200 *Color and Composition*, 22-4900 *Sculpture: Materials and Techniques*, 22-4701 *Beginning Painting*, 22-4351 *Figure Drawing I*, 22-4550 *Materials and Techniques in Drawing*, 22-4357 *Figure Modeling and Sculpture/Studio*, 22-4660 *Computer Imaging for Fine Arts*, 22-4980 *Structural Anatomy*, 22-5100 *Watercolor Studio*, 22-4702 *Painting II*, 22-4353 *Figure Painting Studio*, 22-4801 *Printmaking I*, 22-4803 *Printmaking II/Studio*, 22-4600 *Mixed Media*, 22-6151 *Ceramics I*, 22-6152 *Ceramics II/Studio*, 22-6401 *Jewelry I*, 22-6730 *Wood Sculpture*, 22-4650 *Installation* or 22-4651 *Time Arts*, 22-4653 *Performance Art*, 22-4705 *Painting III*, 22-4552 *Materials and Techniques for Painting*, 22-6155 *Ceramic Sculpture*, 22-4352 *Figure Drawing II*, 22-6404 *Jewelry II/Studio*, 22-6405 *Jewelry III*, 22-6120 *Calligraphy I/Studio*, 22-6710 *Furniture Design: Beginning*, 22-6722 *Woodworking II: Furniture Design/Studio*, 22-4250 *Creative Drawing Studio*, 22-4710 *Master Painting*, 22-6720 *Furniture Construction: Beginning*, 22-6153 *Ceramics III*; required courses: 22-1165 *Twentieth-Century Art Theory and Criticism*, 22-6900 *Senior Fine Arts Seminar*, 22-6910 *Senior Studio*, 22-6915 *Senior Project*

Advertising Art. 40 credit hours

22-2110 *Advertising Art: Introduction*, 22-2112 *Advertising Communication*, 22-2150 *Digital Prepress*, 22-2341 *Creative Strategies Advertising Design I*, 22-2500 *Commercial Studio*, 22-2580 *Graphic Design: Introduction*, 22-2590 *History of Communication Design*, 22-2660 *Portfolio Development*, 22-2750 *Typography and Letterforms: Beginning*, 22-2751 *Typography and Letterforms: Intermediate*, 22-2752 *Typography and Letterforms: Advanced*, 23-1110 *Photo Communications*, 22-2115 *Advertising Design*

Fashion Design. 48 credit hours

22-7100 *Garment Construction I*, 22-7105 *Garment Construction II*, 22-7110 *Patternmaking: Flat Pattern*, 22-7112 *Adv. Patternmaking: Flat Pattern*, 22-7115 *Patternmaking: Draping*, 22-7117 *Adv. Patternmaking: Draping*, 22-7120 *Fundamentals of Fashion Design*, 22-7250 *Fashion Theory and Practice*, 22-7260 *Fashion Illustration I*, 22-7265 *Fashion Illustration II*, 22-7305 *Adv. Garment Construction*, 22-7400 *Fundamentals of Textiles*, 22-7500 *Senior Thesis: Fashion Design I*, 22-7510 *Senior Thesis: Fashion Design II*; 6 credit hours from the following: 22-7200 *Contemporary Fashion*, 22-7295 *Fashion: Historic Perspective*, 22-7325 *Menswear Design*, 22-7410 *Textile Fabrication Techniques*

Graphic Design. 45 credit hours

22-2110 *Advertising Art: Introduction*, 22-2150 *Digital Prepress*, 22-2320 *Corporate Graphics*, 22-2580 *Graphic Design: Introduction*, 22-2590 *History of Communication Design*, 22-2645 *Packaging Design*, 22-2655 *Publication Design*, 22-2660 *Portfolio Development*, 22-2710 *Sign, Symbol, Image*, 22-2750 *Typography and Letterforms: Beginning*, 22-2751 *Typography and Letterforms: Intermediate*, 22-2752 *Typography and Letterforms: Advanced*, 23-1110 *Photo Communication*; 3 credit hours of Illustration electives; 3 credit hours of Advertising Art electives

Illustration. 46 credit hours

22-2110 *Advertising Art: Introduction*, 22-2150 *Digital Prepress*, 22-2460 *Figure Illustration*, 22-2580 *Graphic Design: Introduction*, 22-2590 *History of Communication Design*, 22-2601 *Illustration I: Projects*, 22-2605 *Illustration Methods and Media*, 22-2660 *Portfolio Development*, 22-2665 *Rendering for Illustrators*, 22-2670 *Illustration Seminar*, 22-2750 *Typography and Letterforms: Beginning*, 22-2780 *Special Issues in Illustration*, 22-4351 *Figure Drawing I*, 22-4701 *Beginning Painting*; 6 credit hours of Illustration electives

Interior Design. 43 credit hours

22-8021 *Interior Design Theory I*, 22-8033 *Interior Design II*, 22-8043 *Interior Design III*, 22-8047 *Interior Design IV*, 22-8049 *Interior Design V*, 22-8051 *Thesis I/A*, 22-8052 *Thesis I/B*, 22-8171 *Thesis Portfolio Development Workshop*, 22-8111 *Archit. Drafting and Detailing I* or 22-8011 *Introduction to Drafting* (replaces 22-4270 *Drawing II*), 22-8113 *Archit. Drafting and Detailing II*, 22-8075 *Auto Cad Fundamentals*, 22-8116 *Auto Cad Detailing III*, 22-8118 *Auto Cad Detailing IV*, 22-8215 *Fundamentals of Lighting I*, 22-8061 *Interior Design Business Practice*

Minor in Art History. 18 credit hours

22-1121 *History of Art I*, 22-1122 *History of Art II*; one non-Western Art History course; one Modern Art History course; one Art Theory or Criticism course; one Art History elective. For specific course listings consult the Art and Design Department minor plan sheet.

To complete a minor in Art History, Art and Design majors concentrating in Fine Arts must complete an additional 12 credit hours of art history course work beyond the major requirements. For all other Art majors and Photography majors, 18 credit hours of course work are required in addition to Art History I and Art History II.

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. Course is open to any student interested in developing an understanding of contemporary art.
- 22-1102 Architecture in Chicago Now** 3 cr.
Course examines current built environment of Chicago, from its development as a center of the national transportation network, to its landscape, urban design, and architecture. Course includes on-site investigation of designs from the 1850s through the 1990s, focusing on the city's evolution, its importance in the history of architecture, and its current and future challenges to architectures and the built environment. Most class sessions meet in the field.
- 22-1110 Photo Communications** 3 cr.
Course provides students with a better understanding of photographic images and their application in design. Students shoot photographs specifically destined for design layouts and in the process develop a better visual language, enhancing photo selection and editing skills. Students learn to visualize not only the look of the design but also the structure and form of the photographs they shoot. Basic format is 35mm location photography and table-top and lighting work. Alternate ways to generate photographic images are covered. Required course for graphics majors. *Prerequisites:* 22-2110 *Advertising Art: Introduction*, 22-2580 *Graphic Design: Introduction*, 22-2751 *Typography and Letterforms*, 23-1100 *Foundations of Photography I*, 23-1101 *Darkroom Workshop I*
- 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: 22-1115 *History of Architecture I*
- 22-1121 History of Art I: Stone Age to Gothic** 3 cr.
Course covers beginnings of art in the Paleolithic cave imagery and concludes with Gothic cathedrals of the Middle Ages. Ancient cultures of Egypt, the Ancient Near East, the Aegean, Greece, and Rome are studied in relationship to development of the Western tradition. The art of non-European cultures such as India, China, Japan, the Americas, and Africa is surveyed. Emphasis is placed not only on appreciation of the aesthetic values of human cultures but also on the historical context for the creation of art works and the influence of sociopolitical, religious, and scientific/technological determinants.

22-1122 History of Art II: Renaissance to Modern 3 cr.

Course begins with the Renaissance of the fifteenth century and continues into the Modern period through the twentieth century. Art of the Baroque, Rococo, and Romantic eras is studied as well as the contemporary art of Africa, the Americas, and Asia. Emphasis is placed on historical context and the aesthetic appreciation and analysis of individual art works. Students become familiar with different critical methods for evaluating works of art. This course is a continuation of History of Art I: Stone Age to Gothic, but it may be taken independently.

22-1125 History of Twentieth-Century Art 3 cr.

Course surveys the History of Modern Art from Post-Impressionism in the 1890s covering major, subsequent currents including Cubism, Expressionism, Surrealism/Dada, abstract Expressionism, and Post-Modernism. International style and Post-Modernism in architecture are covered along with study of the Bauhaus. *Prerequisite:* 52-1102 English Composition II

22-1133 American Art, 1840-1940 3 cr.

Course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Emphasis is 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. *Prerequisites:* 22-1121 History of Art I: Stone Age to Gothic, 22-1122 History of Art II: Renaissance to Modern, 52-1102 English Composition II

22-1140 Survey of African Art 3 cr.

Course is an introduction to the art of Africa south of the Sahara Desert, focusing especially on the sculpture of West and Central Africa. Pottery, architecture, utilitarian objects, textiles, and body arts, including examples from East and South Africa, are examined. Course provides awareness of the richness and complexity of African art and enhanced understanding of important roles of art in African society. *Prerequisite:* 52-1102 English Composition II

22-1145 Introduction to the Arts of Africa, Oceania, and the Americas 3 cr.

Course focuses on the arts of Africa, Oceania, pre-Columbian Mesoamerica, and the Native Americans of North America. Several ethnic groups and cultures are chosen from each area illustrating the variety of artistic forms of expression and revealing common themes and differences among them. Course emphasizes the meaning and function of art in these societies, and how art forms have changed over time. *Prerequisite:* 52-1102 English Composition II

22-1151 Exhibiting African Art: Theory and Practice 3 cr.

Students learn about both African art and the process of organizing a museum exhibition. Participants are involved in all aspects of planning

and implementing an exhibition at Columbia College Art Gallery, including selection of objects, researching and writing labels, registration, conservation, education, design, installation, and publicity. Theoretical and practical issues and concerns related to presenting the art of Africa are approached through museum visits, reading assignments, guest speakers, and class discussions. *Prerequisites:* 52-1102 English Composition II, 22-1121 History of Art I: Stone Age to Gothic, or 22-1122 History of Art II: Renaissance to Modern

22-1152 The Art of Mexico: The Olmecs to the Present 3 cr.

Course presents an overview of Mexican art over three thousand years beginning with the major cultures of the ancient world from the Olmecs to the Aztecs, and continuing with the art of the colonial period from the sixteenth through nineteenth centuries. Course concludes with a study of twentieth-century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums. *Prerequisite:* 52-1102 English Composition II

22-1155 Decorative Arts: Renaissance to Today 3 cr.

Course explores history of European decorative arts in their cultural context 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 is 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. *Prerequisites:* 22-1121 History of Art I: Stone Age to Gothic, 22-1122 History of Art II: Renaissance to Modern

22-1160 Art Since 1945 3 cr.

Course deals with the development of the visual arts in America and Europe after World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, Minimalism, and Conceptual arts forms—body art, earth art, performance—are surveyed. *Prerequisite:* 52-1102 English Composition II

22-1165 Twentieth-Century Art Theory and Criticism 3 cr.

Course surveys 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 stylistic analysis, iconography, structuralism and semiotics, and the social history of art, are also covered. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late twentieth-century art—Deconstructionist, Feminist, Neomarxist. *Prerequisites:* 22-1121 History of Art I: Stone Age to Gothic, 22-1122 History of Art II: Renaissance to Modern, 52-1102 English Composition II

22-1170 Women in Art 3 cr.

Course introduces students to the history of women artists creating an understanding of various issues facing women artists historically and today. Course covers women artists from the Renaissance to the present

with special emphasis on late nineteenth- and twentieth-century movements. Through slides, films, readings, and class discussions, students survey a number of periods and styles and explore in-depth the contributions of women to art history. *Prerequisites:* 22-1121 *History of Art I: Stone Age to Gothic*, 22-1122 *History of Art II: Renaissance to Modern*

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

Course teaches art and advertising majors to work together on advertising projects as done in many advertising agencies. Each team consists of one art director and one copywriter throughout the course.

Prerequisites: Division II

22-2110 Advertising Art: Introduction 3 cr.

Course covers basic principles of advertising from conception through production, and places emphasis on forming a unique promotional concept for a product. Students learn to develop and present their ideas through creative visual aspects of design and layout. *Prerequisite:* 22-4150 *Beginning Drawing*

22-2112 Advertising Communication 3 cr.

Basic communication theories in solving concrete advertising problems are applied. Heavy emphasis is placed on perceptual, psychological, and business determinants of advertising in print and television.

Prerequisites: Division 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. *Prerequisites:* Division II

22-2150 Digital Prepress 3 cr.

Course is designed to familiarize students with proper preparation of digital art work for painting. Course covers how to formulate disks, prepare photos, art work, desktop publishing documents, and set up fonts. Phantom processes and paper usage are also covered. *Prerequisites:* Division I

22-2155 Graphic Production Techniques: Advanced 3 cr.

Course covers professional photographic techniques and materials applied 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 are explored through process camera screen techniques, negative making, and registration methods for multicolor transfer and direct proofs.

22-2200 Airbrush Tech I/Studio 3 cr.

Various illustrative styles incorporating airbrush are surveyed and the functions, limitations, and techniques of airbrush use are considered. Digital airbrush techniques are introduced. Course may be repeated for credit.

22-2270 Cartooning 3 cr.

This study of the history of cartooning, both in the United States and abroad, 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:* 22-4351 *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 giving students an 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.

22-2320 Corporate Graphics 3 cr.

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

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. *Prerequisites:* Division II

22-2342 Creative Strategies in Advertising Design II 3 cr.

Course continues study begun in Creative Strategies in Advertising Design I. *Prerequisite:* 22-2341 *Creative Strategies in Advertising Design I*

22-2460 Figure Illustration 3 cr.

Conceptual development, rendering techniques, distortion and stylization as a means of communication are explored using clothed and nude models. Various media and techniques are explored. *Prerequisites:* Division II

22-2500 Commercial Studio 4 cr.

Course is designed to simulate real-world conditions common within the advertising industry in which art directors assist photographers on assignments. Creative teams are established consisting of one art direction student and one studio photography student. Teams work on two or three major projects during the semester. Emphasis is on creative process, problem analysis, visualization of solutions, and use of advertising symbols. *Prerequisites:* 22-1110 *Photo Communications*, Division 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. *Prerequisites:* Division I

22-2590 History of Communication Design 3 cr.

This survey course for beginning advertising and design students covers significant technical and social developments that have affected visible aspects of communication. Emphasis is placed on mechanical printing, variable typography, and significant places and personalities in design.

Prerequisites: 22-1121 *History of Art I: Stone Age to Gothic*, 22-1122 *History of Art II: Renaissance to Modern*

22-2601 Illustration I: Projects 3 cr.

Course stresses various illustration styles and business aspects students might encounter as professionals in this exploration of editorial and advertising illustration. *Prerequisites:* Division II

22-2605 Illustration Methods and Media 3 cr.

Course explores techniques and materials used in illustration: marker, dyes, paper, ink, and paint. Reproduction procedures are reviewed.

Prerequisites: Division II

22-2610 Illustration Form and Analysis 3 cr.

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

Division II

22-2631 Experimental Photo/Graphic Techniques I 3 cr.

A systematic exploration of the following media and techniques: paper-making, 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.

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. Copier systems are taught for their applications to techniques already learned in Experimental Photo/Graphic Techniques I. Student select a project in any medium. Course may be repeated for credit. *Prerequisite:* 22-2631 *Experimental Photo/Graphic Techniques I*

22-2635 Marker Indication 3 cr.

Basic marker rendering skills and techniques are explored through marker drawings of both inanimate objects and the figure. Course is appropriate for illustrators and for advertising and graphic designers.

Prerequisites: Division 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. *Prerequisites:* Division 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. *Prerequisites:* Division II

22-2656 Book Design 3 cr.

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on page layout development and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book. *Prerequisites:* 22-2580 *Graphic Design: Introduction*, 22-2750 *Typography and Letterforms*, 22-2768 *Advanced Macintosh Application*

22-2660 Professional Portfolio Development 3 cr.

Course assists students preparing to enter the job market with 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. *Prerequisites:* Division III

22-2665 Rendering for Illustrators 3 cr.

Students investigate 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 explored. *Prerequisites:* Division II

22-2666 Digital Imaging: Portfolio Development 3 cr.

Course is an advanced digital imaging seminar in which students develop and demonstrate independent working methods. The main goal is to foster independent imaging skills within the digital environment, so instruction focuses on advanced desktop publishing issues including prepress. Students practice new software packages which may include Adobe Illustrator, Fractal Design Painter and QuarkXpress. *Prerequisite:* 23-2661 *Digital Imaging: Intermediate*

22-2670 Illustration Seminar 3 cr.

Course is designed to allow students to develop and articulate a personal viewpoint in illustration. Portfolio and career development are emphasized. Course may be repeated for credit with departmental approval. *Prerequisites:* Division III

22-2710 Sign, Symbol, Image 3 cr.

Students explore methodologies of developing logos, trademarks, brandmarks, identification systems and symbols, pictographs, and ideographs. *Prerequisites:* Division II

22-2715 Storyboard Development 3 cr.

The strategy used in developing an idea and design for print or television advertising is studied. Students learn how research is used in set-

ting parameters for design in advertising and developing creative concepts adaptable to print or television campaigns. *Prerequisites:* Division II

22-2750 Typography and Letterforms: Beginning 3 cr.

Students investigate 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:* 22-4360 *Fundamentals of 2-Dimensional Design*

22-2751 Typography and Letterforms: Intermediate 3 cr.

Course examines 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:* 22-2750 *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 and the relationship between syntax and communication. *Prerequisites:* 22-2751 *Typography and Letterforms: Intermediate, Division II*

22-2757 Visual Books 3 cr.

Students work from a proposal to make a photographic or visual book. Course covers conceptual aspects of visual books, including structure, editing, sequencing, and integration of text and images. Book production includes graphic arts films, layout, manipulation, reproduction, binding, and finishing. *Prerequisites:* Division I

22-2768 Advanced Macintosh Applications for Art 3 cr.

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

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. *Prerequisites:* Division 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 specific technical and creative problem-solving methods from a leading illustrator in Chicago. *Prerequisite:* Any one of the following courses: 22-2665 *Rendering for Illustrators*, or 22-2300 *Children's Book Illustration*, or 22-2601 *Illustration I: Projects*, or 22-4351 *Figure Drawing I*

22-2785 Web Site Design I 3 cr.

Course is intended for art, design, and photography majors and studies fundamental Web site design topics. Studies include hypertext, graphic style information, graphic file formats and digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics, and completion of a written thesis. *Prerequisites:* Division II

22-2786 Web Site Design II 3 cr.

Course covers advanced topics in Web site design and is intended for art, design, and photography majors. Studies cover human-computer interface design, multimedia use in Internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects, and completion of a written thesis. *Prerequisite:* 22-2785 *Web Site Design I*

22-2790 Special Issues in Advertising 1 cr.

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

22-2795 Creativity 3 cr.

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

22-4150 Beginning Drawing 3 cr.

Course teaches students how to accurately and proportionately represent objects, planes, and volumes by developing hand-to-eye coordination with line and tone, wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

22-4160 Applied Drawing 3 cr.

Course examines theories of drawing, enabling the student to represent visual concepts. Emphasis is on visual form and how to construct objects in space. Underlying systems of computer software for professional designers and illustrators are introduced. *Prerequisite:* 22-4150 *Beginning Drawing*

22-4200 Color and Composition 3 cr.

Traditional color harmonies and modernist theories are studied. Interaction of color, Albers' and Itten's Bauhaus exercises, and the application of these ideas in the work of twentieth-century artists, are studied and adapted to student projects. Creative and expressive uses of color in all areas of design are encouraged. *Prerequisite:* 22-4360 *Fundamentals of 2-Dimensional Design*

22-4250 Creative Drawing Studio 3 cr.
Students deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media. *Prerequisite:* 22-4270 *Drawing II*

22-4270 Drawing II 3 cr.
Course continues developing basic drawing skills begun in Beginning Drawing, expanding on accuracy of seeing and recording, applying skills to conveying expression and emphasizing composition through a variety of materials and techniques. *Prerequisite:* 22-4150 *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:* 22-4150 *Beginning Drawing*

22-4352 Figure Drawing II/Studio 3 cr.
This studio course focuses on intensive use of form and volume with special attention to realizing and refining technique. Nude and costumed models in specific settings are used; longer poses allow for more finished drawings. *Prerequisite:* 22-4351 *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:* 22-4351 *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:* 22-4150 *Beginning Drawing*

22-4360 Fundamentals of 2-Dimensional Design 3 cr.
Students learn to organize visual images by acquiring understanding of visual elements, line, shape, tone, texture, and volume; and design principles such as repetition, variety, movement, and unity, as presented through historical examples and applied in classroom exercises. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for nonmajors.

22-4364 Fundamentals of 3-Dimensional Design 3 cr.
Course focuses on use of basic design principles and elements in developing 3-dimensional compositions using modular theories and systems as well as intuitive responses to manipulate a variety of materials. Projects are designed to heighten students' perception of forms in space. Course is required for all Art and Design and Photography majors.

22-4366 Art for Interactive Multimedia 3 cr.
Designed for multimedia majors, this course introduces basic design principles and their application in three areas of visual organization:

color theory, 2-dimensional design, and 3-dimensional design. This includes exploration of the elements of line, shape, tone, texture, volume-filling systems, and the use of color in design.

22-4550 Materials and Techniques in Drawing 3 cr.
Course includes 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:* 22-4150 *Beginning Drawing*

22-4552 Materials and Techniques in Painting 3 cr.
Students examine basic ingredients of paint in many forms: oils, watercolor, other water-soluble paints, and newer polymer media. Series lectures followed by discussion of problems dealing with appropriate materials and techniques. Traditional methods, such as underpainting and glazing, are practiced. More contemporary and experimental approaches are also explored. Beginning Drawing, 2-Dimensional Design, and Painting I are recommended, but not required. *Prerequisites:* 22-4150 *Beginning Drawing*, 22-4360 *Fundamentals of 2-Dimensional Design*, 22-4701 *Beginning Painting*

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. *Prerequisite:* 22-4364 *Fundamentals of 3-Dimensional Design*

22-4610 Mixed Media Studio 3 cr.
Course expands on concepts and skills introduced in Mixed Media. Students work on special projects under supervision of the instructor. Strong emphasis is placed on individualized progress and critiques. *Prerequisite:* 22-4600 *Mixed Media*

22-4640 New Art 3 cr.
Course provides students with opportunities to explore new art forms. Students create performance, installation, and site-specific works dealing with issues of time and space in nontraditional ways. Video and other contemporary means of communication are possible mediums.

22-4650 Installation 3 cr.
Students expand their visual vocabulary using various mediums in four dimensions to promote the creative process and apply it in a dialogue or relationship with the artist's expression or concept, and a certain site. *Prerequisites:* 22-4364 *Fundamentals of 3-Dimensional Design*, 22-4150 *Beginning Drawing*

22-4651 Time Arts 3 cr.
Time Arts is a hands-on laboratory for students interested in creating images and events that are idea-driven, dimensional, or performative in nature. Sound, video, slides, language, site, self, and various media are employed.

22-4653 Performance Art 3 cr.

Students are given a comprehensive introduction to the history and nature of performance art and develop their ideas for live work. Course covers major movements that make particular use of live art: Dada, Futurism, and Fluxus, as well as issues of feminism and multiculturalism that have utilized performance in the Postmodern Era. Students present work for critique throughout the semester culminating in a group show to be presented in a public forum.

22-4660 Computer Imaging for Fine Arts 3 cr.

Students explore computer-based processes for creating and manipulating shape, form, texture, and color in both 2-D and 3-D space. Techniques, principles, and processes from traditional art and design are incorporated together by utilizing software-based tools with nontraditional methods unique to computer-based imaging. Emphasis is on the creative process, synthesizing form, content, and personal expression while exploring the potential of computer-based media for art and communication. *Prerequisites:* 22-4360 *Fundamentals of 2-Dimensional Design*, 22-4200 *Color and Composition*, 22-4150 *Beginning Drawing*

22-4701 Beginning Painting 3 cr.

Through the medium of oil, students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color. Studio projects are augmented with analyses of great art, slide lectures, and discussion. *Prerequisites:* 22-4150 *Beginning Drawing*, 22-4360 *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. Various possibilities for such options are presented in projects using illusion, symbols, concept, and process. *Prerequisite:* 22-4701 *Beginning Painting*

22-4703 Painting Studio 3 cr.

Concentrating on exploring personal perceptions and ideas in relation to the medium and to contemporary trends, students develop personal goals and projects under instructor guidance. Visiting artists, slide lectures, and critiques enlarge awareness of current and past art, and develop in students who already have an understanding of basic technique and composition, a general awareness of historical painting. *Prerequisite:* 22-4702 *Painting II*

22-4705 Painting III 3 cr.

Painting III provides 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. Course leads students to a greater level of understanding and skill which prepares them for self-generated problems of Painting Studio. *Prerequisite:* 22-4702 *Painting II*

22-4710 Master Painting 3 cr.

Class is for advanced students with a major interest in painting. Students work individually in a small studio setting with a distinguished painter and critic. *Prerequisite:* 22-4705 *Painting III*

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:* 22-4360 *Fundamentals of 2-Dimensional Design*

22-4803 Printmaking II/Studio 3 cr.

Course offers students opportunity to further explore concepts and techniques studied in Printmaking I. Multiple-plate printing, Monotype, reduction woodcut, lift-ground etching, and chine colle are among the new processes presented. Students are encouraged to develop more mature imagery and technical facility. *Prerequisite:* 22-4801 *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 examined. *Prerequisite:* 22-4364 *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 individual and cooperative bone and muscle structures of the human form are emphasized. *Prerequisite:* 22-4351 *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:* 22-4150 *Beginning Drawing*

22-6001 Issues in Contemporary Art 3 cr.

This is an open course; the subtitle changes each semester. The Art Department periodically institutes new courses that are relevant to contemporary issues in the visual arts and/or related areas of discourse. This seminar course complements other courses in the department by dealing with specific themes that are in some cases of a topical nature. *Prerequisites:* 22-4351 *Figure Drawing I*, 22-4200 *Color and Composition*, 22-4801 *Printmaking I*, 22-4701 *Beginning Painting*

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. Students develop script and italic writing using the nib pen.

22-6151 Ceramics I 3 cr.

Studio work, slide presentations, and discussions of 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.

Course expands basic principles and processes of clay and construction developed in Ceramics I, with emphasis on individual expression. Students are introduced to the basics of glaze calculation to the study of surface treatments. *Prerequisite: 22-6151 Ceramics I*

22-6153 Ceramics III 3 cr.

This studio is geared to student's rate of growth and interest in ceramics as an expressive medium. Course further develops basic methods and skills. *Prerequisite: 22-6152 Ceramics II/Studio*

22-6155 Ceramic Sculpture 3 cr.

Course emphasizes expressive use of clay as a sculpture medium using a range of clay-working techniques. Students concentrate on form, content, and space rather than on utility. Students also learn plaster molding of found objects and slip casting using clay originals. *Prerequisite: 22-4364 Fundamentals of 3-Dimensional Design*

22-6401 Jewelry I 3 cr.

Course is designed to develop skill, craftsmanship, and a sensitivity to design in working with metal and enamel. Basic metal techniques introduced are soldering, construction, sawing, filing, riveting, enameling, and anodizing titanium. Bezel stone setting is also taught. Previous courses in 2-D and 3-D design are strongly recommended. *Prerequisite: 22-4364 Fundamentals of 3-Dimensional Design*

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: 22-6401 Jewelry I*

22-6403 Jewelry Workshop 1 cr.

Enameling is both a contemporary and an ancient art form. Its qualities are explored in this workshop in which students combine the techniques of jewelry and metalwork to add texture, color, and form. Techniques taught are Limoge, cloisonne, and grisaille. A fine arts background or previous jewelry course is an advantage to the student enrolled in this course.

22-6404 Jewelry II/Studio 3 cr.

Course builds on techniques taught in Jewelry I. Students are encouraged to work independently outside class in addition to class time. New techniques explored are 24K gold overlay, forming and raising projects, nontraditional casting techniques, and designing and marketing a quality production line of original jewelry. *Prerequisite: 22-6401 Jewelry I*

22-6405 Jewelry III 3 cr.

Course offers more advanced and individualized projects. Students are required to work independently outside class in addition to scheduled class time. 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: 22-6404 Jewelry II/Studio*

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.

Workshop is conducted by well-known artists in the fine arts community. Course is intended to be a hands-on experience for students who would like to expand their horizons in artistic expression. Workshop gives students the opportunity to work one-on-one with an artist in a studio class setting. *Prerequisites: 22-4150 Beginning Drawing, 22-4364 Fundamentals of 3-Dimensional Design*

22-6710 Furniture Design: Beginning 3 cr.

Course covers the application of the techniques of drafting toward the design of furniture. Students are instructed in the technical side of construction such as joints, wood movement, structural integrity, as well as in the variety of wood products used in contemporary furniture. Emphasis is on both preliminary sketching and fully developed working drawings. *Prerequisite: 22-4150 Beginning Drawing*

22-6720 Furniture Construction: Beginning 3 cr.

Course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Hands-on experience in designing as well as operating hand and power equipment is emphasized. Information covered can be applied to all art disciplines. *Prerequisites: 22-4364 Fundamentals of 3-Dimensional Design, 22-6710 Furniture Design: Beginning*

22-6722 Woodworking II: Furniture Design/Studio 3 cr.

A continuation of Furniture Design: Beginning, this course focuses on a more sophisticated approach to woodworking templates, patterns and jigs, and finishing techniques (both hand rubbed and sprayed), and demonstrates a more rigorous concern with and analysis of design and engineering. *Prerequisite: 22-6720 Furniture Construction: Beginning*

22-6730 Woodworking For Sculpture 3 cr.

Woodworking skills and manual as well as machine technology are used to create sculpture in wood. Main emphasis is on constructed form while some time may be spent on carving and reductive techniques. *Prerequisite: 22-4364 Fundamentals of 3-Dimensional Design*

22-6800 Metal Casting I/Studio 3 cr.

Students are 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 are covered. Advanced students may explore possibilities of multiple production and alternate molding techniques.

22-6805 Metal Casting II/Studio 3 cr.

Course continues metal casting work at a more sophisticated level, placing more emphasis on the aesthetic component of sculptural design.

Prerequisite: 22-6800 Metal Casting I/Studio

22-6815 Professional Practices for Fine Arts Majors 1 cr.

Course teaches techniques for survival beyond art school. Students learn about shooting slides; writing resumes; finding, selecting, and negotiating representation; and grant writing. Students review publicity, serialism, product inventory, and development of professional beneficial relationships.

22-6900 Senior Fine Arts Seminar 3 cr.

Students 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 are augmented by reading, exhibition visit, and discussion. *Prerequisites:* Division II

22-6910 Senior Studio 3 cr.

This is a capstone course for senior level fine arts majors featuring intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or the professional level. Course replaces Painting Studio. *Prerequisites:* Division I and II

22-6915 Senior Project 3 cr.

Course is a continuation of Senior Studio with further development of student art work, culminating in exhibition. Students prepare all aspects of exhibition. Final body of work is critiqued by fine arts faculty and guest artist. *Prerequisite:* 22-6910 Senior Studio

22-7000 Computer Applications In the Arts 3 cr.

Course surveys microcomputer-based programs for the arts, including imaging, speech, and sound applications.

22-7100 Garment Construction I 3 cr.

Course is an introduction to basic sewing and construction skills. Fabric definition, construction, and function are studied. Students learn hand sewing and finishing, machine operation, and primary machine maintenance. Students are required to create and complete garments.

22-7105 Garment Construction II 3 cr.

More complex and specialized manufacturing techniques in clothing construction are presented in this course. Applications of skills, organization and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing continues to be ex-

amined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product. *Prerequisite:* 22-7100 Garment Construction I

22-7110 Patternmaking: Flat Pattern 3 cr.

Course covers pattern-making skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing. *Prerequisites:* 22-7100 Garment Construction I, 22-7120 Fundamentals of Fashion Design

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 is required. Refinement and efficiency of patternmaking skills, methods, organization, and application are demonstrated by the student with both in-class and outside activities and projects. Grading of patterns is an important part of this course. *Prerequisite:* 22-7110 Patternmaking: Flat Pattern

22-7115 Patternmaking: Draping 3 cr.

Learning to produce sculptural patterns is the emphasis of this course. Applying fabric to a 3-dimensional form as a garment and then transferring it into a flat pattern is learned and demonstrated by students. Complete pattern production methods are explained; professional standards are stressed. Organized pattern-making skills and their application to finished original designs are developed. *Prerequisites:* 22-7100 Garment Construction I, 22-7120 Fundamentals of Fashion Design

22-7117 Advanced Patternmaking: Draping 3 cr.

Students create patterns for specific design problems integrating knowledge of draping methods. Refinement and efficiency of patternmaking skills, methods, organization, and application are demonstrated with both in-class and outside activities and projects. *Prerequisite:* 22-7115 Patternmaking: Draping

22-7120 Fundamentals of Fashion Design 3 cr.

Course introduces clothing design and examines fashion design within the context of fine art forms and practical commercial design. Students are required to work with elements of 2- and 3-dimensional forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design are studied.

22-7130 Introduction to Fiber as Art 3 cr.

Course covers hands-on exploration of traditional fiber interlacings, unconventional construction techniques, and surface treatments. A variety of natural and manufactured fiber materials are investigated for artistic applications and conceptual expressions. Techniques include felting, netting, knotting, weaving, coiling, dyeing, and gut work. Studio work is enhanced by lectures, museum visits, discussions, and critiques.

22-7200 Contemporary Fashion 3 cr.

Students study modes and manners of dress and the arts reflected in society from Dior's "New Look" of 1947 to the present. Historic events, so-

cial movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times are discussed. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

22-7250 **Fashion: Theory and Practice** 3 cr.

Course emphasizes development of a personal design philosophy through problems devoted to research and creativity in clothing and accessory design. Problem solutions demand studies of past and current designers and trends as well as merchandising and marketing theories. *Prerequisites:* 22-7112 *Advanced Patternmaking: Flat*, 22-7117 *Advanced Patternmaking: Draping*, 22-7305 *Advanced Garment Construction*, 22-7400 *Fundamentals of Textiles for Fashion Design*

22-7260 **Fashion Illustration I** 3 cr.

A thorough foundation in fashion illustration is established in this course which covers fashion figure and garment interpretation. Students study and develop the basic structure unique to fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students learn to interpret draping quality and surface texture of fabric. Individual interpretation and creative drawing skills are emphasized. *Prerequisite:* 22-4150 *Beginning Drawing*

22-7265 **Fashion Illustration II** 3 cr.

Course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Further development of individual interpretation and stylization of fashion illustration is demonstrated by students in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed. *Prerequisite:* 22-7260 *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 social forces such as economics, politics, industry, labor, and resources are 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. Course covers detailing, layering, and sculpturing of tailored garments. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on design, technology, and development of tailored clothing are noted. *Prerequisite:* 22-7105 *Garment Construction II*

22-7325 **Menswear Design** 3 cr.

The concept of fashion design is used as applied to the masculine mode. Historic references, social trends, merchandising philosophies, and design of clothing are discussed and emphasized in their application to male body, image, and lifestyle. Students research includes design, fabric choice and use, function, social influence, and creativity. *Prerequisites:* 22-7105 *Garment Construction II*, 22-7110 *Patternmaking: Flat Pattern*, 22-7120 *Fundamentals of Fashion Design*

22-7400 **Fundamentals of Textiles for Fashion Design** 3 cr.

Course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

22-7410 **Textile Fabrication Techniques** 3 cr.

Students explore making and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Fabric embellishment such as quilting, beading, printing, and painting is studied and utilized by students. *Prerequisite:* 22-7400 *Fundamentals of Textiles for Fashion Design*

22-7500 **Senior Thesis: Fashion Design I** 3 cr.

Students design and develop an original line of clothing with market potential. In the first semester students cover collection design and critique, patternmaking, resources selection, sample making, and workroom management. Documentation of the line includes fashion illustrations, photographs, work specification sheets, and actual garments. *Prerequisites:* *Division III or Permission of Concentration Coordinator*

22-7510 **Senior Thesis: Fashion Design II** 3 cr.

For the collection designed in Thesis I, students develop a marketing plan, business proposal, and advertising campaign that includes a fashion show. Portfolio preparation and collection construction are finalized. *Prerequisite:* 22-7500 *Senior Thesis: Fashion Design I*

22-7550 **CAD for Fashion Design** 3 cr.

Course covers the application of computer-aided design to pattern drafting for clothing production. *Prerequisites:* 22-7112 *Advanced Patternmaking: Flat*, 22-7117 *Advanced Patternmaking: Draping*

22-7551 **CAD: Fashion Presentation** 3 cr.

Course explores the use of computer technology as a means of achieving professional fashion presentation. Areas of study include clothing design, color development, fabric and textile application, collection organization, and use of knowledge gained in previous course. Basic elements of art and design with emphasis on color are used as a basis for student work. *Prerequisites:* 23-4360 *Fundamentals of 2-D Design*, 22-4150 *Beginning Drawing*

22-7705 **Fashion Photography II** 3 cr.

Course brings together fashion design, fashion management, and photography students who work on bringing either real-world problems or fashion design to the market place. Emphasis is on promotion and media strategies in a variety of business environments. *Prerequisites:* 22-4351 *Figure Drawing I*, 22-4200 *Color and Composition*, 22-4801 *Printmaking I*, 22-4701 *Beginning Painting*

- 22-8021 Interior Design Theory I** 3 cr.
Introduction to theoretical principles and nomenclature. Course provides an in-depth study of historical, practical, and psychological influences through readings with special emphasis on basic elements of design—space, form, and order; color theory, aesthetics, and typology of space.
- 22-8033 Interior Design II** 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on small scope residential space planning and selection of furnishings and finishes. Field trips and visiting lecturers may be featured. *Prerequisites:* 22-4360 2-D Design, 22-8021 Interior Design Theory I, 22-4150 Beginning Drawing, 22-8113 Drafting and Detailing II
- 22-8043 Interior Design III** 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning and life safety constraints, building code, ADA. Field trips and visiting lectures may be featured. *Prerequisite:* 22-8033 Interior Design II
- 22-8047 Interior Design IV** 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Design studio focuses on historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured. *Prerequisite:* 22-8043 Interior Design III
- 22-8049 Interior Design V** 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Studio focuses on commercial, corporate, or institutional design problems and explores socially conscious design that incorporates global issues within context of specific problems. Field trips and visiting lecturers may be featured. *Prerequisite:* 22-8047 Interior Design IV
- 22-8051 Thesis I/A** 3 cr.
This is the final course of the Interior Design sequence. Students select and define a problem of interest and investigate it over two semesters. In the first semester students research and develop a major commercial residential or institutional project. Students focus on conceptual drawings and study models leading to preliminary development of the design. *Prerequisite:* 22-8049 Interior Design V
- 22-8052 Thesis I/B** 3 cr.
This course is a continuation of Thesis I/A. Course refines preliminary work of first semester and focuses on completion of final presentation documents which should include drawings, models, and other appropriate mediums. *Prerequisite:* 22-8051 Thesis I/A
- 22-8061 Business Practices** 3 cr.
Course covers business procedures, compensation, public relations, publicity, and marketing. Students develop awareness of and sensitivity to professional practices of interior design. Guest lecturers in specialized areas are featured. *Prerequisite:* 22-8021 Interior Design: Theory I
- 22-8072 AutoCAD V (3-D)** 3 cr.
Course continues exploration of 3-D started in AutoCAD Detailing IV by focusing on three dimension commands within AutoCAD. Class focuses on combining lecture, demonstration, and hands-on application of the AutoVision program as a tool for graphic presentation. AutoVision uses geometry, lighting, and surface materials to create 3-D images. Using built-in rendering parameters, students create realistic rendered images inside AutoCAD. *Prerequisite:* 22-8118 AutoCAD IV
- 22-8074 3-D Studio Max** 3 cr.
Course is for students who would like to continue their education in advanced presentation techniques. 3-D Studio Max is a high-end animation and rendering program presentations tool that explains architectural and interior installations and selling design ideas and concepts. Students learn fundamentals of 3-D Studio Max and produce basic renderings and animation routines. *Prerequisite:* 22-8118 AutoCAD IV or Permission of Instructor
- 22-8075 AutoCAD Fundamentals** 3 cr.
Course provides framework for students to develop computer drafting expertise. In this elementary course students gain the knowledge and experience needed to operate the program and perform 2-D drafting on a basic level. The most basic commands are all covered and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions. *Prerequisites:* 35-2500 Foundation for Computer Application, 22-8111 Architectural Drafting/Detailing I
- 22-8076 Computer Lab** 3 cr.
This is a tutored lab where students work on thesis projects, design class projects, or other interior design computer-related material. Class utilizes an unstructured approach where subject matter is determined by needs of students. Reviews and customized tutorials are offered. Students are expected to use class time working on some aspect of computer-aided drafting. *Prerequisite:* 22-8075 AutoCAD Fundamentals
- 22-8111 Architectural Drafting and Detailing I** 3 cr.
Course provides exposure to the vocabulary, drawing conventions, and principles of small building 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:* 22-8011 Introduction to Drafting
- 22-8113 Architectural Drafting and Detailing II** 3 cr.
Course provides exposure to the vocabulary, drawing convention, and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems, custom cabinetry, case

goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings. *Prerequisite:* 22-8111 *Architectural Drafting and Detailing I*

22-8116 AutoCAD Detailing III 3 cr.

This intermediate level course is a continuation of AutoCAD Fundamentals and Architecture Drafting and Detailing II. Students are introduced to interior detailing of commercial spaces and issues involved in developing working drawings such as sheet modules, reference symbols, targets, and so forth. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands. *Prerequisites:* 22-8075 *AutoCAD Fundamentals*, 22-8113 *Architectural Drafting and Detailing II*

22-8118 AutoCAD Detailing IV 3 cr.

This is the final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting. The class model simulates a professional architectural/interior design firm environment, exploring the approaches used in the professional community. Students explore advanced AutoCAD commands, program configurations, and interfacing with other programs. Students may complete working drawings through a team or individual approach. *Prerequisite:* 22-8116 *AutoCAD Detailing III*

22-8171 Portfolio Development Workshop 1 cr.

Students are exposed to mechanics of portfolio presentation and development techniques.

22-8215 Lighting 3 cr.

Lecture/studio course introduces students to interior and architectural lighting. 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. Course also discusses the nature of lighting and its use and opportunities for graphics expression.

Prerequisites: Division I

22-8220 Color Rendering 3 cr.

Creation of 2-and 3-dimensional color renderings of projects in a variety of materials and approaches. Emphasis is on delineation of architectural perspective, introduction to fundamentals of rendering form, defining light and shadow, textures, materials characteristics, and drawing techniques applicable to interior design. *Prerequisites:* 22-4150 *Beginning Drawing*, Permission of Department Chairperson

22-8275 Sources and Materials 3 cr.

Lectures, discussion, and field trips to showrooms, manufacturers, and suppliers expose students to discovery of new and classical interior design furnishings and architectural appointments. *Prerequisite:* 22-8021 *Interior Design Theory I*

22-8888 Internship 3 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. *Prerequisites:* 3.0 GPA or better, Junior status, or Permission of Department Chairperson

mic credit toward their degrees. *Prerequisites:* 3.0 GPA or better, Junior status, or Permission of Department Chairperson

22-9000 Independent Project: Art and Design Variable 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.

T H E Dance Department was established to provide a curriculum and environment that ensures a comprehensive and practical education for the artist/dancer through the disciplines of dance technique, improvisation, choreography, history, theory, and music.



DANCE

The Department aims to ensure that students acquire a skilled and articulate body which will be spontaneous, responsive, and capable of communicating through the art of dance. Students are encouraged to develop the capacity to give individual authorship to ideas and to evolve an informed overview of the art form of dance. Through mastering these disciplines artists gain control over their lives and learn to make intelligent decisions about how they will participate in the field. In order to give a complete and realistic view of all aspects of the art of dance, students learn from practicing artists within the active, professional environment of a major urban theater devoted to dance. The distinguished faculty of practicing professionals direct their own companies or work indepen-

dently in the field and enjoy international recognition for their accomplishments.

The Dance Center of Columbia College is one of the country's largest and most prestigious presenters of contemporary dance with a national and international reputation. In association with the presenting season, the Center has created an active outreach program that has dramatically increased audiences for dance in Chicago and provides the opportunity for students to interact with diverse community organizations as teachers, creators, and performers. This active engagement with audiences and community organizations gives students the opportunity to select and combine the skills they need to meet their professional goals. Numerous opportunities are provided for students to gain performance experience by taking part in works choreo-

graphed by guest artists, faculty concerts, concerts of student's independent work, senior concerts, and performances by the Student Dance Company.

The Dance Center is also the home of Mordine and Company the professional company-in-residence and longest running dance company in Chicago. The company is known for its high standards of performance and choreography and is recognized for mentoring several of Chicago's leading dance artists. Its members contribute to the core of the faculty.

In addition to courses within the major, the Department offers courses in Tai Chi Chuan, Yoga, Jazz, and ethnic forms of dance to provide all students with the opportunity to experience these

diverse and valuable disciplines of movement as part of their liberal education.

The Dance Department offers a major in Dance with concentrations in three areas: Teaching, Choreography, or Performance, as well as a major in dance without a concentration. Students can also complete requirements for the Interdisciplinary Major in Musical Theater Performance with concentrated study in Dance. See Interdisciplinary Majors section for the complete course requirements of the Musical Theater Performance major.

Shirley Mordine
Chairperson
Dance Department

A MAJOR IN DANCE

The Dance Major without a concentration is intended for students who wish to make dance the focus of their undergraduate education. The major is an appropriate choice for those with professional aspirations in dance and for those who simply want to gain significant exposure and proficiency in dance as the central core of their liberal education. At 50 credit hours the dance major provides significant proficiency in modern dance idioms as well as solid foundations of related information, skills, and experiences. The major requirements allow enough time and credit hours for students to explore other fields through elective courses or minors.

Requirements for the Major

Technique Courses. 24 credit hours

7 credit hours must be earned in the following: 33-1401, 1411 *Modern Technique III*, 33-2201, 2205 *Ballet II*, and 33-1501, 1502 *Dance Styles and Forms I and/or II*; the remaining 17 credit hours in technique courses can be earned by taking any combination of the following: 33-1201, 1321 *Modern Technique I*, 33-1301, 1312 *Modern Technique II*, 33-1401, 1411 *Modern Technique III*, 33-2200, 2204 *Ballet I*, 33-2201, 2205 *Ballet II*, 33-2203, 2206 *Ballet III*, 33-1501 *Dance Styles and Forms I*, 33-1502 *Dance Styles and Forms II*

Additional Required Courses. 26 credit hours

33-2431 *World Dance Forms*, 33-2700 *Experiential Anatomy*, 33-3551 *Theory and Improvisation I*, 33-2351 *Dance Composition I*, 33-3552 *Theory and Improvisation II*, 33-2851 *Music for Dancers I*, 33-3151 *Rhythmic Analysis*, 33-3600 *Theory and Practice: Teaching Dance I*, 33-3350 *Student Choreographic Workshop*

Requirements for Dance Major With a Concentration

For students who are committed to professional pursuits in the field, the Dance Department offers three programs of concentration: Teaching, Performance, and Choreography. These concentrations are open to dance majors who have met minimum standards in the completion of dance major courses (grades of C or better in required courses), and include a variety of advanced and career specific courses that prepare students for entry into professional life in the field.

Concentration candidates must complete a minimum of 24 credit hours in appropriate technique courses. Proficiency requirements for the concentrations are more rigorous and students should expect to exceed the major's minimum requirement of 24 credit hours in dance techniques. The 66–74 credit hours of study in the concentration in conjunction with the major represent a significant commitment. Therefore, the major with a concentration is most appropriate for students with a definitive commitment to dance as a profession.

Concentration. Students select one of three concentrations.

Performance.

6 credit hours of 33-1401, 1411 *Modern Technique III*, 4 credit hours of 33-2203, 2206 *Ballet III*, and 4 credit hours of 33-1501, 1502 *Dance Styles and Forms I and/or II*; the 10–18 remaining credit hours of technique courses are earned by taking the appropriate courses as described under technique requirements for a dance major without a concentration; 9 credit hours of 33-2352 *Dance Composition II*, 33-2320 *Contemporary Trends in Dance*, 33-2275 *Concert Production*, 33-2274 *Technical Theater Lab*; 7 credit hours of 33-2900 *Performance Projects*, 33-2354 *Dance Composition III: Performers*, 33-3325 *Student Dance Company*

Choreography.

4 credit hours of 33-1401, 1411 *Modern Technique III*, 2 credit hours of 33-2203, 2206 *Ballet III*, and 3 credit hours of 33-1501, 1502 *Dance Styles and Forms I and/or II*; the 10–18 remaining credit hours of technique courses are earned by taking the appropriate courses as described under technique requirements for a dance major without a concentration; 9 credit hours of 33-2352 *Dance Composition II*, 33-2320 *Contemporary Trends in Dance*, 33-2275 *Concert Production*, 33-2274 *Technical Theater Lab*; 9 credit hours of 33-2852 *Music for Dancers II*, 33-2353 *Dance Composition III: Choreography*, 33-2354 *Choreography Practicum: Senior Concert*

Teaching.

4 credit hours of 33-1401, 1411 *Modern Technique III*, 2 credit hours of 33-2203, 2206 *Ballet III*, and 3 credit hours of 33-1501, 1502 *Dance Styles and Forms I and/or II*; the 10–18 remaining credit hours of technique courses are earned by taking the appropriate courses as described under technique requirements for a dance major without a concentration; 9 credit hours of 33-2352 *Dance Composition II*, 33-2320 *Contemporary Trends in Dance*, 33-2275 *Concert Production*, 33-2274 *Technical Theater Lab*; 9 credit hours of 33-2800 *Kinesiology*, 33-3601 *Theory and Practice: Teaching Dance II*, 33-8000 *Teaching Practicum*

Ballet II, 33-2203, 2206 *Ballet III*, 33-1501 *Dance Styles and Forms I*, 33-1502 *Dance Styles and Forms II*; 11 credit hours from the following: 33-2431 *World Dance Forms*, 33-3551 *Theory and Improvisation I*, 33-2351 *Dance Composition I*, 33-2900 *Performance Projects*, 33-1501, 1502 *Dance Styles and Forms I and/or II*

Dance Minor

The Dance Minor is intended for students who desire formal course of study in dance as an adjunct to their major in another field. The Dance minor provides students with broad practical and intellectual exposure to dance and a required degree of physical proficiency in modern dance idioms. The minor is comprised of a total of 23 credit hours of required course work, and the program is anchored by 12 credit hours of training in physical techniques of dance, augmented by additional studies of Dance Improvisation, Composition, Performance, and World Dance Forms.

Requirements for the Dance Minor. 23 credit hours

33-1301 *Modern Technique II*; 10 credit hours from the following: 33-1201, 1321 *Modern Technique I*, 33-1301, 1312 *Modern Technique II*, 33-1401, 1411 *Modern Technique III*, 33-2200, 2204 *Ballet I*, 33-2201, 2205

COURSE DESCRIPTIONS

33-1100 Ballet: Beginning 3 cr.

Course develops physical skills in performance of basic ballet steps and postures while promoting intellectual understanding of principles and vocabulary common to classical ballet. The broader aesthetics of dance are also considered through required concert attendance and written assignments.

33-1101 Dance Technique: Beginning 3 cr.

This basic course is intended for students with little or no previous dance training; it concentrates on teaching principles of motion common to all dance. Dance classes consist of a series of technical exercises that train and condition the body for strength, flexibility, and coordination. Students also develop physical and conceptual awareness of the elements of space, time, and energy as well as performance skills of concentration, focus, and musicality. Aesthetics of dance are also considered through required dance concert attendance and critique-writing assignments.

33-1201 Modern Technique I 1 cr.

This basic course is intended for students with some previous dance experience. Beginning dance majors are expected to take this class. Modern technique classes consist of a series of technical exercises that train and condition the body for strength, flexibility, and coordination. Students also develop physical and conceptual awareness of the elements of space, time, and energy as well as performance skills of concentration, focus and musicality.

33-1221 Modern Technique: Beginning and Intermediate 1 cr.

This is a transitional course that provides beginning and/or intermediate students with an additional day of technical training. Modern technique class consists of a series of technical exercises that train and condition the body for strength, flexibility, and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; as well as performance skills of concentration, focus, and musicality.

Prerequisite: Department Consent

33-1301 Modern Technique II 1 cr.

This course emphasizes the perfection of technical practices introduced at the beginning level. The same basic materials are covered but with increasingly difficult physical and mental demands and higher expectations for competent execution. Technical weaknesses are expected to be addressed and overcome as the student's understanding, range, and control of their body as an instrument for dance is expected to become more refined and mature. Modern Technique II increases the focus given to broader concepts of quality, aesthetics, and performance clarity and challenges students to incorporate these into their dancing.

Prerequisite: Department Consent

33-1321 Modern Technique: Intermediate and Advanced 1 cr.

This is a transitional course that provides high-intermediate and ad-

vanced students with an additional day of technical training. The same basic materials are covered but with increasingly difficult physical and mental demands and higher expectations for competent execution.

Technical weaknesses are expected to be addressed and overcome as the student's understanding, range, and control of their body as an instrument for dance is expected to become more refined and mature. Focus is given to broader concepts of quality, aesthetics, and performance clarity and students are challenged to incorporate these in to their dancing. *Prerequisite: Department Consent*

33-1401 Modern Technique III 1 cr.

Course concentrates on development of the dancer as a performing artist. Emphasis is on conditioning the intrinsic musculature to arrive at more subtle performance, developing a rich dynamic range, execution of complex patterns with ease and efficiency, rhythmic accuracy and musicality, and the ability to adapt to the diverse stylistic demands of the art. *Prerequisite: Department Consent*

33-1501 Dance Styles and Forms I 1 cr.

In this dance technique course students are given training in specific movement forms and styles that broaden their base of abilities in the field. The specific techniques of Jazz dance, Tap dance, African Dance and other ethnic, folk and/or body therapy forms are offered on a rotating basis. Class activities involve learning physical disciplines through pedagogic methods particular to each style/form. Students develop awareness of movement and aesthetic principles particular to each style/form.

33-1502 Dance Styles and Forms II 1 cr.

In this dance technique course, students are given more advanced training in specific movement forms and styles. Specific techniques of Jazz, Tap, African, and other ethnic, folk, and/or body therapy forms are offered to intermediate and advanced dancers on a rotating basis.

Prerequisite: 33-1301 Modern Technique II, may be taken concurrently

33-2150 African Dance Forms I 3 cr.

Course explores elements of African dance and music ritual through practical experience learning and performing authentic dances from specific geographical areas. Class activity begins with warm-up exercises to prepare the body for the rigors of this form. African drumming is critically important to the dance and all classes feature live accompaniment by a master African drummer who works closely with the instructor leading the class through vibrant and vital expression of African culture.

33-2152 African Dance Forms II 3 cr.

This course continues exploration of African dance and music ritual begun in African Dance Forms I. Dances from different regions and peoples are added to students' experience increasing their breadth and depth of understanding of African Dance and culture. African Dance II also increases challenges to their physical endurance, strength, coordination, and rhythmic sensibilities. *Prerequisite: 33-2150 African Dance Forms I*

33-2200 Ballet I 1 cr.

Course develops physical proficiency in the performance of basic ballet steps and postures while promoting intellectual understanding of fundamental principles and vocabulary common to classical ballet. This is a physical class and asks students to be ready and willing to work hard training their body and mind for dance.

33-2201 Ballet II 1 cr.

Course continues development of physical proficiency in performance of ballet steps and postures while introducing new material at the barre and in center exercises. Further intellectual understanding of ballet and ballet terminology is also stressed. This is not a fundamentals class and students are expected to have already grasped the basics of ballet terminology and performance. *Prerequisite: Department Consent*

33-2202 Ballet III 1 cr.

More advanced movements and combinations are emphasized in this course. Parallels between classical and modern idioms are drawn in order to enhance execution of both vocabularies. Strong awareness of correct body configuration is encouraged to produce more accurate interpretations. *Prerequisite: Department Consent*

33-2274 Technical Theater Lab 1 cr.

In this course students function as stage crew for a minimum of three Dance Center productions. In each production students fill a different backstage role for example, light board operation, sound board operation, assistant stage manager, backstage crew, hang and focus crew, costume assistant, and so forth, in order to gain understanding and experience related to the invisible facilitators of staged performances. There is no regular class meeting and students negotiate their schedules with the Dance Center's stage and production managers at the beginning of the term.

33-2275 Concert Production 2 cr.

Concert Production gives the dancer, choreographer, and teacher basic knowledge to produce dance as a theatrical event. Subject matter includes programming considerations, performance space options, basics of publicity, budget making, costuming, lighting, video, and more. Class features guest speakers covering their areas of expertise as well as practical work in technical theater. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision. Students create a fantasy concert chronologically fulfilling all production tasks. *Prerequisite: 33-2352 Dance Composition II, may be taken concurrently*

33-2320 Contemporary Trends in Dance 3 cr.

Contemporary Trends in Choreography explores artistic developments in dance during the second half of the twentieth century. Emphasis is placed on developing ability to identify, analyze, and interpret choreographic practices, characteristics of performers, and production elements. Important aesthetic and practical trends are defined through

close analysis, comparison, and investigation of contemporary dance works and their choreographers. Political, social, and cultural issues related to dance are also examined.

33-2351 Dance Composition I 3 cr.

Course introduces students to the art of making dances. Students create original choreographic studies in response to assigned problems focused on aspects of space, time, shape, and dynamics while striving for originality in movement invention and understanding of the unique language of choreography. Skills in performance, abstraction, observation, constructive criticism/analysis, and verbal articulation of dance concepts are developed, enhancing students' aesthetic base. *Prerequisite: 33-3551 Theory and Improvisation I*

33-2352 Dance Composition II 3 cr.

Course focuses on development of thematic materials, exploration of structural forms, and understanding of form in relation to content. Students work with process of abstraction and development of performance skills while continually striving for originality in movement invention and understanding of the unique language of choreography. Course also focuses on enhancing students' proficiency in the areas of observation and constructive criticism. *Prerequisites: 33-3552 Theory and Improvisation II, 33-3151 Rhythmic Analysis*

33-2353 Dance Composition III: Choreographers 3 cr.

Students work in advanced concepts of choreography and learn to incorporate 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. Students work with the process of abstraction and with the development of performance skills while continually striving for originality in movement invention and understanding of the unique language of choreography. Course also focuses on enhancing students' proficiency in the areas of observation and constructive criticism. *Prerequisites: 33-2352 Dance Composition II, 33-2852 Music for Dancers II, may be taken concurrently*

33-2354 Dance Composition III: Performers 2 cr.

Students work with student choreographers to create, rehearse, and perform new works. Course is primarily intended for Dance majors with Performance concentrations. Students must attend all class sessions and be available for rehearsals scheduled outside of class. *Prerequisites: Department Consent, 33-2352 Dance Composition II, 33-1401 Modern Technique III, may be taken concurrently*

33-2431 World Dance Forms 3 cr.

In this survey course students examine the status and functions of dance in a variety of cultures and historical periods. Through readings, lectures, discussions, and extensive viewing of film/video and live dance performance, students understand dance as a rich human activity with many different manifestations and applications. Although not primarily a movement class, there is some direct experience dancing specific forms. The ultimate goal is to acquaint students with the whole of dance as a field and to encourage their examination of their place within that world.

33-2700 Experiential Anatomy 2 cr.

Course introduces students, experientially, to scientific principles underlying the complexities of physical motion specific to dance. Varied approaches to learning are utilized including dissemination of information on the skeletal and muscular systems, personal writing and drawing to evoke body memories, and guided movement explorations of the physical structure of the human body. Students set goals for their dance training, develop awareness of the importance of proper conditioning, and gain knowledge about avoiding injuries. *Prerequisite: 33-1201 Modern Technique I, may be taken concurrently*

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. Course focuses on contemporary jazz dance techniques further influenced by modern dance and ballet. Jazz is the most common label applied to dance as employed in commercial and entertainment field and this course covers the basic steps, vocabulary, and practices of dance in those fields.

33-2712 Modern Jazz Dance II 3 cr.

This continuation of Modern Jazz I examines specific styles as practiced by various artists including: Bob Fosse, Luigi, Paula Abdul, and others. General difficulty of all aspects of the discipline increases as specific steps: jazz pirouettes, elevated jumps, extended kicks, rhythmic syncopations, and others are taught and mastered. *Prerequisite: 33-2711 Modern Jazz Dance I or Department Consent*

33-2713 Modern Jazz Dance III 2 cr.

Course is intended for students with significant skills and experience in jazz dance and focuses on performance qualities, dynamics, varied movement qualities, and strong versatile technique. Knee pads and jazz shoes are required. *Prerequisite: 33-2712 Modern Jazz II or Department Consent*

33-2800 Kinesiology 3 cr.

Course introduces students to scientific principles underlying the complexities of movement specific to dance. Course covers skeletal, muscular, and neuromuscular systems, physiological support systems, prevention and care of injuries, development of conditioning programs, analysis of dance movements, and awareness of common anatomical and muscular imbalances found in dancers. Through lecture and movement workshops students learn to apply this information to their own training and to principles of teaching. *Prerequisite: 33-3600 Theory and Practice: Teaching Dance I*

33-2851 Music for Dancers I 3 cr.

Course gives a broad introduction to basic elements of music and their varied uses in different musical styles, cultures, and historical periods. Course first examines the nature and properties of various musical elements drawn from broad concerns such as time, tone, form, dynamics, instrumentation, and performance practices. Knowledge of elements is

then employed in a survey of Western music history, styles, and composers as well as non-Western and nontraditional music. Directed intelligent listening is emphasized.

33-2852 Music for Dancers II 3 cr.

Course is concerned with practical and aesthetic aspects of the music/dance relationship. Course covers information and skills concerned with sound and/or music production/reproduction for concert dance and basic self-accompaniment techniques for the dance teacher. Course also examines contemporary trends in music usage in dance and developments in late twentieth-century music. Students develop a personal point-of-view concerning their work and their creative relationship with music and complete a variety of projects and exercises demonstrating their ability. *Prerequisites: 33-2352 Dance Composition II, 35-2500 Computer Applications*

33-2900 Performance Projects Variable cr.

The Dance Department offers numerous opportunities for students to perform in works created by fellow students, faculty, and/or visiting artists. Participation in individual projects is by audition and credit is received retroactively upon completion of a project. In this course students rehearse/perform for approximately 45 hours for each credit hour awarded. *Prerequisite: Department Consent*

33-3151 Rhythmic Analysis 3 cr.

Course develops student's theoretical and practical understanding of rhythm as a central element in dance performance, teaching, and choreography. Daily exercises both in and out of class develop proficiency in the analysis and practice of rhythmic aspects of movement and movement presentation. Students learn to read, write, and perform standard rhythmic notation as a bridge to clear and accurate execution of dance movements and phrases. Common dance terminology related to rhythm and rhythmic characteristics of common dance practices are covered and mastered. Course is evenly split between written and movement-centered work. *Prerequisite: 33-1201 Modern Technique II, may be taken concurrently*

33-3325 Choreography Practicum: Senior Concert 3 cr.

With guidance from a faculty advisor, advanced level students choreograph twenty-five to thirty minutes of original work, bringing it through all stages of production to concert performance. Student is responsible for rehearsal direction, scheduling, collaborations with allied artists, and preparation of promotional materials. In effect, students act as artistic directors of their company by bringing their own work from original conception to final performance. *Prerequisites: Department Consent, 33-2353 Dance Composition III: Choreographers, 33-2275 Concert Production, 33-3350 Student Choreographic Workshop, 33-1401 Modern Technique III*

33-3350 Student Choreographic Workshop 3 cr.

In this course guest artists and department faculty compose works on students. Class time is devoted to creation and rehearsal of new works.

Finished pieces are performed in concert at the Dance Center and other locations. Course mirrors the workings of a professional dance company giving students insight into the creative process as well as experience with the joys and rigors of ensemble performance. *Prerequisites:* Department Consent, 33-1301 Modern Technique II, 33-3552 Theory and Improvisation II

33-3351 Student Dance Company 3 cr.

Course is a continuation of Student Choreographic Workshop and is intended primarily for Dance majors with concentrations in Performance. Students maintain repertory developed in Student Choreographic Workshop while creating new repertory to perform in concert and community outreach settings. Course gives students extensive and varied performance experiences. *Prerequisites:* Department Consent, 33-3350 Student Choreographic Workshop, 33-1401 Modern Technique III

33-3401 Tai Chi Chuan: Beginning 2 cr.

Tai Chi is a unique system of slow, even, continuous flowing movements. It is an excellent discipline for gaining and maintaining relaxation, increased strength, and balance. It is a health-building art of nonstrenuous, energy-conserving exercise. Tai Chi is also an effective martial art based on neutralizing violent energy through relaxation and yielding. In addition to the physical activities of the class, readings, discussions, and written assignments related to Tai Chi, Taoist philosophy, and Chinese history and culture provide valuable cross-cultural insights.

33-3402 Tai Chi Chuan: Intermediate 3 cr.

In this continuation of Tai Chi Chuan, short forms encountered in the beginning course are completed and perfected. The cultural and philosophical basis for Tai Chi is explored in-depth, and students begin practice of self-defense aspects of the form. *Prerequisite:* 33-3401 Tai Chi Chuan: Beginning

33-3403 Tai Chi Chuan III: Advanced 3 cr.

The basic slow form is completed and perfected through correction and further practice, then extended to the classical 108 movement long form. This form reinforces all Tai Chi principles including relaxation, tranquillity, continuity, and sensitivity. This form is learned at a moderate speed but is later performed as aerobic exercise, teaching agility and another way to use energy beyond basic slow form methods. *Prerequisite:* 33-3402 Tai Chi Chuan: Intermediate or Department Consent

33-3410 Yoga I 2 cr.

Yoga I offers a nineties approach to an ancient discipline of physical postures designed to increase flexibility, improve balance, isolate and strengthen muscles, while providing atmosphere along with useful techniques for relaxation. Course emphasizes traditional Yoga principles of mindfulness, concentration, and proper breathing while exploring visualization techniques, dance stretches, self-massage, and other practices designed to contract and release blocked energy, and improve posture.

33-3411 Yoga II 2 cr.

Yoga II is a continuation of Yoga I. Course develops basic poses to more advanced levels while introducing new postures and increased challenges to muscle stretch and strength. *Prerequisite:* 33-3410 Yoga I

33-3450 Tap Dance: Beginning 3 cr.

Tap dance is a unique American dance form evolved from African- and Irish-American folk dance idioms. In contemporary America tap dance is an important component of stage dancing in musical theater. This introduction to tap dance covers basic steps of tap technique including flap, shuffle, ball change, hop, brush, and more. Short combinations of steps suitable for auditions are learned and perfected. Tap shoes are required each session.

33-3452 Tap Dance: Intermediate 3 cr.

Course is a continuation and expansion of skills covered in Tap Dance: Beginning. Basic steps are perfected and new, more difficult steps and combinations are learned. Longer sequences set to music are mastered and attention is given to ensemble work and tap improvisation. *Prerequisite:* 33-3451 Tap Dance: Beginning or Department Consent

33-3551 Theory and Improvisation I 3 cr.

Students develop skills that allow for intuitive and spontaneous responses to movement problems. Working as individuals and in groups, students explore elements of dance including space, time, shape, and dynamics. Course lays the groundwork for study of choreography; integrates principles that are taught in technique classes; develops individual movement vocabulary; and introduces common dance terminology. *Prerequisite:* 33-1201 Modern Technique I

33-3552 Theory and Improvisation II 3 cr.

Theory and Improvisation II guides the student in exploring elements of dance through spontaneous movement. Participants define, discuss, work with, and write about principles of dance such as space, time, shape, and force. Students focus their concentration and physical abilities as they create their own movements in response to specific kinesthetic problems. Students learn to respond to and work with fellow dancers as well as follow their own impulses. Course provides in-depth experiences in the skills of improvisation and creativity such as trusting the intuition, developing more sophisticated movement themes, being sensitive to group dynamics, developing personal movement images, and abstracting personal and conceptual ideas. Through participation, observation, writing, and discussion, students develop the "eye" needed for artistic exploration and evolve an articulate voice about the art of dance. *Prerequisites:* 33-2351 Dance Composition I, 33-2851 Music for Dancers I, may be taken concurrently

33-3600 Theory and Practice: Teaching Dance I 3 cr.

Course provides students with the necessary background for a first teaching experience. Students gain theoretical and practical experience with the elements of dance and their application to teaching various populations in diverse situations. Other topics include designing a

course for a particular population, constructing unit and lesson plans, observing and practicing qualities of good teaching, developing a guide to teacher resources, and learning how to approach job hunting and resume writing. *Prerequisites:* 33-2700 *Experiential Anatomy*, 33-3552 *Theory and Improvisation II*, 33-3151 *Rhythmic Analysis*

33-3601 Theory and Practice: Teaching Dance II 3 cr.
Course focuses on methodologies of teaching dance technique. Course is based on teaching dance conceptually rather than stylistically, thereby allowing information to be applied to all styles of technique. Course covers such topics as the elements of dance, teaching from a point of focus, the art of listening, developing goals, working with rhythm and accompanists, the utilization of imagery, principles of conditioning, seeing and giving corrections, building an efficient structure for class, creating an atmosphere for learning, developing appropriately challenging movement patterns, and forming a philosophical point of view to teaching technique. Course incorporates written and reading assignments and practical work in a Modern Technique lab class. *Prerequisites:* 33-3600 *Theory and Practice of Teaching Dance I*, 33-2800 *Kinesiology*, and 33-1401 *Modern Technique III*, may be taken concurrently

33-5001 Musical Theater Dance I 3 cr.
This is a practical dance course designed for those with interest in dance as practiced in American musical theater productions. Course combines aspects of ballet, jazz, and tap techniques to train students in the basics of Broadway style dancing. In addition to standard dance exercises designed to strengthen and stretch the muscles, students learn and practice a variety of dance combinations that represent various styles and techniques currently in use in theatrical productions.

33-5002 Musical Theater Dance II 3 cr.
This is both a survey and a practical dance course. The history of dance in musical theater is examined through readings, film/video viewing, and dancing. Weekly study is devoted to work of a pioneering choreographer or dancer such as Alton, Berkeley, Kidd, Robbins, Fosse, Astaire, and others. The artist's work is viewed and discussed in context with the evolution of theatrical dance styles, then dance classes are conducted in the style of that artist. *Prerequisite:* 33-5001 *Musical Theater Dance I*

33-5003 Musical Theater Dance III 3 cr.
This course includes further study in the performance of dance styles for musical theater. Course covers elements of choreography for the stage. As a final project students create their own choreography for the musical stage. *Prerequisites:* 33-5002 *Musical Theater Dance II*, 33-3450 *Tap Dance: Beginning*

33-6001 Topics: Conditioning for Dancers: Body Therapies 1 cr.
Course provides students with an intensive conditioning program and also introduces specific approaches to physical training collectively known as Body Therapies. Course provides an overview, so students develop awareness of the different techniques available to make educated choices about which technique is most beneficial to their needs. Course examines several Body Therapy methodologies such as Alexander

Technique, Pilates, Feldenkrais, and Yoga, all specifically developed to build alignment, muscular strength, and cardiorespiratory endurance.

33-6002 Topics: Performance Techniques for Dancers 2 cr.
Course develops acting and performance skills used in Dance Theater works. Theatrical elements such as use of props, text, audio, costumes, and alternative performance environments are explored for potential integration into dance performances. *Prerequisite:* Department Consent

33-8000 Senior Teaching Practicum 3 cr.
Under the direction of a faculty advisor, students teach a semester of dance to a 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:* 33-3601 *Theory and Practice: Teaching Dance II*

33-8888 Internships: Dance Variable cr.
The specifics of individual internships will vary, but all involve some form of placement in a professional setting outside of the college. Internships provide students with real-world work experience in an area of interest or concentration while receiving academic credit towards their degree. *Prerequisite:* Department Consent

33-9000 Independent Projects: Dance Variable cr.
Independent Projects are student driven. Prior to registration, the student must work out a description and outline of their project for approval by a supervising faculty member. Projects involve self-directed studies and/or activities that are not currently available in the curriculum and that clearly benefit the student's education at Columbia. In this course students study/perform activity for approximately 45 hours for each credit hour awarded. *Prerequisite:* Department Consent

C O L U M B I A College
and Erikson Institute offer a collaborative
undergraduate Early Childhood Teacher Education
(ECTE) program. The purpose of this innovative
program is to prepare teachers for work with
young children, newborn through age eight,
particularly in urban areas.



EARLY CHILDHOOD EDUCATION

The Program is designed to increase the pool of well-prepared, skilled, knowledgeable teachers who are responsive to, and effective in, meeting the needs of children in a range of early childhood urban settings. The ECTE program is currently being reviewed by the Illinois State Board of Education for Illinois Type 04 Teacher Certification entitlement status.

As an arts and communication college with a history of serving the needs of the Chicago urban community, Columbia is committed to offering a unique program for preparation of early childhood education that combines professional education with a concentration in the visual arts, performing arts, or language and culture within the context of a liberal education. Supported by

recent research in early brain development, it is now apparent that the arts provide the multiple routes to understanding and communication that are critical to all human endeavor. Teachers with backgrounds in the arts are better able to provide children with these entry points to symbolic understanding and representation.

In addition to the art specialization, this program was developed on the belief that both a liberal education, which embraces the arts as central to the human experience, and professional preparation are essential in developing teachers of young children. Liberal arts education affords teachers the opportunity to explore new knowledge and develop creative solutions. Studies in child development, teaching strategies, and the importance of context in learning provide the professional environ-

ment and tools necessary for promoting growth and development. In addition to the professional education courses, students in the ECTE program work two years under experienced teachers in public and private schools in the Chicago area prior to graduation. An extensive first teaching year mentoring and peer support system will be in place by the time that the first cohort graduates.

The ECTE program accepts a small group of students, fifteen to twenty at most, to progress through the professional education courses each year. With a strong liberal and fine arts background, and professional education courses that integrate knowledge with practice, we prepare students to face the challenges that await today's teachers.

The Illinois State Board of Education requires ECTE teacher candidates to pass a Basic Skills test and an exam in Early Childhood. The Basic Skills test should be taken before beginning course work at Erikson Institute. The Early Childhood exam may be taken at the end of the program. A minimum grade of B must be earned in the Professional Education courses including clinical work, and a 2.5 overall GPA must be maintained to remain in the program.

Program and class schedules should be planned each semester in consultation with the Program Coordinator. Students ordinarily may graduate and be certified under the college catalog requirements in effect at the time the student becomes a teacher education candidate. However, the Illinois State Teacher Certification Board may mandate changes in standards of approved teacher education programs requiring students to modify or add to their original degree programs to be eligible for certification upon completion of graduation requirements.

"The ECTE program represents a new and exciting relationship which has formed between two highly regarded educational institutions in order to enhance and support the well-being of young children in urban settings. Columbia and Erikson each bring unique expertise to this collaboration with the goal of preparing qualified students to teach in an area of early childhood. Columbia provides liberal and fine arts studies; Erikson provides courses in child development, teaching methods, and the school in a diverse society.

Together, the two institutions present a unique and dynamic program."

Carol Ann Stowe

Coordinator

Harris Center for Early Childhood Education

Gillian Dowley McNamee

Director of Undergraduate

Programs

Erikson Institute

A MAJOR IN EARLY CHILDHOOD EDUCATION

Early Childhood Education majors complete a comprehensive course of study which includes a sequence of General Education courses; a Concentration in the Visual Arts, Performing Arts, or Language and Culture; and a Professional Education sequence. Students are also required to complete 12 credit hours of student teaching at the primary grade level in a Chicago area school.

A total of 57 credit hours of course work must be completed to fulfill the current General Education requirements of both Columbia College and the Illinois State Board of Education. A list of suggested courses to fulfill the requirements is included in the ECTE Program Handbook.

Students must complete a minimum of 18 credit hours at Columbia in an area of the Visual or Performing Arts, or Language and Culture, beyond courses used to meet the General Education requirements. At least 9 credit hours must be taken in upper division courses. A list of concentration courses is also included in the ECTE Program Handbook.

Before proceeding to advanced course work in the professional education sequence at Erikson, students take introductory seminars at Columbia. A total of 45 credit hours of course work in the professional education sequence is completed at Erikson, and a culminating seminar is taken at Columbia during the final semester.

General Education Requirements. 57 credit hours

6 credit hours of English Composition I and II; 3 credit hours of oral communications; 6 credit hours of mathematics; 12 credit hours of science; 3 credit hours of U.S. History; 3 credit hours of U.S. Government; 3 credit hours of history; 3 credit hours of computer applications; 3 credit hours of literature; 3 credit hours of Senior Seminar (ethics); 3 credit hours of humanities-comparative arts; 3 credit hours of humanities-art/education seminar; 3 credit hours of health and development

Concentration. Students select one of three concentrations. 18 credit hours

Visual Arts

Performing Arts

Language and Culture

See ECTE Program Handbook for a list of suggested courses.

Professional Education Sequence

Columbia College.

38-2100, or 2101, 2102, 2103 *Teaching in Early Education* and 38-4999 *The Role of Art in Development* (taken during the final semester)

Erikson Institute.

38-3100 *Teaching Reading to Young Children*, 38-3200 *Construction of Ideas in Childhood*, 38-3250 *Child Growth and Development*, 38-3300 *Language Development*, 38-3400 *Methods I: Child Studies in Group and Individual Contexts*, 38-3500 *The History and Philosophy of Early Childhood Education*, 38-3550 *The Exceptional Child*, 38-3600 *Child, Family, and Community*

38-3700 *Schools and Society*, 38-3800 *Methods II: Child Studies in Group and Individual Contexts*, 38-4100 *Primary Methods*, 38-4200 *Primary Student Teaching*, 38-4300 *Primary Student Teaching Seminar*

COURSE DESCRIPTIONS

38-2100, 2101, **Teaching in Early Childhood Education** 3 cr.
2102, or 2103

Course provides overview of early childhood education with opportunity for students to gain exposure to current issues; career possibilities; and the responsibilities, challenges, and rewards encountered by those who work with young children. Particular attention given to requirements of living and working with colleagues, children, and families from different cultural backgrounds; and means by which member's art form allows the individual to both gain understanding and communicate with others. Students write on a weekly basis; observations required. *Permission of Program Coordinator required.*

38-2104 **Policy Issues in Early Childhood Education** Variable cr.

Course can be taken for 1 or 2 credit hours. Students complete 1 credit hour seminar focusing on past and present federal, state, and local policies related to early childhood education and effect of policies on learning outcomes and life opportunities. Students may enroll for second hour of credit earned through volunteer program in local schools. Not a required course. *Permission of Program Coordinator required.*

38-3100 **Teaching Reading to Young Children** 2 cr.

Course prepares students to design and implement writing and reading curricula for children four to eight years of age in preschool through third grade classrooms. Course presents profiles of children in the process of learning to read and write, and examines role of teachers in learning process. Students examine patterns of teacher-child-group interaction that foster literacy development through a variety of curricular approaches and develop plans for preschool through third grade classrooms. *Permission of Program Coordinator required.*

38-3200 **Construction of Ideas in Childhood** 3 cr.

Students examine network of "big ideas" in disciplines of science, math, humanities, and social science. Course provides framework for understanding concepts, habits of mind, and skills characteristic of professionals in each discipline. Course prepares teachers to recognize important concepts and to effectively facilitate children's emerging understandings and skills in various domains of thinking, as these understandings emerge in daily classroom life. *Permission of Program Coordinator required.*

38-3250 **Child Growth and Development** 3 cr.

Course provides framework for studying process of human development, and explores physical, cognitive, social, and emotional development of children, birth through age eight. Students learn milestones in each area of development in first eight years of life. They learn to recognize normal development in young children. Students integrate their understanding of development in various domains into working knowledge of young children. *Permission of Program Coordinator required.*

38-3300 Language Development 3 cr.

Students explore stages of language learning in first eight years of life and principles governing the process. They learn how various contexts both in and outside a child's home interact with factors such as age, sex, and cultural experiences of participants in conversation; and how these factors affect language competence and performance. Students examine role of adults, peers, and siblings in fostering language development, and learn how group experiences in child care program can be arranged to maximize language development. *Permission of Program Coordinator required.*

38-3400 Methods I: Child Studies in Group and Individual Contexts 3 cr.

In this seminar with practicum, students develop curriculum along with assessment strategies for working with infants, toddlers, preschool, and kindergarten children. Work is based on developmental needs, conceptual understandings, and skills appropriate for children at different ages in areas of math, science, social studies, the arts, and literacy. Through a seven-hour weekly practicum experience in a preschool classroom, students examine children's construction of knowledge. Focus is on role of teacher and classroom environment and its activities in promoting development. *Permission of Program Coordinator required.*

38-3500 The History and Philosophy of Early Childhood Education 3 cr.

Students explore history of early childhood and elementary education to understand influences by social, political, and economic forces shaping lives of children and families. Course profiles significant theories and people who have shaped early childhood education from Socrates to present. Students consider who determines goals of education; who defines and articulates problems of education; and how that determines what solutions are created. *Permission of Program Coordinator required.*

38-3550 The Exceptional Child 3 cr.

Course provides introduction to concept of exceptionality and overview of various forms of typical growth and development. Course work includes psychology and identification of exceptional children with focus on children classified as having learning disabilities and their implications for classroom life in both special classes and inclusion settings. *Permission of Program Coordinator required.*

38-3600 Child, Family, and Community 3 cr.

Course presents study of human development and behavior throughout life cycle. Emphasis placed on interdependence of family, culture, and community on development and education of children from newborn through eight years of age. Students consider their future role of teacher and implications of context—theirs and their students'—on the teaching-learning process. *Permission of Program Coordinator required.*

38-3700 Schools and Society 3 cr.

Course familiarizes students with schools as work places where a teacher's career unfolds. Students examine structure of teaching within political, economic, and social context of educational institution.

Particular attention given to role of teacher in relation to issues of governance, organizational structure, funding, union relationships, community involvement, collegial relationships, and professional growth. Students are asked to attend meetings of local school council, school board, faculty, and grade level. *Permission of Program Coordinator required.*

38-3800 Methods II: Child Studies in Group and Individual Contexts 3 cr.

A continuation of Methods I, course meets requirements of infant/toddler and preschool practicum experience. Students spend seven hours per week in preschool classroom carrying out a range of classroom responsibilities. Class meetings continue to support students in their efforts to relate theory and practice, as well as in developing effective methods for working with young children and their families. *Permission of Program Coordinator required.*

38-4100 Primary Methods 4 cr.

Students design and implement appropriate curriculum goals for teaching kindergarten through grade three in areas of language arts, social studies, math, and science. Students study scope and sequence of skills, as well as information embedded in these subject areas. They research and practice implementing activities across disciplines to assist children's learning. Students explore range of assessment techniques and develop strategies for planning curricula that incorporates their understanding of both child development and academic disciplines. *Permission of Program Coordinator required.*

38-4200 and 4300 Primary Student Teaching and Seminar 6 cr. each

Program members participate in year-long student teaching experience at a primary grade. During fall semester, students spend two half days per week in the classroom. Time increased to two full days per week in spring semester. A weekly seminar helps student teachers problem-solve all aspects of teaching responsibilities. *Permission of Program Coordinator required.*

38-4999 The Role of Art in Development 3 cr.

Students reflect on their four-year experience in this culminating seminar. Each student asked to synthesize various components of their experience in General Education; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Education Sequence into a coherent whole. Students consider role of the arts in development of children, and in their own development as preservice teachers. Students develop individual products to represent their understandings. *Permission of Program Coordinator required.*

T H E Fiction Writing Department is one of the largest creative writing programs in the country, and one of the few to offer both a four-year undergraduate major and the Master of Fine Arts in creative writing.



FICTION WRITING

The Department prepares students for a wide range of careers in novel, short story, creative nonfiction, playwriting, screenwriting, and the teaching of writing, as well as for an attractive variety of jobs in which ability to write and imaginative problem-solving are crucial factors.

In Spring 1995 the Department's annual publication, *Hair Trigger* 17, which publishes only writings by Columbia College undergraduate and graduate Fiction Writing students, won a Gold Crown award from the Columbia University Scholastic Press Association (CSPA). In 1993 *Hair Trigger* 14 won first place in both the Associated Writing Programs' (AWP) and CSPA's 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.

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 available to upper-level 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 in which writing is important such as banking, law, and insurance.

The Fiction Writing program for both majors and nonmajors is structured around the nationally renowned Story Workshop method of teaching writing, originated and developed by former Department Chairperson John Schultz. The Story Workshop approach emphasizes the interrelationships of the processes of reading and writing, telling and listening, perceiving and communicating, critical thinking 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 activities. Because research shows that writing abil-

ity is a particularly important skill in most career fields, the Fiction Writing Department also offers minors in writing for majors from other departments, including the Interdisciplinary Minor in Playwriting offered with the Theater Department.

Writing students work with a faculty of writers who are professionals engaged in writing novels, plays, radio scripts, creative nonfiction, 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 genres and forms.

The Fiction Writing Department writers-in-residence program brings to campus well-known writers and scholars such as Joyce Carol Oates, Charles Johnson, Ana Castillo, Jane Hamilton, Hugh Holton, Wesley Brown, Rosellen Brown, Harry Mark Petrakis, Cyrus Colter, Walter Ong, Hubert Selby Jr., Scott Russell 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.

Individualized Story Workshop peer tutoring is available to all students registered in fiction writing classes, regardless of skills, ability, and class level, on a credit or noncredit basis.

"Students in our Story Workshop program write novels, plays, screenplays, short stories, and nonfiction, 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."

Randall Albers

Chairperson
Fiction Writing Department

A MAJOR IN FICTION WRITING

Fiction Writing majors must complete 44 credit hours of course work of which at least 24 credit hours must be core writing courses in the Department. Majors must also take 8–12 credit hours of elective writing courses and 8–12 credit hours of Critical Reading and Writing (process and technique) courses. All these courses go beyond the College's General Education Program writing requirements 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.

Requirements for the Major

55-1121 *Fiction Writing I*, 55-1122 *Fiction Writing II*, 55-1123 *Fiction Writing: Advanced*, 55-1141 *Prose Forms*;

8–12 credit hours from the following Critical Reading and Writing courses: 55-1131 *Women Writers*, 55-1132 *Short Story Writers*, 55-1133 *Multicultural Masterpiece Authors*, 55-1134 *Novelists*, 55-1136 *Nineteenth Century Russian Authors*, 55-1139 *Critical Reading and Writing for Fiction Writers I*, 55-1156 *Chinese Masterpiece Authors*, 55-1157 *Contemporary Russian Authors*, 55-1158 *Latin-American Writers*, 55-1159 *Contemporary European Authors*, 55-1163 *First Novels*, 55-1164 *Autobiographical Fiction*, 55-1165 *Fiction Writers and Censorship*, 55-1166 *Drama and Story*;

8–12 credit hours of elective/specialty courses: 55-1125 *Fiction Seminar*, 55-1130 *Young Adult Fiction*, 55-1135 *Creative Nonfiction*, 55-1137 *Bibliography and Research for Fiction Writers*, 55-1138 *Story and Script: Fiction Techniques for the Media*, 55-1140 *Fiction Writers and Publishing*, 55-1143 *Advanced Prose Forms*, 55-1150 *Dreams and Fiction Writing*, 55-1152 *Dialects and Fiction Writing*, 55-1154 *Writing Popular Fiction*, 55-1160 *Freelance Applications*, 55-1167 *Story to Stage*, 55-2000 *College Literary Magazine Publishing*, 55-2575 *Games for Writers*, 55-3000 *Playwriting*, 55-3550 *Science Fiction Writing*, 55-3800 *Story and Journal*, 55-4160 *Small Press Publishing*, 55-4300 *Writing for Children*, 55-4201 *Practice Teaching: Tutor Training*

Minor in Fiction Writing.

Fiction Writing minors must complete the following courses:

55-1121 *Fiction Writing I*, 55-1122 *Fiction Writing II*, 55-1123 *Fiction Writing: Advanced*, 55-1141 *Prose Forms*; 8–12 credit hours from the Critical Reading and Writing courses listed above or from Fiction Writing elective courses listed in departmental brochure

Interdisciplinary Minor in Playwriting.

See the Interdisciplinary Minors section for a listing of course requirements for the Minor in Playwriting.

Minor in Creative Nonfiction.

The Minor in Creative Nonfiction offered in conjunction with the English Department will be available Spring 1998.

COURSE DESCRIPTIONS

55-1120 Introduction to Fiction Writing 3 cr.

Course 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 such as film, theater, and oral storytelling. Course prepares a sound foundation for Fiction Writing I. (Course is not required for entrance into Fiction Writing I.)

55-1121 Fiction Writing I 4 cr.

Emphasizing the individual relationship between student, workshop director, and 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.

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 parody assignments and in other writings. Course is writing intensive. *Prerequisites:* 55-1121 Fiction Writing I, 52-1102 English Composition II

55-1123 Fiction Writing: Advanced 4 cr.

This workshop uses Story Workshop approaches to develop many facets of writing short fiction and novels. Workshop may have an emphasis on rewriting. *Prerequisites:* 55-1122 Fiction Writing II, 55-1141 Prose Forms

55-1125 Fiction Seminar 4 cr.

Advanced class in fiction writing begins with technical or craft matters, then proceeds to more artistic aspects of composing fiction of any length. Craft sessions address 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 are undertaken by students and submitted for class analysis and discussion. *Prerequisite:* 55-1121 Fiction Writing I

55-1127 Novel Writing 4 cr.

Emphasis on readings, analysis, and criticism of students' own writing in Story Workshop setting. Class devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values. *Prerequisite:* 55-1122 Fiction Writing II or 55-1123 Fiction Writing: Advanced

55-1130 Young Adult Fiction 4 cr.

Representative published selections of young adult novels are analyzed. Emphasis on development of students' works, including exploration of ideas and issues that sustain novel length. Study of plot construction, writing of scene and transition, and the weaving of theme into the whole. *Prerequisite:* 55-1121 Fiction Writing I

55-1131 Critical Reading and Writing: Women Writers 4 cr.

Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles 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, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course. *Prerequisite:* 55-1121 Fiction Writing I or concurrent enrollment

55-1132 Critical Reading and Writing: Short Story Writers 4 cr.

Course encourages development of lively, well-crafted short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss relationship of reading to development of their own fiction. *Prerequisite:* 55-1121 Fiction Writing I or concurrent enrollment

55-1133 Critical Reading and Writing: Multicultural Masterpiece Authors 4 cr.

Course researches 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 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 may be used to show writers' processes and development. *Prerequisite:* 55-1121 Fiction Writing I or concurrent enrollment

55-1134 Critical Reading and Writing: Novelists 4 cr.

Course examines 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. Course surveys many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. *Prerequisite:* 55-1121 Fiction Writing I or concurrent enrollment

55-1135 Creative Nonfiction 4 cr.

Course concentrates on the application of fictional and story-writing techniques to nonfiction writing in the nonfiction novel, story, and memoir, as well as in 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

with a body of nonfiction material who wish to experiment with its nonfiction novelistic development will find the course particularly useful.
Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment

55-1136 Critical Reading and Writing: Nineteenth-Century Russian Authors 4 cr.

Students work individually and in small groups researching reading and writing processes that helped shape selected novels and other works by Russian and Soviet masterpiece authors. The research examines ways in which writers read, respond to what they read, and dynamically incorporate their reading responses into their own fiction-writing processes. Course also focuses on the personal and social contexts in which masterpiece works were written. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-1137 Bibliography and Research for Fiction Writers 4 cr.

Researched fiction, commercial and literary, is increasingly in demand. Course designed to help fiction writers learn how to research many popular genres of fiction or any subject area students may want to explore. Subjects for research may be historical, legal, scientific, military, archaeological, classical, or other viable topics. Fiction writers learn to use multiple facilities of the modern library and other research sources.
Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment

55-1138 Story and Script: Fiction Techniques for the Media 4 cr.

Course adapts prose fiction to script form, attending to the variety of ways in which imaginative prose fiction techniques—image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot, and structure—and fiction material are developed in script forms for arts and communication fields such as advertising, scriptwriting for film, television, video, and radio, as well as other visual and sound media. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-1139 Critical Reading and Writing for Fiction Writers I 4 cr.

Course develops 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 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 may be used to show writers' processes and development. *Prerequisite: 55-1120 Introduction to Fiction Writing or concurrent enrollment*

55-1140 Fiction Writers and Publishing 4 cr.

Course gives developing fiction writers an understanding of relationships among fiction writers, literary agents, magazine and book editors, and the field of publishing. Guest speakers include literary agents, editors, publishers, booksellers, and writers. Course covers history of fiction

publishing in the United States and recent, ongoing changes in the field, including emphasis on small press publishing. Students submit a manuscript for publication. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

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 creative nonfiction technical, expository, and persuasive writing, thereby exposing students to the kinds of writing generally useful in finding employment in the arts and media fields where writing skills are essential to advancement. Course is also designed to heighten students' sense of forms and structure in preparation for Fiction Writing: Advanced. Strong emphasis on using the identified basic forms in fiction writing and in exposition. *Prerequisite: 55-1122 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 and publishable creative nonfiction. *Prerequisite: 55-1141 Prose Forms*

55-1150 Dreams and Fiction Writing 4 cr.

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 work of well-known writers. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

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. Course provides students with an informed base that includes listening with a "good ear" and helps them develop the ability to render dialogue accurately and artistically within the tradition of dialect writing in fiction. Students choose dialect writers, research how dialect is used in fiction, and use dialect in their own fiction writing. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-1153 Suspense Thriller Fiction Writing 4 cr.

The suspense thriller adventure story, one of the most popular, 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 instructor, students plan and begin writing their own suspense thrillers. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-1154 Writing Popular Fiction 4 cr.

Course investigates a variety of fiction forms written for the popular market, including such genre novels such as mysteries, historical novels, and suspense fiction. Emphasis on analysis of given genres and characteristics of form and general technique. Students become aware of char-

acteristics that define a popular genre novel and how to apply those defining techniques in their works. Some discussion of marketing included since most popular fiction is market-driven. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

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 guidance of a historical fiction writer, students produce their own historical fiction. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1156 Critical Reading and Writing: Chinese Masterpiece Authors 4 cr.

Course studies two classical Chinese novels—sixteenth-century *Dream of the Red Chamber* and Wu-cheng-en's eighteenth-century *Xiyouji*—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 nonrealistic world. Through process-centered research and reading, course traces development of Chinese fictional/novelistic form. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1157 Critical Reading and Writing: Contemporary Russian Authors 4 cr.

Students research reading and writing processes behind selected novels and short stories by 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 personal and social contexts in which writers read and respond to what they read. Students give their own oral and written responses as writers to the material. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1158 Critical Reading and Writing: Latin-American Writers 4 cr.

Course researches writing processes of Latin-American writers, including 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 are used as examples of how writers read, and write about what they read, to develop dimensions of their fiction and see their work in relation to that of other writers. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1159 Critical Reading and Writing: Contemporary European Writers 4 cr.

Students research contemporary European writers from 1950 to the present, including 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 are used as examples of how writers develop dimensions of their fiction and see their work in relation to work of other writers. Course studies the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called "postwar" generation. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1160 Freelance Applications of Fiction-Writing Training 4 cr.

Course applies a broad repertoire of fiction-writing techniques and approaches to freelance tasks found in various businesses and services including radio, television, and print advertising; promotion and public relations; manufacturing; and retail selling; and creative nonfiction stories for a variety of media. Students develop writing projects suitable for inclusion in their professional portfolios. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1163 Critical Reading and Writing: First Novels 4 cr.

Course exposes student writers to the creative and intellectual processes of published writers early in their careers. Students are shown that writing is an ongoing process of writing and rewriting, that the creative process is both unique and universal to each writer; and that published writers face the same bogeys faced by student writers. Students read novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1164 Critical Reading and Writing: Autobiographical Fiction 4 cr.

Students read autobiographical fiction and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his/her work, and the process by which the work came into being; give an oral report, and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction, some of which is read and responded to in class. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1165 Critical Reading and Writing: Fiction Writers and Censorship 4 cr.

Writers must be free to draw on their strongest material and use their best, most authentic telling voices. However, writers often confront external or internal inhibitions: outright legal challenges, vocal attacks upon certain types of stories, subtle publishing prejudices, or self-censoring. Course emphasizes research, writing, and discussion about creative processes of successful writers—among them Lawrence, Flaubert, Hurston, Wright, Selby, Joyce, and Burroughs—who have been forced to confront directly forms of censorship or marginalization. *Prerequisite:* 55-1121 *Fiction Writing I* or concurrent enrollment

55-1166 Critical Reading and Writing: Drama and Story 4 cr.

Students read plays and stories by successful authors who explore dramatic techniques helpful to the development of fiction. Students respond to these works in journal entries, research and discuss writers' creative processes, give an oral report, and write an essay. Students un-

undertake creative writing assignments that incorporate dramatic techniques under study into their own fiction. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-1167 Story to Stage: Adapting Prose Fiction to Stage Drama 4 cr.

Students explore possibilities for adapting prose fiction to drama. Course includes readings, discussions, and videotapes of plays based upon fictional works such as *The Glass Menagerie*, *Native Son*, *Spunk*, and *Of Mice and Men*. Students experiment creating their own adaptations from selected prose fiction of published authors as well as from their own work. Excellent for students wishing to work in script forms for stage, film, radio, TV, or other media. *Prerequisite: Fiction Writing I or concurrent enrollment*

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 historical documentation on individually chosen and class-assigned literary works. Course features use of new historical processes. Students integrate findings into their own writing. *Prerequisites: 55-1121 Fiction Writing I and one previous Critical Reading and Writing class*

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*. Students read submitted manuscripts and participate fully in deciding which selections to publish and how they should be arranged. Students work closely with the instructor, who is faculty advisor for that year's magazine. Student editors are also involved in production and marketing procedures. Editors of *Hair Trigger* find the experience very useful in preparing them for entry-level publishing positions. *Prerequisite: Permission of Department Chairperson*

55-2570 The Writing Body 4 cr.

Students participate in various physical activities in and out of the workshop to discover how body-strengthening training and awareness affect creative writing and storytelling. 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: 55-1121 Fiction Writing I or concurrent enrollment*

55-2575 Games for Writers 3 cr.

Theater games, exercises, and other source materials are used to assist writers in development of characters, scenes, and relationships in their fictional works. *Prerequisite: 55-1120 Introduction to Fiction Writing or concurrent enrollment*

55-2750 Imaginative Drawing and Painting: A Cross-Discipline Art Course 4 cr.

Strong motivational and instructional exercises in drawing and painting, combined with Story Workshop word exercises, are used to explore image, space, voice, and perception as applied to drawing and painting, with emphasis on the evocative powers of the naked word in this inter-

disciplinary excursion into the imaginative process. *Prerequisite: 55-1121 Fiction Writing I*

55-3000 Playwriting 4 cr.

Students work with a well-known playwright to develop dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Students read examples of plays and actively write in class. Plays students write may be given staged readings by accomplished actors. Course focuses on major aspects of starting the play: scene and character development, dialogue, theme and narrative development, shaping of acts, and sounding the play in the voices of peer writers and actors. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-3550 Science Fiction Writing 4 cr.

Fresh approach to conception and writing of science fiction offers a current overview of the state of the field and techniques. Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-3800 Story and Journal 4 cr.

Students' personal journals and the journals and notebooks of authors such as Melville, Kafka, Nin, and Böll are used and studied as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-4160 Survey of Small Press Publishing 4 cr.

Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component. *Prerequisite: 55-1121 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. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the Tutoring Program. *Prerequisite: 55-1121 Fiction Writing I*

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, which may be presented to an audience of children for evaluation. *Prerequisite: 55-1121 Fiction Writing I or concurrent enrollment*

55-8000 Tutoring in Fiction-Writing Skills Variable cr

The tutorial program addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and

more. The Story Workshop 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 one-on-one attention of a tutor, who is an advanced writing student, gives their writing added energy and clarity, and helps them make valuable discoveries. *Prerequisite: Concurrent enrollment in one of the following: 55-1120 Introduction to Fiction Writing; 55-1121 Fiction Writing I; 55-1122 Fiction Writing II; 55-1141 Prose Forms; 55-1123 Fiction Writing: Advanced*

55-8888 Internship: Fiction Writing Variable 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.

55-9000 Independent Project: Fiction Writing Variable cr.
An Independent Project is designed by the student, with 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: 55-1121 Fiction Writing I*

C O L U M B I A 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 master
 not only their craft, but also possess strong,
 personal points of view and respond to the
 culture in which they live and work.



F I L M A N D V I D E O

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, documentary, 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 dedicated setting.

Our film and video facilities include Steenbeck editing rooms; a 3,300 square-foot shooting stage; 16,000 square feet of audio with recording, transferring, and mixing suites; an animation studio with several Oxberry stands, and an advanced computer animation lab with nine SGI computers. Our extensive inventory of 16mm, 3/4-inch, Hi-8, and digital DV cameras, lights, and support equipment ensure professional standards. The Department has aggressively moved into the digital filmmaking arena in postproduction with fifteen advanced digital editing suites and three audio work stations. In addition, the Department has two fully equipped labs with twenty-eight digital work stations, each with an impressive array of state-of-the-art software applications, as well as a variety of peripheral hardware to support the creation

of advanced digital visual and audio effects.

The Department places a premium on making 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 established a production fund to help defray the cost of advanced productions. Grants from this fund are given on a competitive basis, and students learn 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 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*. Alumnus Theodore Witcher won the Sundance Film Festival Audience Award in 1997 for his film *Love Jones*. Fellow alum George Tillman sold his film *Soul Food* to Miramax Distributors. Department graduates work as screenwriters, cinematographers, editors, and producers in Los Angeles, New York, and Chicago, as well as in other cities and other countries. Many of their careers resulted from contacts made while students pursued 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*, *Backdraft*, and *The Babe*.

The Department regularly sponsors seminars with well-known film personalities which have included: John Cassavetes, William Friedkin, Joan Tewkesbury, Buck Henry, Marcel

Ophuls, Alan Parker, Jonathan Demme, Spike Lee, Donna Deitch, Michael Apted, Sven Nykvist, Jim Sheridan, and Janusz Kaminski.

Michael Rabiger

Acting Chairperson
Film and Video Department

A MAJOR IN FILM AND VIDEO

Film and Video majors must complete 25 credit hours of basic film classes in the Department's core curriculum. These courses cover technical fundamentals, the aesthetics of film, and the principal activities of the filmmaker at work. Beyond the core requirements, students may choose courses from the Film and Video Department offerings to prepare for their future careers. These concentration courses require 35 additional credit hours of study for completion of the major. Film and Video majors may pursue concentrations in Cinematography, Editing, Sound, Producing, Directing, Animation, Screenwriting, Documentary, or History and Aesthetics. See departmental brochure for specific concentration requirements and suggested electives.

Requirements for the Major

A total of 60 credit hours of study are required in one of nine available concentrations that includes the following:

Core Requirements. 25 credit hours for all concentrations except Animation

24-1101 *Film Techniques I*, 24-1102 *Film Techniques II*, 24-2165 *Aesthetics of Film/Video*.

24-2901 *History of Cinema*, 24-3601 *Screenwriting I*; any film history or aesthetics elective

Concentration. Students select one of nine concentrations. 35 credit hours

Screenwriting.

24-3602 *Screenwriting II*, 24-3603 *Screenwriting III*, 24-2920 *Documentary Vision*, 24-3795 *Short Forms in Film and Video*, 24-3504 *Screen Treatment and Presentation*, 24-2150 *Adaptation*, 24-2703 *Digital Editing for Film and Video*, 24-3725 *Production Manager/Film Producer*, 24-3606 *Screenwriting for Interactive Multimedia*, 24-3735 *Producing Independent Films*, 24-6060 *Image and Symbol in Film*, 24-3605 *Script and Analysis*, 24-2790 *Form and Structure in the Arts*, 24-2525 *Drama through Improvisation*, 24-9003 *Independent Projects: Screenwriting*; 55-1121 *Fiction Writing I*

Sound.

24-3409 *Visual Audio*, 24-3410 *Film/Video Sound*, 24-3411 *Audio Mix for the Visual Medium*, 24-3418 *Location Sound Recording for the Motion Picture*, 24-3416 *Music, Sound Effects, and the Mix*, 24-3408 *Advanced Sound Recording for the Motion Picture*, 24-3419 *Special Effects/Postproduction Sound Techniques*, 24-2703 *Digital Editing for Film/Video*, 24-3440 *Introduction to the Computer-Assisted Sound Track*, 24-3430 *Music for Film and Video*; 41-2745 *Audio for the Visual Medium II*, 41-2720 *Basic Audio Systems*, 41-1050 *Introduction to Audio*, 41-2764 *Random Access*, 41-2711 *Electronics for Audio*; 56-2630 *Electronics for Audio Lab*

Cinematography.

24-3451 *Lighting I*, 24-3452 *Lighting II*, 56-2618 *Image Optics*, 24-2235 *Photo Theory/Laboratory Practices*, 24-2401 *Camera Seminar*, 24-2403 *Camera Seminar II*, 24-2321 *Composition and Optics*, 24-2402 *Special Studies in Cinematography I*, 24-2412 *Special Studies in Cinematography II*, 24-2221 *Optical Printing I*, 24-2222 *Optical Printing II*, 24-2224 *Visual Effects*

Editing.

24-2703 *Digital Editing for Film/Video*, 24-4130 *Video Production I*, 24-3416 *Music, Sound Effects, and the Mix*, 24-3440 *Introduction to the Computer-Assisted Soundtrack*, 24-3410 *Film/Video Sound*, 24-2704 *Film Editing*, 24-3419 *Special Effects/Postproduction Sound*, 24-2235 *Photo Theory/Laboratory Practice*, 24-3795 *Short Forms in Film/Video*, 24-4138 *Editing: Advanced Digital Effects*, 24-4132 *Video Production II*, 24-4137 *Multimedia Techniques: Digital Production*, 24-3430 *Music for Film/Video*, 24-2705 *Editing for the Commercial*, 24-2706 *Editing for the Documentary*, 24-9004 *Independent Project: Editing*, 24-8888 *Internship: Editing*

Directing.

24-3602 *Screenwriting II*, 24-2100 *Acting Techniques for Filmmakers*, 24-2550 *Directing the Dramatic Film I*, 24-2553 *Directing for the Camera*, 24-1103 *Advanced Problems: Blocking*, 24-2321 *Composition and Optics*, 24-4130 *Video Production I*, 24-2703 *Digital Editing for Film/Video*, 24-3725 *Production Manager/Film Producer*, 24-3451 *Lighting I*, 24-3410 *Film/Video Sound*, 24-9002 *Independent Project: Directing*, 24-3749 *Production Seminar; any Authorship Course*; 31-1111 *Acting I: Basic Skills*

Producing.

24-3725 *Production Manager/Film Producer*, 24-3729 *Producing: Legal and Financial Options*, 24-3735 *Producing Independent Films*, 28-1111 *Business Principles*, 28-2110 *Legal Aspects of Art and Entertainment*, 28-2123 *Finance*, 28-3505 *Motion Picture Publicity and Promotion*, 28-3510 *Motion Picture Distribution and Exhibition*, 24-3737 *Assistant Director's Workshop*, 24-3726 *Script Breakdown Workshop*, 24-2920 *The Documentary Vision*, 24-3728 *Life in Commercial Film and Video*, 24-2703 *Digital Editing in Film and Video*

History and Aesthetics.

24-7000 *American Masters*, 24-7003 *European Masters*, 24-7006 *Two Visions*, 24-7009 *The Filmmaker as Author*, 24-7012 *Undiscovered Europe*; 3 credit hours from the National Cinema courses; 3 credit hours from the Authorship courses; 3 credit hours from the Genre courses; 3 credit hours from the History courses; 23 credit hours of elective courses. 24-6030 *Theory of Film and Video* or 24-3900 *Strategies in Film Criticism*; 22-1121 *History of Art I* or 22-1122 *History of Art II*, or other history or aesthetics courses

Documentary.

50-1140 *Ethnographic Films*, 50-1100 *Introduction to Anthropology*, 24-4129 *Experimental Video Production* or 24-4130 *Video Production I*, 24-

6076 *Special Studies in Documentary*, 24-3410 *Film/Video Sound*, 24-2706 *Editing the Documentary*, 24-2920 *The Documentary Vision*, 24-4146 *Documentary Production*, 24-2321 *Composition and Optics*, 24-2703 *Digital Editing for Film and Video*, 24-4132 *Video Production II*, 24-3735 *Producing Independent Films*, 24-3735 *Production Manager/Film Producer*

Traditional Animation and Computer Animation.

Film and Video Core Requirements. 13 credit hours

24-1101 *Film Techniques I*, 24-2901 *History of Cinema*, 24-3601 *Screenwriting I*

Animation Core Requirements (traditional and computer) 23 credit hours

24-2201 *Animation I*, 24-2202 *Animation II*, 24-2203 *Animation III*, 24-2196 *Animation Production Studio I*, 24-2197 *Animation Production Studio II*; one Animation History course

Traditional Animation. 24 credit hours of additional requirements

24-2214 *Animation Camera and Sound*, 24-2211 *Drawing Animation I*, 24-2217 *Stop Motion Animation I*, 22-4351 *Figure Drawing I*, 24-2198 *Digital Animation Techniques I*, 24-2223 *Alternative Strategies in Animation*, select 6 credit hours of Animation electives

Computer Animation. 24 credit hours of additional requirements

24-2211 *Drawing Animation I* or 24-2217 *Stop Motion Animation*, 24-2208 *Computer Modeling*, 24-2210 *Computer Animation I*, 24-2213 *Computer Animation II*, 24-2225 *Computer Animation III*, select 6 credit hours of Animation electives

COURSE DESCRIPTIONS

24-1101 Film Techniques I 6 cr.

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

24-1102 Film Techniques II 6 cr.

Film Techniques II is a continuation of Film Techniques I. Workshop course introduces basics of sound film production: sound recording, multitrack sound track building, lighting for color film, sync shooting, and editing work prints. Several practical and written exercises lead to a short, nonsync, multitrack film. *Prerequisite:* 24-1101 *Film Techniques I*

24-1103 Advanced Problems: Blocking for Camera and Sync Procedures 6 cr.

Students direct four scenes shot on videotape in this workshop class. Students must prepare productions from script development, storyboard, rehearsal, production, and editing. Students complete the first two in-class shoots of an assigned script that students rewrite and reinterpret. Scripts for the last two shoots are developed through a series of written assignments. *Prerequisite:* 24-4130 *Video Production I*

24-2100 Acting Techniques for Filmmakers 4 cr.

This introductory course is devoted to exploring acting. Designed for Film and Video students, course covers basic acting principles using monologues and scene study to achieve understanding of the acting process. An ideal opportunity for those studying a related field such as directing or screenwriting; providing experience on the other side of the camera without the pressure of performing among acting students. *Prerequisite:* 24-1101 *Film Techniques I*

24-2150 Adaptation 3 cr.

Course examines problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. It focuses primarily on kinds of short work attractive to low-budget filmmakers and works possible within the Columbia production program. *Prerequisite:* 24-3602 *Screenwriting II*

24-2165 The Aesthetics of Film and Video 3 cr.

Course covers basic concepts and terminology of film and video as forms of art and forms of mass culture. 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 beginning the Film Techniques sequence.

24-2194 Animation Works-in-Progress 2 cr.

Course gives students who wish to work independently on a project longer than one minute feedback from both their faculty and peers in an informal classroom setting. Students are expected to have a finished

storyboard prior to enrolling in class, and to make a presentation during the first few class meetings outlining their semester goals. Animation faculty are invited to participate throughout the semester. *Prerequisite:* Concurrent enrollment in or completion of 24-2203 *Animation III*

24-2196 Animation Production Studio I 4 cr.

Class serves as an open forum for advanced level animation students to display and discuss work in progress. Emphasis is on the production process, and classes are geared towards bimonthly student critiques of their work, along with discussions on story, character, and technical development. To ensure technical and theoretical questions are answered with utmost authority, class is taught by faculty from both traditional and digital animation disciplines. *Prerequisite:* Senior level *Animation Concentration student*

24-2197 Animation Production Studio II 4 cr.

Class focuses heavily on postproduction for the advanced-level animation student. Primary course goal is to enhance students' abilities in finishing their personal projects and in polishing their show reels. Course stresses digital postproduction systems as well as nonlinear editing and compositing. To ensure technical and theoretical questions are answered with utmost authority, class is taught by faculty from both traditional and digital animation disciplines. *Prerequisite:* Senior level *Animation Concentration student*

24-2198 Digital Animation Techniques I 3 cr.

Course introduces students to what is becoming a norm at most studios: digital ink and paint and digital camera/compound movies. The traditional animation artist learns the role of the computer in the production process, and gains opportunity through short exercises to apply what is learned to projects in progress. *Prerequisite:* 24-2211 *Drawing for Animation I*

24-2199 Computer Graphics and Animation for Multimedia 3 cr.

Course covers techniques in creating art for computer animation with an introduction to methods for making animation interactive. Applications used include Photoshop and Painter for generating and manipulating images, basic 3-D rendering programs, and Director as an animating tool. Students are expected to have basic understanding of computer operating systems prior to enrollment in the course. *Prerequisites:* 35-2500 *Foundations of Computer Applications*, 22-4366 *Art for Interactive Multimedia*, 24-2201 *Animation I* recommended

24-2201 Animation I 4 cr.

Course is an introduction to basic film animation techniques for persons with little or no 16mm animation production experience. Course explores object, drawn, and 3-dimensional, plus storyboarding and final production techniques. Instruction complemented with screening of over forty animated films and tapes representing a plethora of approaches and styles. Students are expected to complete short exercises for techniques discussed, then complete a 10-second final project from storyboard to production to final shooting.

24-2202 Animation II 4 cr.

Course emphasizes story and idea development; participants are expected to develop written concepts and ideas, then illustrate these thoughts via a storyboard. Students give individual presentations of ideas with constructive development critiques and feedback from visiting professionals. Students are expected to complete several storyboards exploring fables, personal experiences, myths, and poetry. A story reel is assembled from one of these storyboards, possibly incorporating sound. *Prerequisite: 24-2201 Animation I*

24-2203 Animation III 4 cr.

Course continues storyboard and concept development taught in Animation II. Students are expected to finalize one storyboard concept and begin production on it in this class. Faculty specializing in both traditional and computer animation assist students with the goal of completing a 30- to 45-second pencil test sequence interlocked by the end of the semester. *Prerequisite: 24-2202 Animation II*

24-2207 Digital Animation Techniques II 3 cr.

Course begins with exploration of combining matted images with previously photographed live images that are then traced frame-by-frame from which both positive and negative mattes are manually treated. Emphasis is on techniques employed and the potential this technique offers. Process is also explored in the digital domain on Macintosh computers using Painter. *Prerequisite: 24-2198 Digital Animation Techniques I*

24-2208 Computer Modeling 3 cr.

Course familiarizes students with terms and theories specific to computer-based 3-D visualization. Class explains concepts and tools utilized in creating imagery within the 3-D environment including 3-D visualization theory, lighting, and shading concepts; and progresses to advanced computer imaging effects and techniques. Beginning 3-D students explore in-depth programs, modules, and tool sets while enhancing their talent for 3-D visualization. *Prerequisite: 24-2211 Drawing for Animation I and 35-2700 Introduction to Computer Graphics, or 24-2217 Stop-Motion Animation and 35-2700 Introduction to Computer Graphics*

24-2210 Computer Animation I 4 cr.

Class familiarizes students with the Unix-based 3-D environment. Technical mastery of tools specific to the 3-D environment is stressed in the first half of course, beginning with broad concepts and progressing to advanced computer animation techniques. The second half of class focuses on one project, encouraging personal expression within the digital animation environment. *Prerequisite: 24-2208 Computer Modeling*

24-2211 Drawing for Animation I 3 cr.

In this drawing-intensive course, students acquire understanding of human emotions and movements enabling them to create believable animated characters. Students create model sheets, describe and refine character attributes, and learn how to endow their characters with human traits and actions. Video pencil testing allows refinement of movement and expressions, with final images shot on 16mm film. Timing

is discussed in-depth and incorporated with extreming, in-betweening, and final clean-up exercises. *Prerequisite: 24-2201 Animation I*

24-2212 Drawing for Animation II 3 cr.

Building on Drawing Animation I, this course focuses on further refining development of animated characters. Students develop skills necessary to understand and communicate emotions and intentions of a character in a dramatic sense through animation drawings, and they learn to explore, understand, and communicate theatrical acting through a character's actions and movement, adhering to principles of classical animation. Students have opportunities to explore lip-sync, adding personality and depth to their creations. *Prerequisite: 24-2211 Drawing for Animation I with a C or better*

24-2213 Computer Animation II 4 cr.

Soft-image software is introduced in this class that builds on broad concepts introduced in Computer Animation I. Course explores new and refined approaches to problem solving and animation technique in a digital environment. The first half of the course stresses technical mastery of broad range of tools available for animation purposes. The second half of the course accentuates the animation production process, giving students a great degree of freedom in expressing their stories and ideas while simultaneously honing their technical skills. *Prerequisite: 24-2210 Computer Animation I*

24-2214 Animation Camera and Sound 3 cr.

Students gain thorough understanding of the professional animation stand by completing a series of weekly exercises that include east-west pans (both compound and pegbar), north-south plans, zooms in and out, compound rotation, variable shutter applications including fades, dissolves, and transparencies, and layout and exposure sheeting that assures accurate execution. The interlock process is covered in a 15-second final project, incorporating dialogue and effects recording, reading, exposure sheeting, and multitrack building. *Prerequisite: 24-2201 Animation I*

24-2217 Stop-Motion Animation 3 cr.

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 is explored, followed by more traditional armature images shot with a Mauer camera on a 3-D stage. Storyboards are completed for the latter two projects, with critiques and discussions by invited animators. The origins of 3-D technique are presented through numerous film and video screenings. *Prerequisite: 24-2201 Animation I*

24-2221 Optical Printing I 3 cr.

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer with exercises involving control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes

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24-2198 Digital Animation Techniques I 3 cr.

Course introduces students to what is becoming a norm at most studios: digital ink and paint and digital camera/compound movies. The traditional animation artist learns the role of the computer in the production process, and gains opportunity through short exercises to apply what is learned to projects in progress. *Prerequisite:* 24-2211 Drawing for Animation I

24-2199 Computer Graphics and Animation for Multimedia 3 cr.

Course covers techniques in creating art for computer animation with an introduction to methods for making animation interactive. Applications used include Photoshop and Painter for generating and manipulating images, basic 3-D rendering programs, and Director as an animating tool. Students are expected to have basic understanding of computer operating systems prior to enrollment in the course. *Prerequisites:* 35-2500 Foundations of Computer Applications, 22-4366 Art for Interactive Multimedia, 24-2201 Animation I recommended

24-2201 Animation I 4 cr.

Course is an introduction to basic film animation techniques for persons with little or no 16mm animation production experience. Course explores object, drawn, and 3-dimensional, plus storyboarding and final production techniques. Instruction complemented with screening of over forty animated films and tapes representing a plethora of approaches and styles. Students are expected to complete short exercises for techniques discussed, then complete a 10-second final project from storyboard to production to final shooting.

24-2202 Animation II 4 cr.

Course emphasizes story and idea development; participants are expected to develop written concepts and ideas, then illustrate these thoughts via a storyboard. Students give individual presentations of ideas with constructive development critiques and feedback from visiting professionals. Students are expected to complete several storyboards exploring fables, personal experiences, myths, and poetry. A story reel is assembled from one of these storyboards, possibly incorporating sound. *Prerequisite: 24-2201 Animation I*

24-2203 Animation III 4 cr.

Course continues storyboard and concept development taught in Animation II. Students are expected to finalize one storyboard concept and begin production on it in this class. Faculty specializing in both traditional and computer animation assist students with the goal of completing a 30- to 45-second pencil test sequence interlocked by the end of the semester. *Prerequisite: 24-2202 Animation II*

24-2207 Digital Animation Techniques II 3 cr.

Course begins with exploration of combining matted images with previously photographed live images that are then traced frame-by-frame from which both positive and negative mattes are manually treated. Emphasis is on techniques employed and the potential this technique offers. Process is also explored in the digital domain on Macintosh computers using Painter. *Prerequisite: 24-2198 Digital Animation Techniques I*

24-2208 Computer Modeling 3 cr.

Course familiarizes students with terms and theories specific to computer-based 3-D visualization. Class explains concepts and tools utilized in creating imagery within the 3-D environment including 3-D visualization theory, lighting, and shading concepts; and progresses to advanced computer imaging effects and techniques. Beginning 3-D students explore in-depth programs, modules, and tool sets while enhancing their talent for 3-D visualization. *Prerequisite: 24-2211 Drawing for Animation I and 35-2700 Introduction to Computer Graphics, or 24-2217 Stop-Motion Animation and 35-2700 Introduction to Computer Graphics*

24-2210 Computer Animation I 4 cr.

Class familiarizes students with the Unix-based 3-D environment. Technical mastery of tools specific to the 3-D environment is stressed in the first half of course, beginning with broad concepts and progressing to advanced computer animation techniques. The second half of class focuses on one project, encouraging personal expression within the digital animation environment. *Prerequisite: 24-2208 Computer Modeling*

24-2211 Drawing for Animation I 3 cr.

In this drawing-intensive course, students acquire understanding of human emotions and movements enabling them to create believable animated characters. Students create model sheets, describe and refine character attributes, and learn how to endow their characters with human traits and actions. Video pencil testing allows refinement of movement and expressions, with final images shot on 16mm film. Timing

is discussed in-depth and incorporated with extreming, in-betweening, and final clean-up exercises. *Prerequisite: 24-2201 Animation I*

24-2212 Drawing for Animation II 3 cr.

Building on Drawing Animation I, this course focuses on further refining development of animated characters. Students develop skills necessary to understand and communicate emotions and intentions of a character in a dramatic sense through animation drawings, and they learn to explore, understand, and communicate theatrical acting through a character's actions and movement, adhering to principles of classical animation. Students have opportunities to explore lip-sync, adding personality and depth to their creations. *Prerequisite: 24-2211 Drawing for Animation I with a C or better*

24-2213 Computer Animation II 4 cr.

Soft-image software is introduced in this class that builds on broad concepts introduced in Computer Animation I. Course explores new and refined approaches to problem solving and animation technique in a digital environment. The first half of the course stresses technical mastery of broad range of tools available for animation purposes. The second half of the course accentuates the animation production process, giving students a great degree of freedom in expressing their stories and ideas while simultaneously honing their technical skills. *Prerequisite: 24-2210 Computer Animation I*

24-2214 Animation Camera and Sound 3 cr.

Students gain thorough understanding of the professional animation stand by completing a series of weekly exercises that include east-west pans (both compound and pegbar), north-south plans, zooms in and out, compound rotation, variable shutter applications including fades, dissolves, and transparencies, and layout and exposure sheeting that assures accurate execution. The interlock process is covered in a 15-second final project, incorporating dialogue and effects recording, reading, exposure sheeting, and multitrack building. *Prerequisite: 24-2201 Animation I*

24-2217 Stop-Motion Animation 3 cr.

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 is explored, followed by more traditional armature images shot with a Mauer camera on a 3-D stage. Storyboards are completed for the latter two projects, with critiques and discussions by invited animators. The origins of 3-D technique are presented through numerous film and video screenings. *Prerequisite: 24-2201 Animation I*

24-2221 Optical Printing I 3 cr.

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer with exercises involving control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes

and counterplates for wipes and insets, blow-up and reduction, color adjustment, combination, and isolation. *Prerequisite:* 24-1101 *Film Techniques I*

24-2222 Optical Printing II 3 cr.

A continuation of Optical Printing I, course provides deeper study of basic printer operations and study of some advanced processes such as color permutations and focal restorations. Course consists of technical lectures, discussions, and film screenings. Students perform weekly exercises and one semester project. *Prerequisite:* 24-2221 *Optical Printing I*

24-2223 Alternative Strategies in Animation 3 cr.

Course explores alternative approaches to highly structured, technically oriented process of creating an animated film. Imagination and creativity are taxed as students complete projects using various unorthodox media such as sand, pastels, or drawing directly on filmstock and exposing negative filmstock frame-by-frame in a darkroom to different textures and materials, creating highly graphic imagery that moves and dances on screen. Many examples are screened and discussed. *Prerequisite:* 24-2202 *Animation II*

24-2224 Visual Effects 3 cr.

Through practical hands-on application, students learn methodology of visual effects production. Emphasis is on general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence. *Prerequisite:* 24-1102 *Film Techniques II*

24-2225 Computer Animation III 4 cr.

Class instruction stresses technical mastery of advanced tools available for animation purposes, as well as aesthetic techniques for achieving various animation effects. Course covers advanced modeling techniques, animation problem solving, and the nuances of actor, dynamic simulation, and special effects. Much of the students' time is devoted to scripting, storyboarding, modeling, and animation of a 30- to 45-second multiscene animation. Lectures center on sound synchronization involving technology housed within the SGI platform. *Prerequisite:* 24-2213 *Computer Animation II*

24-2235 Photographic Theory/Laboratory Practice 3 cr.

Course offers in-depth study of technicalities of photographic films and practical information on the role of the film laboratory. Filmmakers who really understand their film stocks 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:* 24-1102 *Film Techniques II*

24-2321 Composition and Optics I 3 cr.

Class deals with issues of visual communication and design of the cinematographic image. Through lectures, practical assignments and critiques, students refine their ability to see, conceive, and communicate

with images. They also develop critical thinking necessary for filmmakers when creating the visual concept of the story. *Prerequisite:* 24-1101 *Film Techniques I*

24-2323 Production Design for Filmmakers 3 cr.

In this art direction class, students learn how to design the look of a film. Topics include sets, stages, costumes, props and prop houses, special props-firearms and cars, and miniatures. Projects include script interpretation for art direction and preparing design proposals for one period piece, one personal interior, and one public interior. *Prerequisite:* 24-1102 *Film Techniques II*

24-2350 Image and Story 3 cr.

Course teaches students to make more effective connections between the image-making and storytelling aspects of their work, challenging the notion that artists are either picture- or word-oriented. Course offers a series of projects that encourage free interchange between a student's personal concerns and the possibilities of both visual and narrative expression. Structures in music, drama, poetry, painting, architecture, and literature are examined for their application to film and photography with special attention given to mixed forms such as the photo-roman, the photographic book, films using still images, and so forth. *Prerequisites:* 23-1102 *Foundations of Photography I*, 24-1102 *Film Techniques II*

24-2401 Cinematography: The Camera Seminar 4 cr.

Course gives students working knowledge of 16mm motion picture camera equipment. Operation and maintenance procedures are specified for each camera. The duties of the camera assistant and operator are also covered. *Prerequisite:* 24-1102 *Film Techniques II*

24-2402 Special Studies in Cinematography I 4 cr.

Students focus on interpretation of artistic and technological problems and the realization of individual and technical problems in cinematography while working on individual and group projects. Students develop different creative approaches to the visual concept of the script. Technical issues including film stocks, processing, densitometry, special effects, and lighting are discussed and analyzed. *Prerequisites:* 24-2321 *Composition and Optics I*, 24-2401 *Cinematography: The Camera Seminar*, 24-3451 *Lighting I*

24-2403 Cinematography: Camera Seminar II 4 cr.

An extension of Camera Seminar I, this course focuses primarily on operating the latest models of 16mm, Super 16, and 35mm cameras. Cameras covered include ARRI SR3, Aaton 16, ARRI 535, and Panavision; support equipment covered includes the dolly, jib arm, gear head, video assist, Steadicam, and Smart Slate. Students learn how to operate equipment, shoot 35mm footage, and are exposed to Telecine transfer in a commercial facility including digital deVinci. *Prerequisite:* 24-2401 *Cinematography: The Camera Seminar*

24-2412 Special Studies in Cinematography II 4 cr.

Course acquaints students with the role of cinematographer in the motion picture, emphasizing creation of the visual concept of the movie.

problems of style, and design and arrangement in connection with choice of creative techniques. Course also deals with color structure of the motion picture. *Prerequisite: 24-2402 Special Studies in Cinematography*

24-2525 Drama through Improvisation 3 cr.
Class explores possibilities of creating dramatic characters, scenes, and issues through an experimental ensemble process providing an alternative approach to the written, premeditated script. *Prerequisite: 24-1101 Film Techniques I*

24-2550 Directing the Dramatic Film I 5 cr.
Course begins study of the basic relationship between actor, text, and director, then expands to include directorial use of storyboards, camera plots, brackets, and shooting scripts as tools for camera placement. Emphasis is on development of director's camera placement and breakdowns, beat analysis, rehearsal techniques, and casting. *Prerequisites: 24-1101 Film Techniques I, 24-36001 Screenwriting I, Permission of Instructor*

24-2553 Directing for the Camera 4 cr.
Course emphasizes development of camera strategies for shooting dramatic footage. Practical decision making is stressed as an essential tool in dealing with emotional articulation of a scene. Students receive intensive training in hands-on experience of camera placement. *Prerequisite: 24-2550 Directing the Dramatic Film I*

24-2557 Directing for Camera II 4 cr.
An extension of Directing for the Camera I. Course teaches students to direct and shoot individual scenes and sequences of scenes to address transition, character growth, pacing, and story development. *Prerequisite: 24-2553 Directing for the Camera I*

24-2700 Editing for Film and Video 5 cr.
Course encompasses both film and video editing techniques within narrative and documentary filmmaking. Using existing footage, students edit projects of sufficient complexity for complete visual statement, placing emphasis on editing as further discovery of montage and structure. The most advanced video equipment with AB rolling capacity is introduced. *Prerequisite: 24-1102 Film Techniques II*

24-2703 Digital Editing for Film and Video 4 cr.
Class teaches traditional narrative editing using current digital methods as the cutting platform. Digital audio mixing is also studied. *Prerequisite: 24-1102 Film Techniques II*

24-2704 Editing for Film 5 cr.
Course focuses on basic and advanced techniques of film editing including editing, silent footage, postsync, building tracks, and sync editing. Reports, logs, lab practices, and conforming are also covered. Concepts of editing are explored through lectures, analysis, and film clips. *Prerequisite: 24-1102 Film Techniques II*

24-2705 Editing the Commercial 4 cr.
Class emphasizes editing and postproduction producing under tight deadlines. Students are required to edit commercials, trailers, and PSA projects every two weeks. Students act as postproduction supervisor which requires them to contract with students working in other digital classes such as Special Effects and Postproduction Sound, and Introduction to the Computer-Assisted Soundtrack. *Prerequisite: 24-2703 Digital Editing for Film and Video*

24-2706 Editing the Documentary 4 cr.
Students make a local history documentary using D/Vision nonlinear editing and several hours of documentary rushes. Starting with a shot list and interview transcripts, students use the paper cut process to define their narrative structure, then make a first assembly, and finish with a fine cut with all major track elements in place. *Prerequisite: 24-2703 Digital Editing for Film and Video*

24-2790 Form and Structure in the Arts 3 cr.
Workshop addresses the issue of cinematic form, using students' 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 cinematic structure. *Prerequisites: 24-1102 Film Techniques II*

24-2901 History of Cinema 3 cr.
Course explores development of world cinema from its beginnings in the late nineteenth century to the present. Emphasis is placed on major directors, films, and movements that contributed to development of narrative cinema.

24-2920 The Documentary Vision 3 cr.
Course explores wide variety of styles and techniques used in documentary filmmaking from the first films made out-of-doors in the early years of cinema, through the documentaries of today. Students explore a broad range of classical and innovative approaches and discuss television documentaries, cinema verite, and re-enacted cinema. *Prerequisite: 24-1102 Film Techniques II*

24-3408 Advanced Location Sound Recording for the Motion Picture 4 cr.
Course applies principles of synchronous motion picture recording to advanced production covering film stage to location. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving. *Prerequisite: 24-3418 Location Sound Recording for the Motion Picture*

24-3409 Visual Audio 4 cr.
The theory of the audio impact on visual images is explored in this beginning sound for film class. Students develop skills and gain understanding through demonstration and creation of their works. Discussion of the completion and delivery of entire soundtrack to the viewer.

24-3410 Film and Video Sound 4 cr.

Course introduces students to theory and techniques of sound recording as applied to the film and video mediums. Students learn 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 multitrack recording systems. Students study theoretical constructs of electronic interconnections and location sound recording.

24-3411 The Audio Mix for the Visual Medium 4 cr.

Course offers in-depth study of the art of mixing the final sound track for visual mediums. Both linear and nonlinear systems are employed, teaching students proper applications. Students receive group and one-on-one instruction and are required to use extensive out-of-class lab time. Precreated projects and those being created within the department give students hours of hands-on experience and exposure to a variety of techniques. *Prerequisites:* 24-3440 *Introduction to Computer-Assisted Soundtrack*, 41-2745 *Audio for the Visual Medium II*, *Permission of Instructor*

24-3416 Music, Sound Effects, and the Mix 4 cr.

Course study of advanced techniques in creation of state-of-the-art soundtracks for film and video. Students deal with a variety of professional equipment and develop an aesthetic sensibility for achievement of a properly mixed soundtrack. Course taught at a professional film/video sound postproduction facility. *Prerequisite:* 24-1102 *Film Techniques II*

24-3418 Location Sound Recording for the Motion Picture 4 cr.

Students are introduced to synchronous film/video and professional audio technologies. Areas covered include microphones, analog and digital audio recorders, SMPTE time code, film and video formats, and film/video data tracks. Students become proficient in use of professional location sound packages, Nagra recorders, hard and wireless microphones, mic mixers, and booms. Course may be taken concurrently with *Film Techniques II*.

24-3419 Special Effects and Postproduction Sound Techniques 4 cr.

This concentrated workshop on postproduction sound gathering and editing techniques implements the methods of music editing, recording sound effects and special sounds, and creating images with musique concrete. Course focuses on helping students visualize the track-building process. *Prerequisite:* 24-1102 *Film Techniques II*

24-3430 Music for Film and Video 3 cr.

Students are introduced to 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 explore their creativity using the tools available, work on projects of increasing complexity, and complete a score for their own film or video as a final project. Listening skills, music vocabulary, and business and legal aspects of the profession are also studied.

24-3440 Introduction to Computer-Assisted Soundtrack Production 4 cr.

The process of digital sampling, that is, the storage, manipulation, and playback of sound effects using a computer, has become an important tool of the contemporary filmmaker. Course explores concepts of digital storage and processing of sound, and methods of creating and manipulating sound effects using a microcomputer. Students progress through a series of production exercises that allow them to gain useful practical experience in the creation of a film soundtrack.

24-3451 Lighting I 4 cr.

Course introduces basic film lighting techniques for students with little or no studio lighting experience. Students become familiar with the uses of standard pieces of lighting equipment, and important safety procedures. The role of grip and gaffer on the film set is also explored. Special attention given to important light measuring techniques including use of the spotmeter. Course encourages intelligent, thoughtful approaches to lighting based on dramatic structure and script.

Prerequisite: 24-1101 *Film Techniques I*

24-3452 Lighting II 4 cr.

Class continues discovery and experimentation of lighting techniques begun in *Lighting I*. Course focuses on the visual image and how to arrive at that image through mental and physical means. This highly technical class stresses knowledge of technical elements necessary to accomplish the sophisticated marriage of art and science. *Prerequisite:* 24-3451 *Lighting I*

24-3454 Lighting III 3 cr.

Course focuses on advanced lighting for motion pictures based upon brightness analysis of the scene. Students learn how to light a scene using a spotmeter only. *Prerequisites:* 24-3452 *Lighting II*, 24-1102 *Film Techniques II*

24-3601 Screenwriting I 4 cr.

Students are introduced to 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:* 24-3601 *Screenwriting I*

24-3603 Screenwriting III 4 cr.

Course emphasizes the definition of a suitable story, and the writing of a feature film script using the elements of story and the exploration of genre. The writing of a feature film script is enhanced by story development and writing tools such as computer software programs.

Prerequisite: 24-3602 *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. Course teaches the craft of writing screen treatments; how to pitch ideas and create concepts; and use of the active voice, story beats, and essential visual language required for this form. *Prerequisite: 24-3601 Screenwriting I*

24-3605 Script Analysis: The Elements of Story Construction 3 cr.

What makes a script work? Course covers criteria for reducing a script to its basic elements. Students develop greater objectivity by reading screenplays and identifying their potential and their problems in terms of concept, premise, story, plot, theme, conflict, climax, resolution, character development. *Prerequisite: 24-3601 Screenwriting I*

24-3606 Screenwriting for Interactive Media 3 cr.

Designed for film and video students with advanced screenwriting backgrounds, this course teaches skills and procedures required in the pre-production stage of interactive media-making to ensure a successful production. Assignments include creation of concept documents, story line treatments, spatial maps, puzzle trees, design and development of characters, point of view, interactive dialogue, and other types of sound. Students expand on their existing concept and storytelling skills in this exciting new field. *Prerequisite: 24-3602 Screenwriting II*

24-3725 Production Manager/Film Producer 3 cr.

Course covers formation of a film budget from script break-out to strike party, and from purchase of raw film stock to answer print. Course studies the production manager's responsibilities. *Prerequisite: 24-1102 Film Techniques II*

24-3726 Script Breakdown Workshop 4 cr.

Course teaches practical aspects of breaking down dramatic scripts for production covering all phases of a production manager's preparation including script breakdown, how to board and schedule, casting, locations, weather, housing, transportation, postproduction, etc. Course is also useful for screenwriters, producers, and directors who want to learn the process of taking their projects from script to film. Important discussion of how and where to get a job. *Prerequisite: 24-1101 Film Techniques I*

24-3728 Life In Commercial Film and Video 2 cr.

Students are guided through the world of local commercial film and video production by local award-winning filmmakers. Course covers concept to bidding; producing; casting; staging; sound and music design; editing and finishing. Students learn how projects are achieved in real commercial settings, often at production facilities of guest professionals. Class also covers how to deal with clients and agencies, politics of the profession, selling a project, and business ethics. *Prerequisite: 24-1102 Film Techniques II*

24-3729 Producing for Film and Video: Legal and Financial Options 3 cr.

Taught by a professional producer, students learn legal and financial op-

tions and techniques that will enable them to get their project produced and distributed. Using a model approach, course covers: packaging your project; seeing a lawyer; dealing with agents; pitching your project to attract financing; structuring your business; and legal terminology, documents and agreements. *Prerequisite: 24-1102 Film Techniques II*

24-3735 Producing Independent Films 3 cr.

Taking a pragmatic view as independent filmmakers, this course examines the basic structure of the independent feature and documentary industries. Topics include financing, research, rights and contracts, budgeting, production, distribution, exhibition, international coproductions, and the cable and public television markets. Students develop a project from idea to complete proposal with a budget. *Prerequisite: 24-1102 Film Techniques II*

24-3736 The Creative Producer

The role of the creative producer is examined in the context of both feature and television films. Class enhances technical and artistic expertise and expands creative and organizational skills necessary to produce films within the confines of near-impossible budgets. Course emphasizes selection and development of properties, pitching, casting, script problems and rewriting, staffing, interrelating with the creative team, scheduling, budgeting, locations scouting, production design, production, and postproduction.

24-3737 Assistant Director's Workshop 4 cr.

Course is a workshop for assistant directors and production people who want to learn how to run a long form film set. Course covers all aspects of AD's role in the production process including how to schedule the film and work with management, producers, directors, production staff, cast members, and crew. Course also covers organization of action for the camera and how to stage realistic background action. Students are given a script to prepare for shooting, and class scouts three locations. Discussion of how and where to get a job. *Prerequisite: 24-1101 Film Techniques I*

24-3749 Production Seminar 4 cr.

A faculty member serves as production advisor for an advanced student's most comprehensive film effort in this first part of a two-semester class. Course encompasses production and postproduction for a single film project. Also covered: applying to the production fund, location selections, auditioning, rehearsals, equipment procurement, and crew selection. *Prerequisite: 24-3752 Preproduction Seminar*

24-3752 Preproduction Seminar 4 cr.

Preproduction Seminar is part one of a two-semester class designed to take advanced undergraduate film students from treatment stage of a short page screenplay to a strong rough cut of a 15-minute sync sound film. During the first semester students develop screenplays, do script breakdowns, gather crew commitments, cast their films, and work out detailed budgets and schedules in preparation for their shoot at the beginning of the second semester. *Prerequisites: 24-3601 Screenwriting I,*

and either 24-2553 *Directing for the Camera*, or 24-2550 *Directing the Dramatic Film*

24-3790 **Project Development Workshop**

Workshop teaches students to shape cinematic ideas in short time spans and limited budgets. Course offers alternatives to traditional formats associated with feature films and television programming, and emphasizes creative possibilities of brevity and compression. Students develop original ideas and shape them into a screenplay or extended treatment within a budget. Project ideas should be developed prior to class. *Prerequisites:* 24-1102 *Film Techniques II*, 24-3601 *Screenwriting I*

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 to provide models for 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:* 24-1102 *Film Techniques II*

24-3900 **Strategies in Film Criticism**

3 cr.

Course is for students interested in exploring the craft of writing about movies for publication. After surveying intertwined histories of film criticism, movie reviews, and cinema theory, students track diverse genres of movie journalism in Chicago's daily and weekly newspapers, as well as in national and international monthly magazines. Visiting speakers from the Chicago Film Critics Association discuss their personal, philosophical, and practical experiences as critics. Publicists and movie theater bookers discuss role of reviews on the business side. Students must publish at least one film review during the semester to pass the course. *Prerequisites:* For Film and Video students: 24-2902 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For Journalism, Television, or English students: *Permission of Instructor*

24-4130 **Video Production I**

4 cr.

This project-oriented course introduces filmmakers to portable video production techniques. Students learn videography, dubbing, and nonlinear editing as well as the basics of electronic recording. Projects center on several genres including music video, documentary, narrative, and experimental approaches. *Prerequisite:* 24-1102 *Film Techniques II*

24-4132 **Video Production II**

4 cr.

The technical focus of this production class is on the AVID media composer and advanced, electronic production equipment. Students learn sophisticated nonlinear digital editing including digitizing, titling, audio mixing, and special effects. Class culminates in a personal, 5-minute project that each student develops from script to final on-line edit. *Prerequisites:* 24-4130 *Video Production I*, 24-2703 *Digital Editing for Film and Video*

24-4133 **Music Video Production**

3 cr.

Course analyzes various ways in which artists combine visual imagery with music including MTV-style music videos. Music video professionals introduce class to the business. Through group projects, students learn various production techniques including scripting, budgeting, and lip sync reading. Students develop a final music video project from script to final edit with a local band. *Prerequisite:* 24-4130 *Video Production I*

24-4137 **Multimedia Techniques: Digital Production**

4 cr.

Students learn how to combine their existing skills in video production, computer animation, image manipulation, and digital editing. A project-oriented class, students learn to synthesize several media elements on computer to produce an interactive multimedia piece. Basic programming techniques as well as artistic and commercial applications of multimedia such as CD-ROMs and the Web are emphasized. *Prerequisites:* 24-2703 *Digital Editing for Film and Video*, 24-4130 *Video Production I*

24-4138 **Editing: Advanced Digital Editing**

3 cr.

Students learn techniques to digitally integrate software and composite layers of images. Creative uses of software are encouraged through discussion of effects from concept to design. *Prerequisites:* 24-4129 *Video Production I*, 24-2700 *Editing for Film and Video*, or 24-2703 *Digital Editing for Film and Video*

24-4139 **Experimental Video Production**

4 cr.

Course designed to engage students in different, non-narrative formal aspects of video making. Topics include videography-camera experimentation and image transformation; lighting—experimentation with filters, gels, and instruments; movement—creation of rhythm within video; editing—nonlinear editing and alternatives to continuity editing; and exploration of sound. *Prerequisite:* 24-4129 *Video Production I*

24-4146 **Documentary Production**

4 cr.

Course uses hands-on projects to explore each step in the process of documentary filmmaking, from idea, research, treatment, and shooting to editing. In addition to weekly exercises, students make a short documentary film. *Prerequisite:* 24-2920 *The Documentary Vision*

24-4149 **Teacher Training for Film and Video**

2 cr.

Graduate students are trained to teach production or critical studies courses. Teaching techniques are covered in addition to reviewing course material from introductory production and critical studies classes. Students learn how to communicate difficult course materials and motivate students to work in the creative process. Course is required for graduate students who want to teach in the Film and Video Department. *Prerequisite:* 24-4145 *Narrative Techniques* or 24-4146 *Documentary Production*

24-4151 **Teacher Training: History and Aesthetics**

2 cr.

Course trains students to teach film history and aesthetics. Teaching techniques are covered in addition to reviewing course materials for introductory history and aesthetics classes. Students learn how to communicate very difficult course material, and motivate students to work

on critical thinking. Course is required for students who want to teach film history or aesthetics in the Film and Video department. *Prerequisite:* 24-4146 *Documentary Production or Permission of Instructor*

24-5005 Careers in Film and Video 2 cr.

Course explores wide variety of careers available in the film and video industry. Students learn how to prepare themselves for the job market through a series of lectures and guest speakers. *Prerequisite:* 24-1102 *Film Techniques II*

24-6000 The Western 3 cr.

The American West is seen through the eyes of filmmakers in this screening and discussion class. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6009 Black Roles in Film and Society 3 cr.

Class goals are to analyze the motion picture as a mirror of social attitudes; survey historically the social impact of films on American race relations; become aware of legitimate demands of African Americans to severely alter the cinematic portrayal of black people and culture; and attempt to determine why unrealistic images of minorities persist in mass media and change them for the future. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6012 Documentary: Art or Activism 3 cr.

Course studies how contemporary filmmakers can make a personal statement of wide impact through an investigation of the medium's possibilities, techniques, and vitality. Origins, ethics, and effectiveness of individual works are discussed. Students are encouraged to discover how they might use documentary to affect process of societal change.

24-6015 Film Noir 3 cr.

Course entails study of one American indigenous film style from its roots in detective novels of the 1930s through the anxiety-laden films that followed World War II, such as "Gilda," "The Killers," and "The Blue Dahlia." *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6018 Myth, Dream, and Movie: Studies in Image and Structure 3 cr.

This course examines myths and dreams, the storyteller's fundamental source of raw materials. Class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6021 Sexual Perspectives in Film 3 cr.

Course includes historical, psychological, and sociological examinations of sexual behavior and relationships, shifting concerns, and changing morals as presented in cinema. Topics which may be 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 changes. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6024 Outside the System: The Independent Filmmaker 3 cr.

Despite enormous budgets and international audiences of the commercial industry, independent filmmaking is alive and flourishing. 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 include works by well-known independents and works by young filmmakers just breaking into view. Class discussion covers role of experimentation in developing new forms, and use of creativity in overcoming limitations of time. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6030 Theory of Film and Video 3 cr.

Course explores nature of film and video and principles that govern the functioning of these media. Topics discussed include authorship, ideology, and genre. Course is intended to provide perspectives and possibilities for the student's own creative efforts. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6033 The Thriller 3 cr.

Course establishes formal and thematic conventions of the suspense thriller, using models from literature and drama as well as film. Course surveys development of the thriller in film history paying particular attention to contributions of Alfred Hitchcock, and examines functions of the genre in relation to cultural values, economics, and historical events. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6036 Expressionism in Film 3 cr.

Course is an in-depth analysis of Expressionism during and beyond the golden age of German cinema. Course traces two principle influences on German Expressionism: literary expressionism and "kammerspiel" of Max Reinhardt on development of Kammerspielfilm in the 1920s. Expressionism is also 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 filmmaker Maya Deren. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6039 The American Musical 3 cr.

Class study of the history, structure, and evolution of the American music movie from its antecedents in vaudeville of the 1870s to present day. Classes devoted to key subgenres and to the films of major studios. Additional attention given to social and financial forces that first motivated but later undercut the popularity of the genre. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

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

Readings in Freud, Jung, Marx, and others introduce various conceptions of our hidden fears. Horror films are analyzed and viewed as visualizations of our nightmares, namely in the struggle for recognition of all

that our civilization represses or oppresses. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6045 Visual Analysis: The Transcendental Style 3 cr.

This course provides detailed, specific analysis of two great American films, discovering in their component parts their visual strategy. Films paired for examination may include: "Citizen Kane" and "Bonnie and Clyde;" or "Klute" and "The Magnificent Ambersons." Course may be repeated as featured films change. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6048 Comedy 3 cr.

Course covers a variety of comedy approaches which change each semester. Sometimes focus is 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. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6054 Aesthetics of Interactive Multimedia 3 cr.

Students learn how film, video, animation, screenwriting, and other forms are combined with computers to create new interactive media such as computer games, interactive narratives, and educational programs. Along with a historical overview, some topics include aesthetic appeal, realism, authorship, point-of-view, and social function. Course also covers skills and strategies necessary for people without computer backgrounds to enter the field. Course topics accompanied by program demonstration.

24-6057 The Romantic Melodrama 3 cr.

This genre class analyzes melodrama and its greatest practitioners. Focus is on American works, in particular melodramas which focus on romance and family. Works screened include "Written on the Wind" by Douglas Sirk, "Home from the Hill" by Vincente Minnelli, "Fallen Angel" by Otto Preminger, "Rebel Without a Cause" by Nicholas Ray, and works by other filmmakers. Discussions center on narrative structure, class, race, gender, and stereotypes. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6060 Images and Symbols in Film 4 cr.

Students are exposed to historic, mythological explanations of images and symbols and see a wide selection of examples from visual arts. Discussion is focused on universal symbols, nature symbols, contextualization of symbols, and contextualization of symbols found in film. Students apply examples to their creative work which may include journal writings, photomontage, scenes, prose writing, and so on. Various creative exercises highlight student's internal symbology and personal vision. *Prerequisites:* 24-1101 *Film Techniques I*, 24-3601 *Screenwriting I*, 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6063 Movies and War Propaganda 3 cr.

Course gives a comprehensive overview of ways the world cinema has responded to both the threat and reality of war. Topics examined include the relationship between government and filmmakers, propaganda and education, and propaganda and social movements which informed

movies during war time. Special attention given to combatant nations of the Second World War, of the Cold War, of Korea, and of Viet Nam.

Prerequisites: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6067 Aspects of Film: Cinemascope, Technicolor, Stereophonic Sound and 3-D 3 cr.

Course traces origins of the Widescreen revolution to 20th Century Fox's recruitment of the process in its war with television through the contemporary virtues of Super 35. Cinema Scope screenings include such films as "The Man from Laramie," "Invasion of the Body Snatchers," and "Will Success Spoil Rock Hunter?" The history of color process is detailed with screenings of original Technicolor prints of "To Catch a Thief," "The Searchers," "The Man Who Knew Too Much," and a rare adapted print of "The Long Grey Line." Course further explores Hollywood's assault on television by study of two 3-D films.

Prerequisites: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6070 History of Computer Animation 3 cr.

Class introduces and explains important animation concepts of the digital world. Course covers technical, theoretical, and aesthetic explorations of contemporary digital film work, and lectures introducing high-end digital tools which have expanded upon society. Students are encouraged to add their insights to in-class discussions. *Prerequisite:* 24-2201 *Animation I*

24-6080 The Gangster Film 3 cr.

Course examines history, iconography, and evolution of the gangster genre. Contributions by major studios as well as independents are surveyed, giving particular attention to roles of violence and social economic values in these films. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*

24-6083 Topics in Documentary: Cinema Verite/Direct Cinema 3 cr.

Course gives overview of experiments in uncontrolled filmmaking and history and development of Cinema Verite/Direct cinema in Europe and North America. Emphasis is placed on the origins, ethics, and effectiveness of individual works within this documentary tradition. *Prerequisites:* 24-2920 *The Documentary Vision*, 24-2901 *History of Cinema*

24-6300 History of American Studio Animation 3 cr.

Course examines techniques behind the characters beginning with Windsor McCay's magnificently detailed movement. Course surveys the urban wash tones of Max and Dave Fleishcher, the lush naturalism of Disney, the squash and stretch practitioners at Termite Terrace (Bob Clampett, Frank Tashlin, Chuck Jones, etc.), and every major figure from animation's golden era. Also covered: the solo work of Ub Iwerks, the genius of Tex Avery at MGM, discussions of race and propaganda, and a week of Bugs Bunny under the pens of various auteurs of animation.

- 24-6303 Films of the Fifties: Paranoia, Prosperity and the Bomb** 3 cr.
Course examines 1950s America through a study of 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 are analyzed within this social, political, and cultural context. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*
- 24-6306 Films of the 1960s** 3 cr.
Course examines America in the 1960s through a study of films, literature, history, and sociology of the era. The sixties 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 are analyzed within this social, political, and cultural context. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*
- 24-6309 History of Video Art** 3 cr.
Students examine video as a distinct artistic medium and study the influences that have shaped video into the complex visual art form of today. Encompassing current art world discourse, students read essays and articles about video artists covering single and multichannel works. Students investigate physical, psychological, and perceptual relationship to the world. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*
- 24-6315 Social Criticism: Films of the 1980s** 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, and as a mirror for audiences' fears and paranoia as a culture. Films made during the eighties explore a wide range of attitudes and ideas from empowerment to victimization, nuclear war to AIDS, punishment of women to exploitation of men. Students examine how these attitudes and ideas contributed to the national identity of the Reagan/Bush years. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*
- 24-6318 Film and Culture of the 1970s** 3 cr.
Course examines America in the 1970s through film and social history. Course discusses aftermath of the 1960s counterculture and subsequent growth in black rights, women's rights and gay rights movements. The political and social crises captured in films from the seventies are analyzed. *Prerequisites:* 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*
- 24-6700 French New Wave Cinema** 3 cr.
New Wave period films and American movies influenced by New Wave thinking are screened. Course explores young French filmmakers who started the movement and examines their impact on our perceptions of cinema, especially on the theory of director as auteur. *Prerequisites:* For Film and Video majors: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For all other majors: Permission of Instructor
- 24-6703 British Cinema** 3 cr.
Course examines films shaped by a country's personality, memory, sense of confidence, and sense of self-hood. Students examine their own culture's influence on their creativity. Previous classes have focused on such topics as British patriotism, self-doubt, and anger. *Prerequisites:* For Film and Video majors: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For all other majors: Permission of Instructor
- 24-6706 The Japanese Cinema** 3 cr.
Wholeness of life and relationship of man to his environment are major themes of this survey of Japanese filmmaking at the turn of the century. Both the art and the industry of Japanese cinema are studied and compared to the Western film tradition. *Prerequisites:* For Film and Video majors: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For all other majors: Permission of Instructor
- 24-6709 New German Cinema: Guilt, Survival, and Identity** 3 cr.
Readings from major texts complement screenings from such directors as Fassbinder and Herzog, and major themes of the new German Cinema are explored within the context of postwar German social, philosophical, and literary tradition. *Prerequisites:* For Film and Video majors: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For all other majors: Permission of Instructor
- 24-6712 Eastern European Cinema** 3 cr.
Course covers 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. Films are studied within the context of political and cultural developments in Poland, Czechoslovakia, Hungary, and Yugoslavia. *Prerequisites:* For Film and Video majors: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For all other majors: Permission of Instructor
- 24-6715 Third World Cinema: Iranian Cinema** 3 cr.
A study of alternative cinema with a structure, purpose, and consciousness different from dominant Western film culture, this course includes major films from the so-called Third World Countries and from other places with strong, challenging points of view. *Prerequisites:* For Film and Video majors: 24-2901 *History of Cinema*, 24-2165 *Aesthetics of Film and Video*; For all other majors: Permission of Instructor
- 24-6718 Cinemas of Australia and New Zealand** 3 cr.
For every Peter Wier, Bruce Beresford, and Jane Campion, there are other Australian and New Zealander directors whose works are not commercially distributed in the United States. Some seek to emulate Hollywood films, and some have developed distinct personal visions. This course surveys the failures and successes in forging a national cin-

ema in Australia and New Zealand. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6721 Italian Cinema: 1942 to Present 3 cr.

A survey of Italian Cinema from Neorealism to Modernism to the present. Principle focus is on works of Rossellini, Antonioni, Visconti, DeSica, Fellini, Olmi, Ravigani, and Bertolucci. Students are responsible for weekly screenings and lectures. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6724 New Chinese Cinema 3 cr.

In 1984 several new Chinese film directors attracted 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 analyzes the work of these directors, and compares it with older movements in Chinese cinema. Directors and films covered include "Raise the Red Lantern," 1990 by Zhang Yomou, and "Life on a String," 1990 by Chen Keige. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6727 American Cinema 3 cr.

Various aspects of national cinema are explored in this screening discussion class. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6730 Latin-American Cinema 3 cr.

Class examines historical production of film and video in Latin America from 1897 to present. Class focuses on national production in Mexico, Brazil, Cuba, Chile, and Argentina as well as in the Caribbean and Central American regions. Issues of history, authorship, audio-visual language, ideology, exile, culture, and technology are interpreted for this body of work. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6733 African Cinema 3 cr.

Course explores African films. African filmmakers have made great strides toward changing the world's perception of their continent. The beauty discovered in African cinema is not so much seen as felt. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6736 Czech New Wave Cinema 3 cr.

Course focuses on Czech films made between 1960 and 1970—one of the most interesting periods in film history. Course examines new generation of filmmakers trained by the Communist government who pro-

duced an avalanche of high quality anti-government films starting a chain reaction that led to the Prague Spring Revolution of 1968. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-6739 Polish Cinema 3 cr.

Course surveys Polish cinema from 1940 to present. Course screens two representative films from major filmmakers of the period. Students are responsible for weekly screenings, lectures, and discussions. *Prerequisites:* For Film and Video majors: 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video; For all other majors: Permission of Instructor

24-7000 American Masters 3 cr.

Course explores themes and visual styles of four of America's most accomplished filmmakers and focuses on such questions as each director's working methods, the relationship of their films to their personal lives, and the relationship of their films to the attitudes and culture of their time. Three or four representative films by each director are used to illustrate these issues. This course may be repeated as featured filmmakers change. *Prerequisites:* 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video

24-7003 European Masters 3 cr.

Course explores themes and visual styles of some of Europe's most accomplished filmmakers and focuses on such questions as each director's working methods, the relationship of their films to their personal lives, and the relationship of their films to the attitudes and culture of their time. Three or four representative films by each director are used to illustrate these issues. This course may be repeated as featured directors change. *Prerequisites:* 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video

24-7006 Two Visions 3 cr.

Some of the major films of two directors are analyzed in depth. Course explores impact of each director on the ways in which we view life and film. The featured directors change each semester. This course is repeatable.

24-7009 The Filmmaker as Author 3 cr.

This screening/discussion class is an intensive study of a single director as "auteur." The featured director changes each semester. This course may be repeated indefinitely.

24-7012 Undiscovered Europe: Filmmakers Beyond the Spotlight 3 cr.

This course studies work of talented European directors less frequently distributed in the United States including Alain Tanner, Dusan Makavejev, Margarethe von Trotta, and Chantal Akermann. Course focuses on cinematic authorship as a function of national culture, including heroes (Andrzej Wajda) and dissidents (Ken Loach). Course explores connections between social identity and cinematic style. *Prerequisites:* 24-2901 History of Cinema, 24-2165 Aesthetics of Film and Video

24-8888 Internship: Film and Video Variable 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.

24-9000 Independent Project: Film and Video Production Variable 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.

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: 24-2202 Animation II*

24-9002 Independent Project: Directing Variable 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.

24-9003 Independent Project: Screenwriting Variable 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.

24-9004 Independent Project: Editing Variable 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.

24-9006 Independent Project Workshop: Production Variable cr.
The instructor will act as supervisor for students who meet the criteria necessary for enrollment. Students must submit a complete production packet prior to enrolling in this class. *Prerequisite: 24-1102 Film Techniques II*

ACADEMIC preparation for present day multifaceted careers in the arts and communications often requires students to take courses in several departments or disciplines. Interdisciplinary Studies are degree plans for particular majors or minors that combine and integrate courses from several disciplines to achieve specific educational goals.



INTERDISCIPLINARY STUDIES

Students may design an interdisciplinary major by combining two disciplines as described on page 16; or, students may complete an interdisciplinary major or minor that has been outlined by departments designed specifically to prepare them for a particular profession. Students who want to study a specific academic topic using a varied approach may also choose an interdisciplinary major or minor.

A MAJOR IN BROADCAST JOURNALISM

The Interdisciplinary Major in Broadcast Journalism is a joint program offered by the Journalism, Radio, and Television Departments. In this major students learn how to write and produce broadcast news by taking a combination of courses in journalism and from one of the broadcast departments, either Radio or Television. An important part of the program is a cooperative practicum course in which students put together a live cable news broadcast, "600 South."

Requirements for the Interdisciplinary Major in Broadcast Journalism

Journalism Core. 18 credit hours

53-1001 *Intro. to Mass Media*, 53-1002 *Intro. to Writing and Reporting*, 53-1101 *Reporting for Print and Broadcast*, 53-1131 *Copy Editing*, 53-1132 *Information Search Strategies*, 53-1140 *Media Ethics and Law*

Broadcast Core. 9-12 credit hours

53-1105 *Broadcast News Writing I*, 53-9700 *Broadcast News Writing II* (for TV students only), 53-1601 *Investigative Reporting*; select one of the following: 53-1501 *Interpretive Reporting*, 53-2070 *Covering the Courts*, 53-1951 *Covering Urban Affairs*, 53-2101 *Business Beat*

Students select one specialization:

Radio. 24 credit hours

41-1100 *Fundamentals of Radio*, 41-1151 *Radio Production I*, 41-2340 *Control Board Operations*, 41-2510 *Radio Writing and Newscasting*, 41-2515 *Radio Sportscasting*, 41-2700 *Broadcast Speech Technique*, 41-2730 *Radio Interviewing*, 41-1125 *WCRX Radio Actualities*

Television. 22 credit hours

40-1121 *TV Studio Production I*, 40-1151 *Aesthetics of Television*, 40-3700 *Video Techniques I*, 40-3751 *Video Techniques II*, 40-3870 *News: On Camera Reporting*, 40-3860 *TV News Practicum*, or 40-3875 *Practicum: Producing the News*

A MAJOR IN MUSICAL THEATER PERFORMANCE

The Musical Theater Performance major combines the strengths of Columbia's Theater, Music, and Dance Departments to create a unique interdisciplinary program designed to prepare students for performing careers in musical theater and/or commercial entertainment fields. 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.

Major requirements include core courses and a concentration in one of three disciplines. Core courses cover the basic techniques and foundations for dancing, acting, and singing. Advanced level core courses combine skills in all three disciplines within actual performance/production settings. Concentration courses provide an opportunity for in-depth study in one of the disciplines.

Requirements for the Major in Musical Theater Performance

Core requirements. 45 credit hours

31-1060 *American Musical Theater: Beginnings to 1945*, 31-1065 *American Musical Theater: 1945 to Present*, 31-1070 *Musical Theater II: Scenes and Songs*, 31-1111 *Acting I: Basic Skills*, 31-1112 *Acting I: Scene Study*, 31-2111 *Voice Training for the Actor I*, 31-5160 *Professional Survival and How to Audition*, 31-5190 *Rehearsal Lab*; 32-6000 *Exploring the Art of Music*, 32-6010 *Theory: Music and How to Read It*, 32-7110 *Techniques of Singing I*, 32-7131 *Solo Singing*; 33-2200 *Ballet: Beginning I*, 33-2711 *Modern Jazz Dance I*, 33-3450 *Tap Dance: Beginning*, 33-5001 *Musical Theater: Dance I*

Students select a Dance, Music, or Theater Emphasis. 14 credit hours

Dance.

33-2202 *Ballet: Intermediate*, 33-2712 *Modern Jazz Dance II*, 33-3452 *Tap Dance: Intermediate*, 33-5002 *Musical Theater: Dance II*, 33-5003 *Musical Theater: Dance III*

Music.

32-6021 *Sightsinging and Musicianship I*, 32-6031 *Harmony and Eartraining*, 32-7112 *Techniques in Singing II*, 32-7132 *Solo Singing II*, 32-7900 *Private Lessons: Voice*

Theater.

31-1121 *Acting II: Advanced Scene Study*, 31-1122 *Acting II: Character and Ensemble*, 31-2112 *Voice Training for the Actor II*, 31-1129 *Acting III: Acting and Performing*, 31-5190 *Rehearsal Lab*

A MAJOR IN INTERACTIVE MULTIMEDIA

Columbia College offers a comprehensive four-year undergraduate major in interactive multimedia production to meet the educational needs created by the rise of this new art form and the myriad industries which are adopting it. The Interactive Multimedia Program at Columbia College prepares students to participate in this new marketplace of ideas, to build art which not only communicates but responds. The Interactive Multimedia Program is designed for students who want to work in interactive multimedia production team environments. The program is a powerful synthesis of Columbia's acknowledged expertise in arts education and production combined with a dynamic new curriculum taught by faculty from Columbia's existing departments and working professionals from the interactive multimedia industry.

The program's core curriculum provides students with a well-rounded foundation in the component media which comprise multimedia products. The core also provides students with an in-depth understanding of the design issues raised by the unique aspect of this new medium—interaction. Students build skills using the latest production tools and techniques, then complete the program in production team environments resulting in a portfolio of work with which to begin a career.

The job markets for interactive multimedia professionals are established and growing exponentially. Interactive multimedia is already pervasive: interactive books, magazines, newspapers, movies, catalogs, Web sites, computer games—even the user-friendly screen on a cash machine—are all created by highly skilled multimedia production specialists working in teams. Interactive multimedia specialists are in demand in practically every sector of the economy. The need for such professionals will grow as interactive multimedia takes its place alongside print and the visual arts as a standard of human communication.

Columbia College has a rich history of nurturing the individual artistic creativity of students while simultaneously preparing them to be creative participants in the professional workplace. This history is continued in the Interactive Multimedia Program. Early projects and assignments which encourage students to explore their individual artistic expression are combined with a focus on team-oriented projects. The team projects are designed to equip students with the skills they need to thrive in the client-contractor environment. Our multimedia production studios are constantly evolving to provide students with hands-on access to the latest tools and techniques.

Dan Dinello and Doug Jones

Co-Directors

Interactive Multimedia Program

Requirements for the Major

Curriculum for the major in Interactive Multimedia includes 40 credit hours of core requirements and 18–23 additional credit hours of concentration requirements.

- Students who complete the core requirements plus 9 credit hours of required courses from one of the concentration areas will receive a **B.A. in Interactive Multimedia**.
- Students who complete requirements for both the core and a completed concentration will receive a **B.A. in Interactive Multimedia with a Concentration**.

Core Requirements. 40 credit hours

24-6054 *Aesthetics for Interactive Multimedia*, 22-4366 *Art for Interactive Multimedia*, 23-9502 *Photography for Interactive Multimedia*, 41-2766 *Computer-Based Sound Production*, 35-2555 *Computer Programming for Interactive Multimedia*, 24-2199 *Computer Graphics and Animation*, 24-3601 *Screenwriting*, 40-5900 *Video for Interactive Multimedia*, 39-3000 *Interactive Multimedia Production: Individual*, 39-4000, 4001 *Interactive Multimedia Production: Team I/II*

Concentration. Students may select one of seven concentrations.

Animation. 21 credit hours

24-2201 *Animation I*, 24-2202 *Animation II*, 24-2211 *Drawing Animation I*, 24-2203 *Animation III*, 24-2217 *Stop Motion Animation*, 24-6300 *History of Animation*

Applied Programming for Interactive Multimedia. 21 credit hours

35-2506 *Computer Science*, 35-2515 *Computer Technology I*, 35-2719 *Navigation and Interface Design*; one course of the following: 35-2718 *Adv. Multimedia Programming: Lingo*, 35-2560 *Intro. to Hypermedia*, 35-2550 *C++ Programming*; three courses from the following: 35-2570 *Advanced Hypermedia*, 35-4512 *Global Electronic Communications in Art and Science*, 35-2740 *Programming for Computer Graphics and Games I*, 35-2743 *Programming for Computer Graphics and Games II*, 35-2721 *Courseware and Learning*, 35-2535 *Designing for the Web*

Graphic Design. 18 credit hours

22-2580 *Graphic Design: Introduction*, 22-2110 *Advertising Art*, 22-2710 *Sign, Symbol, Image*, 22-2655 *Publication Design*, 22-2750 *Typography and Letterforms: Intermediate*, 23-2975 *Visual Books*

Sound Technology/Sound Design. 23 credit hours

41-2720 *Basic Audio Systems*, 41-2740 *Audio for the Visual Medium I*, 41-2135 *Audio Processing*, 41-2764 *Random Access Audio*; 7 credit hours from the following: 41-2745 *Audio for Visual Medium II*, 41-2750 *Sound System Design*, 24-3430 *Music for Film and Video*, 24-3410 *Film and Video Sound*, 24-3416 *Music Sound Effects and Mix*, 24-3418 *Sync Sound Recording*, 24-3419 *Special Effects and Post Production Sound Techniques*, 32-8160 *Music Theory for Recording Engineers*

Photography. 23 credit hours

23-1102 *Foundations of Photography II: Color*, 23-1103 *Darkroom Workshop II*, 23-2653 *Studio and Location Lighting: Photo III*, 23-2660 *Digital Imaging I*, 23-2661 *Digital Imaging: Intermediate*; 8 credit hours from the following: 23-2971 *View Camera*, 23-2625 *Documentary Photography and Desktop Publishing*, 23-2662 *Digital Imaging: Studio*, 22-2750 *Beginning Typography*, 22-2580 *Intro. to Graphic Design*, 22-2655 *Publication Design*

Project Management/Line Production. 22 credit hours

28-2120 *Introduction to Management*, 28-2123 *Finance*, 28-1051 *Accounting I*, 28-2110 *Legal Aspects of Entertainment and the Arts*, 39-2002 *Multimedia Producer*; 6 credit hours from the following: 24-3735 *Producing Independent Films*, 24-3737 *Assistant Director's Workshop*, 24-3725 *Production Manager/Film Producer*, 40-3010 *The Television Producer*, 40-5001 *Survey of Future Technologies*, 40-2470 *Principles of Corporate Television*, 28-2215 *Entrepreneurship*, 28-7260 *Decision Making: The Television Industry*

Video. 21 credit hours

24-2165 *Aesthetics of Film/Video* or 40-1151 *Aesthetics of Television*, 24-2901 *History of Cinema* or 40-1115 *History of Television*, 40-2470 *Principles of Corporate Television*; one course from the following: 24-2920 *Documentary Vision*, 24-3795 *Short Forms in Film and Video*, 40-1115 *History of Television* (if not selected above), 40-3675 *Television and Video Analysis*, 40-5001 *Survey of Future Technologies*, 40-8800 *Individual Visions*; one course from the following: 24-4137 *Multimedia Techniques: Digital Production*, 24-2550 *Directing the Dramatic Film*, 24-4138 *Topics in Editing*, 24-4132 *Video Production II*, 40-4146 *Corporate Field Production*, 40-2505 *Making the Documentary for TV*, 40-3770 *Experimental Video Production*, 40-3752 *Video Techniques III*, 40-3753 *Advanced Videotape Editing*

Writing. This concentration will be available Spring 1998.

COURSE DESCRIPTIONS

24-2165 **Aesthetics for Interactive Multimedia (Film/Video)** 3 cr.

Course discusses the emerging aesthetic of computer-based interactive multimedia. It seeks to identify the aural, visual, rhetorical, and dramatic aesthetic traditions that preceded and pervade multimedia. Through demonstration and discussion, traditions are analyzed in relation to this new medium's unique organizing feature—the user interface.

22-4366 **Art for Interactive Multimedia (Art/Design)** 3 cr.

Course introduces basic design principles and their application in three areas of visual organization: color theory, two-dimensional design, and three-dimensional design. This includes exploration of the elements of line, shape, tone, texture, volume-filling systems, as well as the use of color in design.

23-9502 **Photography for Interactive Multimedia (Photo)** 3 cr.

Students acquire fundamental photography skills including optics, chemistry, and aesthetics. Special emphasis given to the connection between film and digital formats. The production of visually effective images and the creative use of photographs within the electronic multimedia environment is the main objective of the course.

41-2766 **Computer-Based Sound Production for Interactive Multimedia (Radio/Sound)** 3 cr.

Course concentrates on creative application of sound and music for implementation in computer-based multimedia presentations. Students learn basic principles of digitized sound and Macintosh architecture. Creative work focuses on using computer-based sound and music with computer-generated animation and still images. Students acquire skills necessary to create compelling and technically proficient sound tracks for computer presentations. *Prerequisite:* 35-2500 *Foundation of Computer Applications*

35-2555 **Computer Programming for Interactive Multimedia (Academic Computing)** 3 cr.

Course introduces students to basic computer programming concepts and to the multimedia authoring environment. Using the programming cycle of design, implement, test, and debug, students learn control structures, branching and decision-making, developing reusable code, writing functions and procedures, and structured flow. Students develop a vocabulary to talk to multimedia programmers and enough programming skill to begin to author their own basic multimedia projects. *Prerequisites:* 35-2500 *Foundations of Computer Applications*, 24-2165 *Aesthetics for Interactive Multimedia*, 23-9502 *Photography for Interactive Multimedia*, 22-4366 *Art for Interactive Multimedia*

24-2199 **Computer Graphics and Animation for Interactive Multimedia (Film/Video)** 3 cr.

Current trends in multimedia require animators to comprehend a wide range of computer-based animation applications. Course covers broad

techniques in creating art for computer animation with an introduction to methods for making animation interactive. Applications used include Photoshop for generating and manipulating images and basic 3-D rendering programs. Students are expected to have basic understanding of computer operating systems prior to enrolling in the course.

Prerequisites: 22-4366 *Art for Interactive Multimedia*, 35-2500 *Foundations of Computer Applications*

40-5900 Video for Interactive Multimedia (Television) 4 cr.

This hands-on production course addresses a broad range of aesthetic, technical, and organizational issues relating to basic video production and digital editing. It teaches basic skills involved in producing video for multimedia projects. Several short video projects are completed during this class. *Prerequisites:* 24-2165 *Aesthetics of Interactive Multimedia*, 23-9502 *Photography for Interactive Multimedia*

24-3601 Screenwriting (Film/Video) 4 cr.

Students are introduced to craft skills basic to film, video, and multimedia writing: plot construction, story development, dialogue, and character definition. Emphasis on finding visual equivalents for human emotions and developing writer's individual point of view.

39-3000 Interactive Multimedia Production: Individual 5 cr.

Class designed to give students an understanding of how all the components of an interactive multimedia project fit together. Students design, produce, debug, and modify two interactive multimedia projects. One project is an individual production with an autobiographical/personal perspective. The second project is a more elaborate, comprehensive exercise. Students work with established authoring programs and have access to cameras for image acquisition as well as audio and editing equipment. *Prerequisites:* 22-4366 *Art for Interactive Multimedia*, 35-2500 *Foundations of Computer Applications*, 24-2165 *Aesthetics of Interactive Multimedia*, Completion of at least 9 additional credit hours of Interactive Multimedia core classes

39-4000, 4001 Interactive Multimedia Production: Team I and II 8 cr.

This two-semester senior-level sequence builds on Interactive Multimedia Production I: Individual, and caps the four-year major in Interactive Multimedia by providing a creative venue for students to integrate their media specialty with their multimedia expertise in small team-working environments. Course begins with concepts of team organization and communication; continues with the formation of production teams, design of the project and acquisition of media elements; and concludes with the integration of media elements into an interactive product, such as a magazine, game, or Web page. Implementing current industry production practices, students produce an interactive multimedia project that becomes part of their portfolio. *Prerequisites:* Completion of all Core Requirements

INTERDISCIPLINARY MINORS

Creative Nonfiction Minor

The English and Fiction Writing Departments offer a minor in writing creative nonfiction. This minor will be available Spring 1998 in both departments.

Ethnic Studies Minor in Latino/Hispanic Studies

Latino/Hispanic Studies at Columbia is an interdisciplinary minor focused on the historical and cultural development of Hispanic/Latin-American people, their language, art, literature, social institutions, and the significance of their contributions to American society. Although the courses are selected from various disciplines, the Liberal Education Department is its academic home. A minor in Latino/Hispanic Studies consists of 24 credit hours: 6 credit hours in Spanish Language and Culture, 9 credit hours in Art or Literature, and 9 credit hours in History or Social Science.

Requirements for the Minor in Latino/Hispanic Studies

Language.

6 credit hours from the following: 51-2700 *Spanish Language and Culture I*, 51-2701 *Spanish Language and Culture II*, 51-2702 *Spanish III Language and Culture*, 51-6512 *Spanish for Native Speakers* (Students who are proficient up to Spanish III may take the 24 credit hours in two other areas. For language proficiency testing and advice, see the minor representative in the Liberal Education Department.)

Art and Literature.

9 credit hours from the following: 22-1152 *Mexican Art: Olmecs to Present*; 24-6730 *Latin-American Cinema**; 55-1158 *Critical Reading and Writing: Latin-American Authors**; 52-3204 *Intro. to U.S. Latino Poetry*, 52-3205 *South and Central-American Literature*, 52-3198 *Latin-American Novel*; 31-1167 *Acting III: Latino Theater**; 51-2161 *Latin-American Art, Literature, and Music*, 51-3193 *U.S. Latino Literature* (*needs prerequisite courses)

History and Society.

9 credit hours from the following: 51-1300, 1301 *Latin-American Caribbean History I and II*, 51-1305 *History of Mexico and Central America*, 51-1310 *Hispanics in the U.S. since 1800*, 51-6009 *Latinas in U.S. History since the 1500s*, 51-6011 *Atlantic Studies: Race, Color, and Culture since 1800*

The Interdisciplinary Minor in Playwriting

The Interdisciplinary Minor in Playwriting gives students in Theater, Fiction Writing, and other majors an opportunity to broaden their skills in writing for the stage and media. Students who minor in playwriting must complete 24 credit hours of course work offered by the Theater and Fiction Writing Departments.

Requirements for the Interdisciplinary Minor in Playwriting

55-1121 *Fiction Writing I*, 55-1166 *Critical Reading and Writing: Drama and Story*; 31-4211 *Playwriting Workshop I*, and 31-4212 *Playwriting Workshop II*; 10 credit hours from the following: 55-1122 *Fiction Writing II**, 55-1138 *Story to Script: Fiction Techniques for the Media*, 55-1167 *Story to Stage: Adapting Prose Fiction to Stage Drama*; 31-1111 *Acting I: Basic Skills**, 31-1450 *Improviseational Techniques*, 31-3235 *Intro. to Design for the Stage*, 31-4500 *New Plays Workshop*, 31-1040 *Text Analysis*, 31-1740 *Neo-Futurist Performance Workshop*, 55-9000 or 31-9000 *Independent Study*(*highly recommended)

S I G N Language Interpreting is a richly fulfilling and creative profession requiring keen intelligence and a sensitivity to the smallest nuances in communication. Professional interpreters have opportunities to work in a variety of settings and with diverse populations.



INTERPRETER TRAINING

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 students with the pleasure and discipline that are involved in the study of any language. Such study provides students with an insight into the nature of language by developing a range of communicative abilities. American Sign Language is a unique, independent and fully developed language; one that has come to occupy a place of major importance in contemporary linguistics and communication theory.

Practicum experiences provided for interpreting students give them unique opportunities to

network with Chicago area interpreting agencies and free-lance interpreters. Students interpret in real-life interpreting assignments while receiving supervision and feedback from professional mentor interpreters.

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, skills, and interpersonal communication strategies in order to become effective cultural mediators between diverse communities."

Lynn Pena
Chairperson
Interpreter Training Department

A MAJOR IN INTERPRETER TRAINING

Interpreting majors will complete 50 hours of required courses for the Interpreter Training Major. During the first two years of the major, students will develop fluency in American Sign Language and English and broaden their knowledge of Deaf Culture and the Linguistics of American Sign Language. At the completion of American Sign Language IV, students will be evaluated before entering the sequence of interpreting courses. Throughout the last two years of the major, focus will be directed to the process and practice of interpreting between English and American Sign Language. The theories of interpretation and transliteration will also be explored. Students will complete a two-semester practicum involving interpreting assignments in the community and a seminar course where practical interpreting issues are discussed.

Details of the requirements for the Interpreter Training Major can be found in the departmental brochure. Obtain copies from the Interpreter Training Department or the Admissions Office.

Requirements for the Major

Students must complete 50 credits hours of required study in the following:

37-7005 *American Sign Language I*, 37-7010 *American Sign Language II*, 37-7015 *American Sign Language III*, 37-7020 *American Sign Language IV*, 37-7025 *Deaf Culture*, 37-7030 *Structure of American Sign Language*, 37-7035 *Intro. to Interpreting and Interpreting Techniques*, 37-7040 *Language and Translation*, 37-7045 *Topics in Interpreting*, 37-7050 *Consecutive Interpreting*, 37-7055 *Simultaneous Interpreting: Monologues*, 37-7060 *Simultaneous Interpreting: Dialogues*, 37-7065 *Theory of Interpretation*, 37-7070 *Translating and Educational Interpreting*, 37-7075 *Interpreting Practicum* (taken over 2 semesters)

COURSE DESCRIPTIONS

- 37-7005 American Sign Language I** 3 cr.
Course concentrates on 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, course focuses on conversation in signs, fingerspelling, basic rules of grammar, cultural aspects, and nonmanual components, including facial expressions and body movement.
- 37-7010 American Sign Language II** 3 cr.
Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Course also introduces sign variations such as regional and ethnic variations. *Prerequisites:* 37-7005 *American Sign Language I* or *Permission of Department Chair*
- 37-7015 American Sign Language III** 3 cr.
Course includes vocabulary building and mastery of grammar through rigorous receptive and expressive language activities. Course includes student-led discussions, debates, and prepared reports on topics in Deaf Culture and current affairs. *Prerequisites:* 37-7010 *American Sign Language II* or *Permission of Department Chair*
- 37-7020 American Sign Language IV** 3 cr.
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, ASL features found in theater, as well as discussions of current events. *Prerequisites:* 37-7015 *American Sign Language III* or *Permission of Department Chair*
- 37-7025 Deaf Culture** 3 cr.
Course covers status of the deaf population as a linguistic and cultural minority group. Designed for individuals who may or may not have had prior experience with deaf people, course raises questions concerning the nature of sign language and its varieties, education of deaf people, historical treatment of deafness, sociological and cultural issues important to deaf individuals, and the nature of American Sign Language literature and poetry. *Prerequisites:* 37-7005 *American Sign Language I* or *Permission of Department Chair*
- 37-7030 Structure of American Sign Language** 3 cr.
Course focuses on linguistic structure of American Sign Language including phonology, morphology, syntax, and language in use. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages. *Prerequisites:* 37-7010 *American Sign Language II*, 37-7025 *Deaf Culture*, or *Permission of Department Chair*

37-7035 Introduction to Interpreting and Interpreting Techniques 3 cr.

Course introduces students to the field of interpreting. Focus on history of the interpreting field, growth of the profession, and current trends. Students begin study and analysis of the Code of Ethics. Basic interpreting techniques are introduced and practiced. *Prerequisites:* 37-7015 *American Sign Language III*, 37-7025 *Deaf Culture*, 52-1102 *English Composition II*, or *Permission of Department Chair*

37-7040 Language and Translation 3 cr.

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. *Prerequisites:* 37-7020 *American Sign Language IV*, 37-7030 *Structure of American Sign Language*, or *Permission of Department Chair*

37-7045 Topics in Interpreting 3 cr.

Course deals with practical and ethical issues in interpreting. Focus on areas of decision making; assignment assessment; environmental management; professional organizations; policies and procedures within agencies and organizations; and discussion and application of principles and guidelines of the Registry of Interpreters for the Deaf Code of Ethics applied in various situations. *Prerequisites:* 37-7035 *Introduction to Interpreting*, 52-1102 *English Composition II*, or *Permission of Department Chair*

37-7050 Consecutive Interpreting 3 cr.

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and English to American Sign Language with time between the source and the interpretation. Students are introduced to planned and unplanned material, and have opportunities to observe working interpreters. *Prerequisites:* 37-7020 *American Sign Language IV*, 37-7030 *Structure of American Sign Language*, 37-7035 *Introduction to Interpreting*, or *Permission of Department Chair*

37-7055 Simultaneous Interpreting: Monologues 3 cr.

Course focuses on simultaneously interpreting monologues from American Sign Language to English and English to American Sign Language. 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 working interpreters are provided. *Prerequisites:* 37-7040 *Language and Translation*, 37-7050 *Consecutive Interpreting*, or *Permission of Department Chair*

37-7060 Simultaneous Interpreting: Dialogues 3 cr.

Course focuses on simultaneously interpreting dialogues from American Sign Language to English and English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting

ing telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided. *Prerequisites:* 37-7055 *Simultaneous Interpreting: Monologues* or *Permission of Department Chair*

37-7065 Theory of Interpretation 3 cr.

Course examines history of translation, models of interpreting, and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting. Theories of basic, practical ethics and behaviors are explored and applied to the interpreting profession. *Prerequisites:* 37-7035 *Introduction to Interpreting* or *Permission of Department Chair*

37-7070 Transliterating and Educational Interpreting 3 cr.

Course focuses on transfer of information from spoken English to a signing system and from a signing system to spoken English. Students practice transliterating skills in various planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities to observe educational interpreters are provided. *Prerequisites:* 37-7060 *Simultaneous Interpreting: Dialogues* or *Permission of Department Chair*

37-7075 Interpreting Practicum 4 cr.

This two-semester course provides opportunities for students to apply their knowledge, skills, and experience in various interpreting settings including education, business, public service agencies, and freelance interpreting. Students participate in supervised interpreting field work and receive feedback and guidance from mentor interpreters. Students attend seminar focusing on linguistic and ethical questions that may arise during practicum assignments. *Prerequisites:* 37-7055 *Simultaneous Interpreting: Monologues* or *Permission of Department Chair*

37-7080 Creativity and American Sign Language 3 cr.

Course focuses on utilizing American Sign Language as a tool for creating poetry, storytelling, and deaf theater. Students participate in activities and discussions, and occasional assignments outside class. Course designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language. *Prerequisites:* 37-7015 *American Sign Language III*, 37-7025 *Deaf Culture*, or *Permission of Department Chair*

37-7085 Advanced American Sign Language 3 cr.

Advanced American Sign Language course is designed to refine expressive and receptive skills of students pursuing a degree in interpreting. Advanced linguistic structures are introduced and practiced. Vocabulary building specific to areas in which interpreters find the greatest challenges such as medical, legal, computer technology, sports, religion, academics, business, rehabilitation, and local terms, is an important aspect of course. Current events are discussed in American Sign Language, giving students opportunities to apply linguistic and cultural knowledge while participating in open discussions. *Prerequisites:* 37-7020 *American Sign Language IV*, 37-7025 *Deaf Culture*, 37-7030 *Structure of American Sign Language*, or *Permission of Department Chair*

T H E programs of the Journalism Department are designed to provide a strong foundation for students who are seeking careers in newspaper, magazine, or broadcast journalism. In addition to hands-on training and a wide range of intellectually stimulating courses in the craft of journalism, the program is complemented by a required number of courses in Columbia's General Education program.



JOURNALISM

Because it is absolutely necessary for a journalist to be culturally literate, the Department strongly recommends that journalism students also take additional courses in the humanities.

The Department curriculum is structured for Journalism majors to take a basic core of introductory courses. The courses include instruction on using computer technology to gather information and are designed to prepare students for concentrations in the major media. Four concentrations are offered: News Reporting and Writing, Magazine, Broadcast Journalism (Television or Radio Departments), and Health, Science, and the Environment. The Broadcast Journalism concentration combines Journalism Department courses with broad-

cast and production courses offered by the Television or Radio/Sound Departments. The concentration in Health, Science, and the Environment includes courses offered by the Science and Mathematics Department.

In addition to courses specific to the chosen concentration, a wide variety of courses in the special skills areas of writing and reporting are offered: urban affairs, investigative reporting, interpretive reporting, feature writing, covering business news, and other practical courses. Journalism majors also have the opportunity to work on student publications or student-produced television or radio productions. An extensive internship program places students in local and national media and provides practical exposure to a variety of careers available in the field of journalism.

"Columbia's journalism courses are taught by full-time faculty who have extensive professional experience and by practicing professionals who work in the various Chicago media. Students are trained for careers that bring intellectual stimulation and social responsibility."

Ed Planer
Chairperson
Journalism Department

A MAJOR IN JOURNALISM

The curriculum provides introductory studies in the fields of mass communications and journalism, and basic courses in the methods of writing and editing for various media. It also offers a rich variety of electives in the many kinds of reporting, news writing, and editing. The Journalism major requires students to have typing and word processing skills. Details of the requirements for the Journalism major and concentrations can also be found in the departmental brochure. Copies can be obtained from the Journalism Department or the Admissions Office.

Courts, 53-1951 Covering Urban Affairs, 53-2101 Business Beat; plus additional Television or Radio specialization requirements. See Interdisciplinary Major in Broadcast Journalism in the Interdisciplinary Studies section.

Requirements for the Major

Core Requirements. 18 credit hours for all concentrations

53-1001 *Introduction to Mass Media*, 53-1002 *Introduction to Writing and Reporting*, 53-1101 *Reporting for Print and Broadcast*, 53-1131 *Copy Editing*, 53-1132 *Information Search Strategies*, 53-1140 *Media Ethics and Law*

Concentration. Students select one of four concentrations.

News Reporting and Writing. 24 credit hours

53-1102 *Advanced Reporting*, 53-1501 *Interpretive Reporting*, 53-1601 *Investigative Reporting*, 53-2151 *Feature Writing*; two of the following courses: 53-2101 *The Business Beat*, 53-2070 *Covering the Courts*, 53-1951 *Covering Urban Affairs*, 53-2210 *Covering Science and Medicine I*, 53-2211 *Covering Science and Medicine II*; one course from the following: 60-6000 *Senior Seminar, Topics in Journalism* or any other Journalism elective course

Magazine Program. 24 credit hours

53-2250 *Magazine Article Writing*, 53-2251 *Advanced Magazine Article Writing*, 53-2260 *Magazine Design II* (spring semester), 53-2270 *Magazine Design I*, 53-2280 *Intro. to Magazines*, 53-2290 *Trade Magazines* (spring semester), 53-2300 *Intro. to Magazine Photography*, 53-3002 *College Magazine Workshop*

Health, Science, and the Environment. 29 credit hours

53-1501 *Interpretive Reporting*, 53-1601 *Investigative Reporting*, 53-1102 *Advanced Reporting*, 53-2210 *Covering Science and Medicine I*, 53-2211 *Covering Science and Medicine II*, 53-6001 *Medicine and Science in the Media*, 53-9000 *Independent Project*; two of the following courses: 56-2025 *Biology: The Living World Around Us*, 56-2150 *Chemistry in Daily Life*, 56-2490 *Geology: The Earth as a Planet*, 56-2620 *Physics: Light, Sound, and Electricity*

Broadcast Journalism. 22–24 credit hours

53-1105 *Broadcast News Writing I*, 53-9700 *Broadcast News Writing II* (for Television students only), 53-1601 *Investigative Reporting*; select one of the following: 53-1501 *Interpretive Reporting*, 53-2070 *Covering the*

COURSE DESCRIPTIONS

- 53-1001 Introduction to Mass Media** 3 cr.
This survey course introduces students to the entire field of mass communication, including the history of journalism. Senior faculty and guest media professionals lecture on broadcast and print journalism as well as on-line publishing, providing students with an overview of today's competitive marketplace. *Prerequisite:* 52-1101 English Composition I, may be taken concurrently
- 53-1002 Introduction to Writing and Reporting** 3 cr.
An introduction to reporting and writing skills used in all major media forms, with emphasis on newspapers, magazines, television, and radio. Writing exercises are combined with field reporting so that students gain practical experience. Along with Introduction to Mass Media course gives foundation for further studies in print or broadcast journalism. *Prerequisites:* For non-Journalism majors: 52-1101 English Composition I, 53-1001 Introduction to Mass Media; For Journalism majors: same as nonmajors, and 52-1102 English Composition II must be taken concurrently
- 53-1101 Reporting for Print and Broadcast** 3 cr.
Course concentrates on interviewing, news gathering, and lead writing techniques for print and broadcast. Accurate reporting and objectivity is stressed. *Prerequisites:* 53-1002 Introduction to Writing, 52-1102 English Composition II
- 53-1102 Advanced Reporting** 3 cr.
Course continues development of interviewing and news gathering skills; students learn to add depth, context, and human interest elements to stories. *Prerequisite:* 53-1101 Reporting for Print and Broadcast
- 53-1105 Broadcast Writing I** 3 cr.
Course is for students entering the broadcast journalism concentration who learn techniques for writing broadcast news with an emphasis on matching words to pictures. *Prerequisite:* 53-1101 Reporting for Print and Broadcast should be taken concurrently
- 53-1131 Copy Editing I** 3 cr.
This essential course teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies. Students edit the story to meet generally accepted journalistic standards and Associated Press (AP) style. Course includes headline writing and layout. *Prerequisites:* 53-1002 Introduction to Writing and Reporting, 53-1101 Reporting for Print and Broadcast, should be taken concurrently
- 53-1132 Information Search Strategies** 3 cr.
Students learn both how and when to use the range of information-gathering methods available to the modern journalist, including Web searches and analysis of databases. Emphasis is on deciding which methods are appropriate for a particular assignment. Class is taught in a lab with Internet access. *Prerequisites:* 53-1131 Copy Editing I, 53-1101 Reporting for Print and Broadcast, may be taken concurrently
- 53-1140 Media Ethics and Law** 3 cr.
Students are instructed in the legal and ethical issues that confront working journalists in gathering and dissemination of the news. First Amendment history and interpretation is highlighted. *Prerequisite:* 53-1001 Introduction to Mass Media
- 53-1150 History of Journalism** 3 cr.
The multicultural evolution of news from ancient spoken and written forms through printed and broadcast journalism of today. Major developments in news media are examined, especially American newspapers, magazines, radio, and television with emphasis on Chicago examples. 52-1101 English Composition I is recommended before enrollment in course.
- 53-1161 Alternative Press** 3 cr.
Examines the journalistic tradition of other voices including women; ethnic and racial minorities; gays, lesbians, and bisexuals; social and political activists; and the disenfranchised, or the homeless, imprisoned, and disabled. 52-1101 English Composition I is recommended before enrollment in course.
- 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 reporting to explain the relevance of major issues. *Prerequisite:* 53-1102 Advanced Reporting, or 53-9700 Broadcast News Writing II, or Department Permission
- 53-1601 Investigative Reporting** 3 cr.
Exploring methods of tracking a story to its roots is the focus 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:* 53-1102 Advanced Reporting, or 53-9700 Broadcast News Writing II, or Department Permission
- 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:* 53-1102 Advanced Reporting, or 53-9700 Broadcast News Writing II, or Department Permission
- 53-2070 Covering the Courts** 3 cr.
Students learn the structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized. *Prerequisite:*

53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

53-2101 The Business Beat 3 cr.

This course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, and more. *Prerequisite:* 53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

53-2151 Feature Writing 3 cr.

Students learn to recognize, report, and write about the human, social, and cultural events that enhance and supplement the news reported each day by newspapers, radio, and television. Stories as follow-ups to running news events and stories relevant for their human interest qualities are emphasized. *Prerequisite:* 53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

53-2201 Sports Reporting 3 cr.

Interviews with Chicago-area athletes and sportswriters help students look beyond the score of the game into the "whys" behind sports developments. Students cover games, write feature stories, and dig into news developments in the field of sports. *Prerequisite:* 53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

53-2210 Covering Science and Medicine I 3 cr.

The ability to write and report clearly about scientific, health, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcasting, book publishers, business, and industry. Students learn to take complex ideas and express them in language accessible to the reading public. *Prerequisite:* 53-1101 *Reporting for Print and Broadcast*

53-2211 Covering Science and Medicine II 3 cr.

This course is designed for students who have completed Covering Science and Medicine I. It is an opportunity to do advanced writing and reporting on consumer-related issues in the areas of science, health and the environment. *Prerequisites:* 53-1102 *Advanced Reporting*, 53-2210 *Covering Science and Medicine I*

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. Course contains exercises and training in editorial writing, columns, opinion writing, as in Op Ed pages, reviews, and criticism. *Prerequisite:* 53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

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. Course concentrates on criticism of plays, films, books, theater, music, and television. *Prerequisite:* 53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

53-2250 Magazine Article Writing 3 cr.

This course takes students step-by-step through the process of creating magazine articles: brainstorming ideas, thesis development, research, interview techniques structure, targeting an appropriate magazine, writing, and rewriting. *Prerequisite:* 53-1002 *Introduction to Writing and Reporting*

53-2251 Advanced Magazine Article Writing 3 cr.

Course develops skills acquired in Magazine Article Writing, concentrating on developing and marketing one long-form magazine piece. In addition to working on this piece, students read and discuss examples of long-form magazine writing and investigate immersion reporting techniques, and the borrowing of literary techniques for nonfiction use. *Prerequisite:* 53-2250 *Magazine Article Writing*

53-2260 Magazine Design II 3 cr.

Course applies the skills learned in Magazine Design I to the design of the college magazine, using material provided by the two-semester College Magazine Workshop. Course offered Spring Semester only. *Prerequisite:* 53-2270 *Magazine I*

53-2270 Magazine Design I 3 cr.

This course introduces students to basic magazine design. Students learn typography and page makeup; how magazines are bound; how paper affects printing; how to understand color; and how to balance illustration and type in a magazine. Different methods of printing are examined. A familiarity with Quark is recommended but not required. *Prerequisite:* 53-1001 *Introduction to Mass Media*

53-2280 Introduction to Magazines 3 cr.

Course examines the world of magazines, primarily but not exclusively from the point of view of the editor. Field trips and guest lectures, together with a comprehensive survey of the magazine business, prepare students for the range of courses offered in the magazine curriculum. *Prerequisite:* 53-1131 *Copy Editing*

53-2290 Trade Magazines 3 cr.

Magazine writing and editing skills are applied to magazines serving various industries. Students learn how to cover a business for business readers. This course provides excellent preparation for the many Chicago trade publications. Course offered Spring Semester only. *Prerequisite:* 53-2280 *Introduction to Magazines*

53-2300 Introduction to Magazine Photography 3 cr.

This survey course in the techniques of selecting photos for use in publications, from trades to consumer magazines, 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. The use of a camera is taught. *Prerequisite:* 53-2280 *Introduction to Magazines*

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 status, or Permission of Newspaper Faculty Advisor

53-3002 College Magazine Workshop 3 cr.

Students create and edit an annual magazine published by the college covering arts and communication in Chicago. *Prerequisite:* Permission of Director of the Magazine Program

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 or broadcast. *Prerequisite:* Permission of Instructor

53-3020 Journalism Newsletter 3 cr.

Ten students work under supervision to produce the monthly newsletter for the Journalism Department. They learn writing and editing skills and computer desktop publishing while earning bylines for their portfolios. *Prerequisite:* Junior or Senior status or Permission of Department

53-6001 Medicine and Science in the Media 3 cr.

This symposium-style course deals with major scientific and medical issues of concern to the public. How does media interpret scientific information and make it relevant to lay audiences? Issues 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 are a course highlight. *Prerequisite:* 52-1101 *English Composition I*

53-6002 Topics: Environmental Reporting 3 cr.

Course exposes students to environmental issues and helps them put the issues in context. It complements the minor in environmental science offered by the Science/Math Department. *Prerequisite:* 53-1102 *Advanced Reporting*, or 53-9700 *Broadcast News Writing II*, or Department Permission

53-8888 Internship: Journalism Variable 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 Internship Coordinator

53-9000 Independent Project: Journalism Variable 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:* Department Permission

53-9600 Desktop Publishing 3 cr.

Focuses on journalistic aspects of desktop publishing and using the computer to its fullest extent in graphic presentation of written material. News and magazine layout are taught using Quark, PageMaker, and Ventura. *Prerequisites:* Junior or Senior status and typing speed of 35 words per minute

53-9700 Broadcast News Writing II 3 cr.

Course continues taught in Broadcast News Writing I, with an emphasis on production aspects such as news packages and so on. *Prerequisite:* 53-1105 *Broadcast Writing I*

53-9900 Topics in Journalism: Dynamics of Broadcast News 3 cr.

Topics of current interest to journalists are featured on a rotating basis. Course teaches advanced students how to cover breaking stories, major new trends, one-time events of national or local interest, and emerging technology. *Prerequisite:* For Journalism majors: 53-1101 *Reporting for Print and Broadcast*; For non-Journalism majors: Junior or Senior status with 3.0 GPA

C O L U M B I A ' 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.



MANAGEMENT

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 de-

signers 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 the 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. Faculty and students are concerned with the quality of life in every community, and the Management

Department focuses on educating those people who are 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 22 credit hours in the Level I or core curriculum, 15 credit hours in a concentration; 6 credit hours of advanced courses; and 3 credit hours of department electives.

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, Media Management, Music Business, Performing Arts, Small Business/Entrepreneurship, and Visual Arts Management.

Details of the requirements for the Management major, concentrations, and the minor may be found in the departmental brochure. Obtain copies from the Management Department or the Admissions Office.

Requirements for the Major

Core Requirements. 31 credit hours

28-1051 *Accounting I*; 28-1130 *Computer Uses for Managers*; 28-2110 *Introduction to Management*; 28-2120 *Introduction to Marketing Arts*; 28-2123 *Finance*; 28-2135 *Introduction to Marketing Arts*; 28-2155 *Writing for Managers*; 6 credit hours from the following: 28-1052 *Accounting II*; 28-1060 *Taxes*; 28-1135 *Investments*; 28-2122 *Strategic Management*; 28-2125 *Managing Human Resources*; 28-2200 *Arts Entrepreneurship*; 28-2215 *Entrepreneurship*; 28-2321 *Ethics and the Business of the Arts*; 28-7200 *Data Analysis and Statistics*; 28-7310 *Management Science*; 28-7315 *Software for Arts Managers*; 3 credit hours from the following: 28-1111 *Business Principles*; 28-1112 *Career Development*; 28-1150 *Government: Arts Policies and Resources*; 28-2150 *Oral Communication and Public Speaking for Managers*; 28-2205 *Sales and Management for Managers*; 28-7315 *Software for Arts Managers*; 28-8888 *Internship: Management*; 28-9000 *Independent Project: Management*

Concentration. Students select one of six available concentrations. 15 credit hours

Fashion/Retail Management

Performing Arts

Media Management

Small Business/Entrepreneurship

Music Business

Visual Arts Management

Management Minor. 19 credit hours

28-1051 *Accounting I*; 28-2120 *Introduction to Management*; 28-2135 *Introduction to Marketing Arts*; two courses from the following: 28-1170 *Grant Proposal Planning and Writing Workshop*; 28-2110 *Introduction to Management*; 28-2122 *Strategic Management*; 28-2123 *Finance*; 28-2125 *Managing Human Resources*; 28-2155 *Writing for Managers*; 28-2200 *Arts Entrepreneurship*; 28-2215 *Entrepreneurship*; 28-2321 *Ethics and the Business of the Arts*; 28-7200 *Data Analysis and Statistics*; one course from the following: 28-3011 *The Art and Business of Recording*; 28-3012 *Applied Marketing: Recording Industry*; 28-7250 *Media Management*; 28-3330 *Facilities Management*; 28-6011 *Topics: Producing Live Performances*; 28-3651 *Talent Management*; 28-3000 *Recording Studio Management*; 28-2220 *Introduction to Fashion Business*; 28-2424 *Fashion Merchandising*; 23-2990 *Museum and Curatorial Practices*

COURSE DESCRIPTIONS

- 28-1015 Self-Management for Artists** 3 cr.
Offers students opportunity to evaluate their own needs as individual artists and begin study to meet those needs. Presentations by guest artists, accountants, and attorneys. Introductory information about courses recommended for artists and offered by the Management Department also presented. This course may not be applied to a Management major.
- 28-1051 Accounting I** 4 cr.
Introduction to fundamentals of accounting principles. Procedures for a sole proprietorship are developed. Emphasis on accounting cycle, analysis and recording of transactions, and preparation of financial statements. Controlling accounts, payroll procedures, special journals, evaluation of merchandise, promissory notes, interest, depreciation, and the use of computers in accounting also covered.
- 28-1052 Accounting II** 3 cr.
Course covers fundamentals of accounting as applied to partnerships, corporations, and not-for-profit enterprises. Managerial decision making for accounting is the primary course objective. Emphasis on dividends and earnings per share, long term debt and debt vs. equity financing, cash flows, profitability and liquidity ratios for evaluating enterprises. *Prerequisite: 28-1051 Accounting I*
- 28-1060 Taxes** 4 cr.
Course examines impact and implications of current tax laws. Included are effects of federal income tax on individuals, partnerships, corporations, and not-for-profit agencies. *Prerequisite: 28-1051 Accounting I*
- 28-1111 Business Principles** 3 cr.
Students apply basic business concepts and vocabulary in written and oral presentations; identify information, skills and resources required to run successful operations; and develop strategies for avoiding common pitfalls of unsuccessful business operations.
- 28-1112 Career Development** 2 cr.
Class provides 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 potential employers; and 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, dealing with contracts and riders. Special section on effects of outside influences on a club, including interaction with city inspectors, customers, and the community. *Prerequisites: 28-2120 Introduction to Management, 28-2135 Introduction to Marketing the Arts, 28-3012 Applied Marketing: Record Industry*
- 28-1130 Computer Uses for Managers** 3 cr.
Course gives practical framework for applying computer technology to unique information needs of arts, entertainment, media, and retail organizations. Lab exercises include database and electronic spreadsheet software for creation of subscriber/donor list, revenue forecasting, media planning. *Prerequisite: 35-2500 Foundations of Computer Applications*
- 28-1135 Investments** 3 cr.
Students learn how to diagnose economic conditions to determine investment strategy, analyze financial situations, and apply solutions based on sound financial planning and investment principles. *Prerequisite: 28-1111 Business Principles or 28-1051 Accounting I*
- 28-1136 Investment Portfolio Management** 4 cr.
Introduction to sound management theory. Computer enhanced models used to provide instruction in capital asset portfolio management and technique. Diversification theories, concepts, and applications in asset selection, analysis, and management are covered. Point and figure and other charting techniques are maintained and analyzed. Risk management concepts are introduced and extensively employed. *Prerequisite: 28-1135 Investments or 28-2123 Finance*
- 28-1150 Government: Arts Policies and Resources** 4 cr.
Course investigates governmental support and services to the arts at municipal, state, and federal levels. Areas of study include rationales for governmental arts support, support other than dollars, governmental censorship, history and structure of current programs, and policy issues that affect individual artists and arts organizations. *Prerequisite: 28-2110 Legal Aspects of the Arts and Entertainment*
- 28-1170 Grant Proposal Planning and Writing Workshop** 4 cr.
Course focuses on strengthening skills necessary for development of successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector. *Prerequisite: 52-1102 English Composition II*
- 28-1190 Labor Relations for the Arts** 3 cr.
Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. 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.
- 28-2110 Legal Aspects of the Arts and Entertainment** 3 cr.
Students learn to handle arts and entertainment related business dealings and recognize potential legal problems. Topics include contracts, rights agreements, recording and publishing agreements, leases, distribution agreements, gallery agreements, and intellectual property rights. Case studies are used.

28-2120 Introduction to Management 3 cr.

Students learn to demonstrate the strategic planning process and as managers integrate their plans into departmental goals. Students analyze business situations and apply solutions based on sound management theory. Students recognize their own and others' motivations and adapt their style to create a climate for self-motivation.

28-2122 Strategic Management 3 cr.

Course focuses on role of the chief executive and methods in strategic planning. It uses case studies in commercial and not-for-profit sectors with special emphasis on small and large businesses in the arts, entertainment, media, and fashion fields. *Prerequisites:* 28-1051 Accounting I, 28-2120 Introduction to Management

28-2123 Finance 3 cr.

Course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Discussions on financial institutions, instruments and procedures for supplying funds to financial markets, and public and private sector financing. *Prerequisite:* 28-1051 Accounting I or 28-1111 Business Principles

28-2125 Managing Human Resources 3 cr.

Students learn to identify principal human resource management functions within an organization. Course utilizes interpersonal communication, role-playing, and hands-on exercises to teach typical human resource management skills applicable to the arts, entertainment, media, and retail fields. Practice interviewing techniques, creating compensation packages, developing, training, and disciplining employees, and developing performance appraisals. *Prerequisite:* 28-1111 Business Principles or 28-2120 Introduction to Management

28-2135 Introduction to Marketing the Arts 3 cr.

Students analyze arts or fashion organization within its environmental context to determine how to position it in the marketplace. Students develop an understanding of the consumer and market, choose proper research techniques to solve problems, determine appropriate promotional techniques to develop relationships with customers, and develop a complete and integrated marketing plan for an organization.

28-2150 Oral Communication and Public Speaking for Managers 3 cr.

Course helps students develop public speaking skills and skills identified as critical for understanding the communication process. Listening and thinking skills are practiced in speeches of increasing sophistication. Particular attention given to style, persuasion, and credibility in public speaking. *Prerequisite:* 52-1102 English Composition II

28-2155 Writing for Managers 3 cr.

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:* 52-1102 English Composition II

28-2190 Fund Raising: An Introduction for Nonprofit Arts Managers 4 cr.

Course provides comprehensive overview of basic fund raising techniques for nonprofit arts organizations. Strategies for raising funds from individuals, corporations, foundations, and government funding sources are reviewed and analyzed. Methodologies for developing a complete fund raising plan are studied using case studies. *Prerequisites:* 52-1102 English Composition II, Senior status or Permission of Instructor

28-2200 Arts Entrepreneurship 4 cr.

Students interested in starting their own businesses in the arts discover if they are potential entrepreneurs, and learn individualized, goal-oriented approaches on how to begin a business. Successful arts entrepreneurs and consultants who run their own arts product and/or service businesses guest lecture. *Prerequisites:* 28-1051 Accounting I, 28-2120 Introduction to Management, 28-2135 Introduction to Marketing the Arts, Junior status

28-2203 Small Business Challenges and Opportunities 4 cr.

Seniors and graduate students practice various management techniques covering problems, situations, and opportunities facing small business managers and/or entrepreneurs. Course teaches interrelationships of factors and possible effects on an arts or general business, or nonprofit organization. Study of two histories and their application to basic principles. *Prerequisites:* Senior status, 28-2120 Introduction to Management, or 28-1111 Business Principles

28-2205 Sales and Management 3 cr.

Students develop a variety of marketing strategies to sell themselves and their product successfully. *Prerequisite:* 28-2135 Introduction to Marketing the Arts

28-2210 Retail Management 3 cr.

Students develop a retail operation; analyze business situations, create solutions based on sound management theory; and maintain a successful retail establishment. *Prerequisite:* 28-1111 Business Principles or 28-2120 Introduction to Management

28-2211 Retail Buying 3 cr.

Course teaches buying activities for students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered. *Prerequisites:* 28-1051 Accounting I, 28-2210 Retail Management, 28-2424 Fashion Merchandising, 56-2531 Basic Math Skills or equivalent

28-2213 Retail Store Practicum 3 cr.

Course for advanced retail management students. Students get hands-on experience in professional management and operation of a retail

store. Students buy merchandise, manage product assortment and inventory, market product and inventory, market through visual merchandising and outside promotional activities, and manage day-to-day operations of a retail store. *Prerequisites:* 28-2210 Retail Management, 28-2211 Retail Buying, 28-2424 Fashion Merchandising

28-2215 Entrepreneurship 3 cr.
Students determine suitability of starting and running a business of their choice; measure their expectations with 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. *Prerequisites:* 28-1111 Business Principles or 28-2120 Introduction to Management, 28-1051 Accounting I, 28-2135 Introduction to Marketing the Arts

28-2218 Franchising: The New Alternative for Entrepreneurs 3 cr.
Students gain theoretical and practical knowledge of the world of franchising as a creative, viable, and profitable entrepreneurial endeavor. Course teaches rationale and methodology for becoming a franchisee. *Prerequisite:* 28-2120 Introduction to Management or 28-1111 Business Principles

28-2220 Introduction to the Fashion Business 3 cr.
Course covers workings and interrelationships of various industries and services that comprise the fashion business. Comprehensive overview of enterprises involved in design, production, and distribution of men's, women's, and children's apparel and accessories. Students learn about varied career opportunities in fashion field. Students learn to make business decisions, recognize and solve problems, maximize opportunities. *Prerequisite:* Completion of or concurrent registration in 28-2120 Introduction to Management

28-2225 Decision Making: Fashion Management 3 cr.
Advanced-level fashion/retail management course applies previously learned fundamentals of determining critical business decisions to develop a competitive edge in today's fashion/retail market. Students develop skills to make bottom-line decisions in fashion/retail management. *Prerequisites:* 28-1051 Accounting I, 28-2120 Introduction to Management, 28-2220 Introduction to the Fashion Business, 28-2424 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 study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business. *Prerequisite:* Junior status

28-2400 Clothing and Society 3 cr.
Students examine influences of society on fashion. Economic, social, political, and historical issues are explored and related to fashion development in the past and in contemporary times.

28-2405 Ethnic Costumes 3 cr.
Course study of the dress and adornment practices of folk societies, ethnic groups, and indigenous populations. The psychological, social, and symbolic functions of these costumes are analyzed. Unique, colorful costumes explored as design inspirations or influences for present day fashions. In-depth study of costumes representative of the multicultural Chicago community.

28-2421 Visual Merchandising 3 cr.
Course provides practical application of concepts taught in fashion marketing and merchandising courses. Students interested in retail management learn to create visual displays and how to effectively present merchandise.

28-2424 Fashion Merchandising 3 cr.
Students explore differences between fashion merchandising and fashion advertising; study 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. *Prerequisites:* 28-2135 Introduction to Marketing the Arts, 28-2220 Introduction to the Fashion Business, 28-2430 Fashion Product Evaluation or 28-2120 Fundamentals of Fashion Design

28-2430 Fashion Product Evaluation 3 cr.
Course provides the foundation of professional vocabulary used in the fashion industry. Students learn to identify garment components, evaluate construction techniques, estimate production costs, and integrate these fundamentals into fashion management applications. Skills learned in this course prepare students for advanced courses in the curriculum: 28-2424 Fashion Merchandising, 28-2211 Retail Buying, 28-2225 Decision Making: Fashion/Retail Management.

28-2434 Fashion Styling 1 cr.
Course brings together fashion design, fashion management, and photography students to work on real world problems of bringing fashion designs to the market place. Emphasis on promotion and media strategies in a variety of business environments. *Prerequisite:* Permission of the Instructor

28-2438 The Retail Customer 3 cr.
Course examines observable and nonobservable buying behaviors of consumers from a retail perspective. Factors that influence a person to buy or not to buy are studied, including personal needs, perceptions, and influences of culture and society. *Prerequisites:* 28-2135 Introduction to Marketing the Arts, 54-1520 Psychology of Advertising

28-3000 Recording Studio Management 4 cr.
Course examines 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 are also covered. Occasionally meets on-site at studio.

Prerequisites: 28-2120 Introduction to Management, 28-3631 Record Production for Producers, Junior status

28-3011 The Art and Business of Recording 3 cr.

Course examines domestic and worldwide operation of multibillion dollar record industry from concept development through preparation of a record master. Topics include responsibilities of producer and label, song writing, copyrights, publishing, royalties and residuals, recording artist contracts and developments, session players, and recording technology. Required course for Music Business majors.

28-3012 Applied Marketing: Recording Industry 3 cr.

Continues study of content from The Art and Business of Recording. Covers processes following production of the record master. Topics include manufacturing, packaging, marketing, merchandising, sales and distribution of records, CDs, tapes, advertising and promotion, and the importance of the charts, airplay, and live concerts. *Prerequisites: 28-2135 Introduction to Marketing the Arts, 28-3011 The Art and Business of Recording*

28-3330 Facilities Management 3 cr.

Students learn operation of venues, survey a variety of single and multi-purpose facilities, and examine managing, financing, and booking policies. Study of leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, copromotions, concessions. *Prerequisite: 28-2120 Introduction to Management or 28-1111 Business Principles*

28-3392 Special Events: Concerts and Festivals Sponsorship 3 cr.

Course offers in-depth study of marketing special events, especially outdoor events such as concerts, festivals, fairs, parades and sports events. Students introduced to professional possibilities and learn how and why corporate sponsors use special events for cause-related marketing. Students write a sponsorship proposal. *Prerequisite: 28-2135 Introduction to Marketing the Arts*

28-3394 Special Events: Concert and Festival Production Management 3 cr.

Experiential course designed to provide resources, tools and training necessary for preplanning and management of live performance events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events. Course features guest speakers. *Prerequisite: 28-2120 Introduction to Management*

28-3430 Presenting Live Performances 4 cr.

Advanced-level students learn process of program planning, including theatrical, concert, and dance programming, distinguishing between producing and presenting elements. Focus on facilities selection, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques. *Prerequisites: 28-1051 Accounting I, 28-2135 Introduction to Marketing the Arts*

28-3440 Touring Live Performances 4 cr.

Course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis on profit-making theatrical touring sectors, although not-for-profit touring is discussed. Topics include touring Broadway theatrical productions, concert attractions and other theatrical ensembles. Students learn administrative and management responsibilities that touring demands: booking, logistics, staffing, and decision making. *Prerequisites: 28-2135 Introduction to Marketing the Arts, 28-2120 Introduction to Management, or Permission of Instructor*

28-3450 International Arts Management 4 cr.

Course provides arts management students with understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring. *Prerequisites: 28-2135 Introduction to Marketing the Arts, 28-3440 Touring Live Performances, 28-2123 Finance*

28-3490 Box Office Management 4 cr.

Course provides intensive study of ticketing, its applications, and its functions in the not-for-profit and profit sectors of the arts and entertainment industry. Course includes hands-on applications, lecture and research activities, guest speakers, and oral and written reports. *Prerequisites: 28-2135 Introduction to Marketing the Arts, 28-3330 Facilities Management, Junior status*

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

Commercial aspects of film distribution and exhibition are covered. Topics include 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. *Prerequisites: 28-2135 Introduction to Marketing the Arts, Junior status*

28-3510 Motion-Picture Distribution and Exhibition 3 cr.

Course gives in-depth study of the commercial aspects of theatrical film exhibition and distribution. Topics include history of business trends in distribution, film financing, current distribution networks, independent distributor, product availability, management of theaters, various contract deals, and the effects of new home technologies on the current film industry. *Prerequisites: 28-2135 Introduction to Marketing the Arts, Junior status*

28-3551 Applied Retailing: Record Stores 3 cr.

Course applies 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; and understanding market forces, such as

changing demographics, psychographics, economic trends, and technological advances. *Prerequisites:* 28-3012 *Applied Marketing: Record Industry*, 28-2210 *Retail Management*

28-3552 AEMMP Records Company Marketing 4 cr.

AEMMP Records 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 Making: 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 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:* 28-7000 *Decision Making: The Music Business*

28-3555 Music Publishing 3 cr.

Students learn the principles and procedures involved in music publishing both nationally and internationally. *Prerequisite:* 28-2110 *Legal Aspects of the Arts and Entertainment*

28-3590 Decision Making: Performing Arts Management 4 cr.

Students study managing commercial and not-for-profit performing arts organizations in the current environment. Course covers how management decisions are made based on best available information and manager's experience; and how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience. *Prerequisites:* 28-3430 *Presenting Live Performances*, 28-3440 *Touring Live Performances*, Junior status

28-3630 Record Promotion 3 cr.

Course offers students insight into process by which music is promoted to radio stations in order for it to receive airplay. Goals and strategies of record company promotional people and radio station programmers are compared and contrasted using local and national examples. Special guests include prominent local promotional people and programmers. *Prerequisites:* 28-2135 *Introduction to Marketing the Arts*, 28-3012 *Applied Marketing: Record Industry*

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:* 28-3011 *The Art and Business of Recording*

28-3635 Record Production in the Studio 4 cr.

By participating in two or more recording productions, aspiring producers become familiar with the electronic equipment appropriate nomenclature. *Prerequisite:* 28-3631 *Record Production for Producers*

28-3640 Record Mixing 3 cr.

Class focuses on recording console signal flow, patch bay, auxiliary sends and returns, for example, grouping. Students also learn about the outboard gear and its special effects heard on records. Students practice mixing different types of music and recordings, first working on simple panning and balancing, then on equalization, special effects, grouping, retriggering, and "fixing" poorly recorded material. *Prerequisites:* 28-3635 *Record Production in the Studio*, 28-3012 *Applied Marketing: Record Industry*

28-3651 Talent Management 3 cr.

Course offers examination of the crucial role of professional management for all types of artists and entertainers. Primary focus on roles of personal manager, booking agent, talent agent, road manager, and company manager. Formation of an agency, development of talent, and special touring considerations are among topics explored. *Prerequisites:* 28-2135 *Introduction to Marketing the Arts*, 28-3012 *Applied Marketing: Record Industry*

28-4210 Small Book and Magazine Publishing 3 cr.

Understanding the small publisher's role in today's marketplace is gained through an examination of many phases of the creative process 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 print production process. Students may produce brochures, newsletters, books, pamphlets, and other printed materials. *Prerequisites:* 35-2500 *Foundations of Computer Applications*, 52-1102 *English Composition II*

28-6003 Topics: AEMMP Records Promotion variable cr.

Students follow a marketing plan developed by AEMMP Records Company in the prerequisite course, and learn day-to-day aspects of promoting a local, independent release. Students promote directly to local record stores, radio stations, club owners, and the media. *Prerequisite:* 28-3552 *AEMMP Records Co. Marketing*

28-6004 Topics: Sports Promotion and Audience Development 4 cr.

Students learn basics of sports marketing and promotion in society today. Students analyze audience potential for a single event, a series of events, or a tournament, and design and develop a promotional sales campaign to market event or series of events to target audience. Students analyze various promotional campaigns and use a professional sport's team as a model to learn about the growth of an existing franchise and how it executes an audience development program.

28-6008 Topics: Organizational Behavior: Human Relations at Work 3 cr.

Effective managers must be technically oriented and human oriented. Course teaches students to effectively manage and lead people.

Students will understand how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams. *Prerequisite: 28-2120 Introduction to Management*

28-6010 Topics: Fashion Show Production 2 cr.
Introduction to fashion show planning and implementation techniques. Students have an opportunity to observe a retail fashion show in its planning stages.

28-6011 Topics: Producing Live Performances 4 cr.
Course gives an overview of structure, professional ethics, artistic integrity, development, financing, and inner workings of producing theatrical properties. Emphasis on profit making theatrical sectors, although producing nontheatrical events is also discussed. Students increase awareness of administrative, legal, and management responsibilities that producing demands. *Prerequisites: 28-2135 Introduction to Marketing the Arts, Junior status*

28-6013 Managers Software Seminar 1 cr.
Introduction to inner workings of Microsoft Office. Emphasis on how software is used for presentation purposes. Students work with Excel, PowerPoint, Access, and Microsoft Word. *Prerequisite: 28-3500 Foundations of Computer Applications*

28-6016 Partners in Philanthropy: Working with Nonprofit Boards 1 cr.
Students gain exposure to the workings of nonprofit boards in a workshop setting. The relationship between volunteers and staff is examined. Role of volunteer board members in the process of fund raising and creating special events is also studied.

28-6017 Topics: Crisis Management 4 cr.
Course details thinking and planning that is essential to managing and communicating during an organizational crisis. Students develop and implement a crisis management plan and role-play crisis scenarios. Case study analysis of small and large organizations in a variety of crisis situations, including financial, personnel, ethical, public relations, natural disaster, and other conflicts. *Prerequisites: 28-1051 Accounting I, 28-2120 Introduction to Management, Junior status*

28-6023 Leadership I 3 cr.
Course explores business leadership skills and techniques, including goal setting, team building, negotiations, and communications. Primary emphasis on class discussion and participation in problem solving activities. Other components include written and verbal reports, reading assignments, audio-visual presentations, guest speakers, and specialized learning techniques. *Prerequisite: Junior status or Permission of Instructor*

28-6024 Management Applications of the Web 3 cr.
Course introduces students to the World Wide Web and its uses for managers. Students examine ways in which the Web is currently used by arts and media organizations in marketing, fund raising, public rela-

tions, and advocacy efforts. Students design and create a Web site for an arts or media organization in Chicago. *Prerequisite: 28-1130 Computer Uses for Managers or comparable experience*

28-7000 Decision Making: The Music Business 4 cr.
Study of organization and operation of principal sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. Course covers size and scope of the music business and its principal sectors, tables of organization in large and small companies (commercial and nonprofit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities. *Prerequisite: Permission of Department Music/Business Coordinator*

28-7200 Data Analysis and Statistics 4 cr.
Course provides sound, conceptual introduction to the field of statistics and its applications in the arts, especially statistical marketing research. Topics include quantitative methods for interpreting and understanding data; the use of information derived from random sampling; and techniques of summarizing applications. *Prerequisite: 56-2532 Elementary Algebra or course equivalent*

28-7250 Media Management 4 cr.
Students learn to apply functions of management to commercial/public broadcasting and print media; identify specific tasks related to media management, for example, regulation, production, marketing, programming, engineering; and evaluate strategies for media management in the context of new communications technologies in the marketplace. *Prerequisites: 40-3010 The Television Producer or comparable radio/television course, Junior status*

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 of factors that influence management decisions, such as programming, rating systems, unions, copyrights, residuals, syndication, networks, independent stations, public television, and media conglomerates. *Prerequisites: 28-7250 Media Management, Junior status*

28-7301 Decision Making: Visual Arts Management 4 cr.
Course explores the role of chief executive officers of museums and managers of fine arts galleries. Topics covered include the institutional and artistic mission; board and community liaison; museum, corporate and private art collections; and acquisitions and facilities management. *Prerequisites: 23-2990 Museum and Curatorial Practices or 22-3000 Exhibiting African Art: Theory and Practice, Junior status*

28-7310 Management Science 4 cr.
Students begin with brief review of spreadsheet and database software, then 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. *Prerequisites: 28-1130 Computer Uses for Managers, 28-7200 Data Analysis and Statistics, Junior status*

28-7315 Software for Arts Managers 4 cr.

Students develop a cogent method of critically evaluating commercial arts management software, and they receive hands-on training with several popular packages. Students develop a quantitative means of measuring the performance of any package before committing to its purchase, an especially important skill in grant proposal writing.

Prerequisites: 28-1130 Computer Uses for Managers, Junior Status

28-8880 Internship Seminar 1 cr.

This course is taken during the semester of a student's first 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. *Prerequisites: Junior status with 3.0 GPA, Concurrent enrollment in Internship*

28-8888 Internship: Management Variable 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: Junior status with 3.0 GPA*

28-9000 Independent Project: Management Variable cr.

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

E F F E C T I V E

marketing communication is a crucial element in the management of successful businesses and organizations. As such, it is a field which is focused on strategic marketing of goods and services, and the mass communication of information to support marketing goals.



MARKETING COMMUNICATION

Because of its pervasiveness in the planning, production, promotion, and consumption of goods and services, marketing communication is a dynamic and enduring field which offers career opportunities in disciplines that service diverse industries and organizations in the public and private sectors. Because of our real-world approach to teaching, our utilization of existing and emerging technologies, and the workspace internship opportunities we provide, the Marketing Communication Department at Columbia College exposes students to the scope of this field and helps them identify specific disciplines and career options they wish to pursue.

Advertising

In our Advertising curriculum students acquire general and spe-

cific knowledge about the development of effective advertising strategies and concepts, whether targeted at the overall mass consumer market or selected market segments. Domestic and international in scope, and attuned to diversity, our curriculum immerses students in the study of consumer behavior, media (planning, buying and sales), copywriting, art direction, sales promotion, direct marketing, and the production of advertising materials. Students are also exposed to ongoing and emerging advertising management issues from a real-world perspective.

Marketing

The Marketing program empowers students with a solid understanding of *marketing* and the *marketing process*. Our Marketing curriculum is informed by an integrated focus on the research-based planning, pricing, production, distribution, and pro-

motion of goods and services.

Again, from a real-world perspective, students also learn to identify marketing opportunities and challenges, develop viable marketing strategies, implement strategic marketing plans, and how to assess organizations' preparedness to support and fulfill the marketing process.

Public Relations

Our curriculum in Public Relations helps students develop theoretical and practical appreciation for mass communication strategies aimed at shaping various publics' perceptions and opinions of a product, service, organization, person, or issue. Also real-world in approach, the Public Relations curriculum teaches students how to analyze public relations problems and then formulate and implement viable strategies for problem resolutions. Students

are also taught to write effectively for all media, deploy diverse resources or tools of the trade in the fulfillment of public relations goals, and how to successfully manage an array of public relations events.

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 as full-time professionals in advertising and public relations agencies, and in 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 credit hours that are included in the total hours required for the 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."

Margaret Sullivan

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 required along with 27 additional credit hours in the concentration for a total of 42 credit hours of study. Details of the course requirements can be found in the departmental brochure available in the Marketing Communication Department or the Admissions Office.

Requirements for the Major

Core Requirements. 15 credit hours

54-1500 *Introduction to Media*, 54-1520 *Media Workshop*, 54-1600 *Marketing Foundations*, 54-1690 *Introduction to Market Research*, 54-1800 *Introduction to Public Relations*

Concentration. Students select one of three concentrations. 27 credit hours

Advertising.

54-1000 *Introduction to Advertising*, 54-1101 *Advertising Copywriting I*, 54-1136 *Production I*, 54-1301 *Advertising Workshop*, 54-1685 *Introduction to Sales Promotion*; and 12 credit hours of department electives

Public Relations.

54-1820 *Public Relations Resources*, 54-1860 *Public Relations Writing*, 54-1862 *How to Manage Promotions and Special Events*, 54-1865 *Public Relations Cases and Crisis Management*; 53-1002 *Introduction to Writing and Reporting*; and 12 credit hours of department electives

Marketing.

54-1675 *Marketing Case Workshop*, 54-1677 *Introduction to Sales and Sales Management*, 54-1682 *Creativity and Marketing*, 54-1685 *Introduction to Sales Promotion*, 54-1688 *Developing a Marketing Plan*; and 12 credit hours of department electives

COURSE DESCRIPTIONS

54-1000 Introduction to Advertising 3 cr.

The essentials of advertising are examined in this survey course which is designed to accommodate Marketing Communication majors and students from other departments such as Photography, Television, and Film and Video, who are likely to confront advertising issues in their careers.

54-1101 Advertising Copywriting I 3 cr.

Students learn to write advertising copy that will be used in campaigns which are targeted to large numbers of consumers. Focused on the writing of print and broadcast advertisements, this course teaches students the elements of style and creativity, introduces them to relevant communication techniques, and teaches them the basics of how advertisements are constructed. *Prerequisite: 54-1600 Marketing Foundations*

54-1102 Advertising Copywriting II 3 cr.

Course continues study of relevant communication techniques, elements of style, and creativity in writing for large numbers of people and emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media. *Prerequisite: 54-1101 Advertising Copywriting I*

54-1103 Copywriting III/Advanced Portfolio Practicum 3 cr.

Course offers committed students supervised opportunities to produce several meaningful commercial scripts including voice-over spots, demonstration commercials, jingles, and other projects. Course provides a sophisticated overview of the agency-supplier-studio relationship. *Prerequisite: 54-1102 Advertising Copywriting II*

54-1104 Copywriting and Popular Culture 2 cr.

Course teaches students how to develop advertising campaigns that are informed with relevance to contemporary trends in culture. Exercises in this course challenge students to discern trends in popular thought and expression, and then develop advertisements which speak to those trends. A variety of materials from diverse sources are used in this course to help students understand and use semiotic methods in the creation of advertisements.

54-1105 Copywriter/Art Director Team 4 cr.

Art and advertising majors are taught to work together on advertising projects as in many advertising agencies. Each team consists of one art director and one copywriter throughout the course. *Prerequisites: 54-1101 Advertising Copywriting I, 54-1301 Advertising Workshop*

54-1133 Production II for Broadcast 3 cr.

This is an advanced course for students who have been introduced to theory and practice in Production I and are ready for practical application in the production of their own professional storyboards and scripts.

54-1136 Production I 3 cr.

This theory course introduces students to the marketing imperatives that inform the creation and production of television commercials, radio com-

mercials, and infomercials and includes a sequence on print production basics. This interdisciplinary course requires students to develop, write, and art-direct creative concepts that support a stated marketing goal which is supported by qualitative and quantitative data. Focus is on such issues as talent casting, costuming, television scenic design, labor relations, and business contracts in the production industry. Students are required to complete a field project that consists of a professional bid package which reflects real-world production costs for the commercials they create. *Prerequisites: 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising*

54-1200 Advertising in America 2 cr.

Survey course emphasizes the unique role of advertising in American society traced through 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: 54-1600 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: 54-1600 Marketing Foundations*

54-1310 Portfolio Development 3 cr.

This course teaches students how to prepare professionally viable portfolios comprised of original advertising campaigns they create. In all, students are required to create five different campaigns (three print ads each) with at least two related storyboards. This course culminates in the students' presentations of their portfolios before a review panel comprised of advertising agency executives and professional recruiters. *Prerequisites: 54-1600 Marketing Foundations, 54-1101 Advertising Copywriting I*

54-1475 Business to Business Advertising 3 cr.

An intensive workshop covering differences between consumer and industrial advertising, this course is designed to help Journalism, Marketing, and Advertising students to understand the career opportunities available in the field and help professional communicators better utilize available resources. *Prerequisite: 54-1600 Marketing Foundations*

54-1476 Advertising Campaigns Practicum I 4 cr.

Course focuses on the American Advertising Federation student competition. Students develop a comprehensive marketing and advertising plan which answers a problem posed by the AAF, and formally present the creative solution which is showcased during the regional competition. Course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum, an opportunity to develop a fully integrated campaign for entry into competition, and a chance to present the campaign. *Prerequisites: All core courses, 54-1101 Advertising Copywriting I, 54-1502 Media Workshop, Permission of Department Chairperson*

54-1477 Advertising Campaigns Practicum II 4 cr.

Course is a continuation of Advertising Practicum I. It focuses on the American Advertising Federation student competition. Students develop a comprehensive marketing and advertising plan that answers questions posed by the AAF and formally present the creative solution which is showcased during the AAF's regional competition. Course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum, an opportunity to develop a fully integrated campaign for entry into competition, and a chance to present the campaign. *Prerequisites:* All core courses, 54-1101 Advertising Copywriting I, 54-1502 Media Workshop, Permission of Department Chairperson

54-1478 Freelance Advertising and Marketing 3 cr.

In a market where jobs are likely to be found with advertisers as with advertising agencies, freelancing is an important option. Students 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 oneself. Every class discusses a freelance issue and pursues a creative assignment. *Prerequisites:* 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising

54-1479 International Advertising Techniques 3 cr.

This course challenges students to develop advertising campaigns targeted to consumers in individual foreign countries, in sets of foreign countries, and globally. Course is taught within the framework of marketing theory and integrates principles of social anthropology to provide students with a working definition of culture and an orientation to criteria used in assessing cultural differences to which advertising executives should be sensitive. *Prerequisites:* 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising

54-1481 Selling Advertising Media 3 cr.

After addressing the general relationship between salesperson, ad agency, and client, as well as the various forms an ad agency can take, each class addresses specific media, beginning with those that provide the largest audience, for example, broadcast TV; and moving to media that provides the next largest audiences. Similarities and differences are drawn relative to the significance of the role played by client vs. agency, negotiation, environment, and other factors at play within the context of selling a specific medium. *Prerequisites:* 54-1600 Marketing Foundations, 54-1500 Introduction to Media

54-1485 Interactive Advertising 3 cr.

Course presents and explores Marketing Communication via digital media. Several converging techniques are introduced: computer-based multimedia, television, computer networks, telephone, and cable systems. Lecture-discussions cover basic components of marketing communication—promotions, direct marketing, public relations, retail distribution, and advertising. Exercises focus on analysis and problem solving with digital media. *Prerequisites:* 35-2500 Foundations of Computer Applications, 54-1600 Marketing Foundations

54-1500 Introduction to Media 3 cr.

This course introduces students to the theory and utilization of media for the dissemination of strategic marketing communication messages. Students examine aspects of the process of buying time and/or space in different kinds of media such as television, radio, newspapers, magazines, supplements, outdoor/transit, and newly emerging vehicles, and learn what considerations determine which media vehicles to include in a campaign media mix. Course also focuses on marketing and media plans, budgeting, defining target audiences, time and creative limitations, and the use of audience information services such as Arbitron and Nielsen. *Prerequisite:* 54-1600 Marketing Foundations

54-1501 Buying Broadcast Media 3 cr.

Buying Broadcast Media covers techniques employed in negotiating and purchasing broadcast media. The process of buying broadcast time from the initial request for availability to negotiating rates to final purchasing decision is covered. The process includes purchasing Network and Spot TV, Unwired Networks, Cable and Syndicated TV, Network, and Spot Radio. Students are acquainted with these techniques through lectures and enhance skills through hands-on practice.

54-1502 Media Workshop 3 cr.

In this advanced course in media planning and execution, students develop a simulated media program including budget, media rationale, and execution. *Prerequisites:* 54-1600 Marketing Foundations, 54-1500 Introduction to Media

54-1520 Psychology of Advertising 3 cr.

Course explores the relationship of conscious and unconscious factors and examines the need, structure, and interaction with planned advertising messages. Survey course gives students insight 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.

Course is a practicum in which the principles of research methodology are applied in meaningful consumer situations. Students design, perform, and interpret experiments in consumer psychology and marketing research. *Prerequisite:* 54-1520 Psychology of Advertising

54-1600 Marketing Foundations 3 cr.

Marketing objectives and strategies, research techniques, market segmentation, distribution, and new product development are explored in this introductory survey course.

54-1675 Marketing Case Workshop 3 cr.

An advanced marketing course focusing on case study review and discussion, this course offers students an opportunity to apply basic marketing principles to real-life situations. *Prerequisites:* 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising, 54-1500 Introduction to Media, 54-1690 Introduction to Market Research

- 54-1676 The Account Executive and the Brand Manager** 3 cr.
Course focuses on the role of two key marketing positions on the client and agency side of business. Students examine roles and responsibilities of these career options within the context of an integrated marketing environment. *Prerequisite: 54-1600 Marketing Foundations*
- 54-1677 Introduction to Sales and Sales Management** 3 cr.
Students examine selling techniques from a variety of perspectives. Course covers initial client contact, making the sale, and customer service. Students examine effective management of a sales force in a competitive and diverse marketplace. *Prerequisites: 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising, 54-1690 Introduction to Market Research*
- 54-1680 New Products Marketing** 3 cr.
A comprehensive study of product development and its components, this course covers new product research, analysis of the consumer market, and distribution channel selection. Students learn how these techniques are applicable when marketing tangible and intangible products. *Prerequisites: 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising, 54-1690 Introduction to Market Research*
- 54-1681 Entrepreneurship: Launching Your Own Business** 3 cr.
Course provides a complete understanding of the skills and expertise needed to launch an entrepreneurial or independent business venture. Students draw on marketing communication skills to develop practical and feasible entrepreneurial strategies. *Prerequisites: 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising, 54-1500 Introduction to Media, 54-1690 Introduction to Market Research*
- 54-1682 Creativity and Marketing** 3 cr.
An exploratory course that encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving across marketing disciplines to achieve marketing objectives and increase profitability. *Prerequisites: 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising, 54-1690 Introduction to Market Research*
- 54-1683 International and Ethnic Marketing** 3 cr.
This course exposes students to the application of marketing disciplines in global settings. Focusing on international case studies, students learn how marketing plans are developed and implemented to achieve sales goals in foreign marketplaces. *Prerequisites: 54-1600 Marketing Foundations, 54-1520 Psychology of Advertising*
- 54-1684 Marketing in Not-for-Profit Organizations** 3 cr.
Students learn that the same marketing principles used to sell consumer products for profit are as applicable when marketing not-for-profit organizations such as charities, cultural institutions, schools, and hospitals. *Prerequisite: 54-1600 Marketing Foundations*
- 54-1685 Introduction to Sales Promotion** 3 cr.
Course examines merchandising and sales promotion as vital elements of the media mix. Students explore how these disciplines contribute to the development of an effective marketing plan. *Prerequisite: 54-1600 Marketing Foundations*
- 54-1686 Retail Marketing** 3 cr.
Course focuses on 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 the expanding retail arena. *Prerequisite: 54-1600 Marketing Foundations*
- 54-1687 Techniques of Direct Marketing** 3 cr.
Course is a comprehensive study of direct marketing and applications for consumer and business-to-business marketing, and covers all aspects of direct marketing from planning and concepts to creative execution, lists and media, catalogues, direct mail, display advertising, telemarketing, and response analysis. *Prerequisite: 54-1600 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. Students learn to formulate marketing strategies using current tools available in marketing management. *Prerequisites: 54-1600 Marketing Foundations, 54-1690 Introduction to Market Research*
- 54-1690 Introduction to Market Research** 3 cr.
As an introduction to measurement and research techniques employed in social science, this course places emphasis on design, execution, analysis, and interpretation of research. Students learn to initiate and execute a meaningful research study. *Prerequisite: 54-1600 Marketing Foundations*
- 54-1691 Sales Promotion Workshop** 3 cr.
This real-life course challenges students to personally identify an existing company's or organization's need for a sales promotion program. Students then conceptualize and create their respective programs, a process which requires them to interface and network with a variety of sales promotion professionals. The course culminates with each student's presentation of the sales promotion program he/she has developed. *Prerequisites: 54-1685 Introduction to Sales Promotion, 54-1500 Introduction to Media*
- 54-1692 Direct Marketing Workshop** 3 cr.
This advanced course offers students an opportunity to further skills and interests developed in Techniques of Direct Marketing. Students spend half the semester working on cases with a direct marketing organization. *Prerequisites: 54-1687 Techniques of Direct Marketing, 54-1101 Advertising Copywriting I*
- 54-1699 Marketing Yourself** 2 cr.
Course introduces students to the steps involved in the job search process. Various skills, techniques, and resources for improving job hunting effectiveness are reviewed. Students develop resumes and

cover letters, interview effectively, assess skills and career objectives, and manage the search process. Several guest speakers discuss job hunting in their particular marketing/advertising areas. This course is recommended for all Marketing Communications majors. *Prerequisite:* Senior status

54-1700 Sales and Sales Management Workshop 3 cr.

This comparative study workshop course challenges each student to research, plan, and make sales presentations for real products in selected product categories. *Prerequisite:* 54-1677 *Introduction to Sales and Sales Management*

54-1701 Database Marketing 3 cr.

This introductory course teaches students how to use database marketing to increase marketing efficiency enabling the marketer to mail less; how to create profitable one-to-one customer relationships that gain the necessary information to understand customer behavior; how to improve overall profits by using databases to link marketing steps—planning, forecasting, budgeting, list and media selection, product development, fulfillment and customer services; and how to apply these techniques to real-life marketing problems. *Prerequisites:* 54-1600 *Marketing Foundations*, 54-1687 *Techniques of Direct Marketing*, 35-2500 *Foundations of Computer Applications*, and *Permission of Department Chairperson*

54-1702 Marketing Decision Making 3 cr.

Course focuses on developing the math and writing skills needed to make effective marketing decisions and to express those decisions effectively. The decision-making process involves utilizing math skills to determine market share, identify the target market, and predict product profitability. Students are taught to analyze this information and report marketing decisions in a clear, concise, professional manner. *Prerequisites:* 54-1600 *Marketing Foundations* or *Permission of Department Chairperson*

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.

Course focuses on 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 public relations' roles in the intensity of the political campaign? How are statements prepared for public officials? How does one interpret policy? How does one handle media relations? How to handle the inevitable crises that occur in politics and government? *Prerequisite:* 54-1800 *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. Course also covers techniques used by public relations professionals to guide others in presenting themselves on radio and television. *Prerequisite:* 54-1800 *Introduction to Public Relations*

54-1820 Public Relations Resources 3 cr.

This basic course helps public relations students identify the tools of public relations specialists: 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 public relations professionals to equip them for immediate success on the job. *Prerequisite:* 54-1800 *Introduction to Public Relations*

54-1822 Public Relations Agency/Portfolio Development 3 cr.

The growing public relations agency business is explored by students who establish a real-life agency and service the public relations needs of one or more clients. Taught by a veteran public relations executive, the course affords students the opportunity to test their skills in a real-life professional setting. A complete public relations proposal is developed for each student's portfolio. *Prerequisite:* 54-1800 *Introduction to Public Relations*

54-1830 Public Relations for Arts, Culture and Social Services 3 cr.

Course prepares students to promote the most important nonprofit activities in our society ranging from the excitement of the performing and visual arts to the simulation of critically needed social service organizations. All segments need skilled communicators. Course discusses the various publics, the messages tailored to these publics, and overall promotion for a wide variety of objectives including legislative support, contributions, audiences, and organization building. *Prerequisite:* 54-1800 *Introduction to Public Relations*

54-1850 Public Relations for Business and Industry 3 cr.

Public relations philosophy and techniques for energetic, growing businesses are examined by looking at business activity and public relations components. Good news, bad news, internal communications, publicity, annual and quarterly reports, and management counseling are among the elements explored. *Prerequisite:* 54-1800 *Introduction to Public Relations*

54-1860 Public Relations Writing 3 cr.

All forms of writing for public relations, including magazine queries, securing television and radio interviews, coverage memos, media alerts, news releases, features, trade presses, and public relations presentations are covered. *Prerequisite:* 54-1800 *Introduction to Public Relations*

54-1862 How to Manage Promotions and Special Events 3 cr.

This class focuses on the business of special events, event management, event production, and public relations. The relationship between special events and public relations is examined. Special events are planned and discussed from parades, news conferences, and planned tours to a variety of activities that promotional professionals are called upon to create, plan, implement, and evaluate. Class takes numerous field trips and frequently meets guest speakers. Students are required to participate in at least three special events during the semester for class credit. Many events are held in the evenings and on weekends. Additional emphasis is placed on budgeting and evaluation.

Prerequisite: 54-1800 Introduction to Public Relations

54-1865 Public Relations Cases and Crisis Management 3 cr.

Course examines application of basic principles in public relations through the case history method. Students explore recent major public relations case histories and analyze and critique each decision with emphasis on public relations management. Special attention is given to crises by examining cases such as the Tylenol poisonings, the Three Mile Island accident, the NASA explosion, and others. Course teaches students methods of handling various events with respect to target audiences. *Prerequisite: 54-1800 Introduction to Public Relations*

54-1866 Sports Public Relations and Marketing 3 cr.

Students prepare illustrative examples of marketing and promotional programs in the areas of professional and amateur athletics. Course focuses on the preparation and distribution of communications materials pertaining to sports events, individuals, and contests. *Prerequisite: 54-1800 Introduction to Public Relations*

54-8888 Internship: Marketing Communication Variable cr.

Internships provide advanced students with an opportunity to gain work experience in an area of interest while receiving academic credit toward their degree. *Prerequisite: Permission of Department Chairperson*

54-9000 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 Department Chairperson*

T H E 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, sightsinging, and notation skills; and in keyboard harmony.



MUSIC

Courses also emphasize practical procedures such as how to use a microphone, compose film music, work in a recording studio, or perform in an ensemble.

The Program utilizes full- and part-time teachers who bring to their classes broad experience as working professionals in all areas of music, and it accepts students regardless of previous training or experience. The faculty excels in teaching the beginning student as well as the student with prior training.

Though thoroughly grounded in the classical tradition, the Music Program is designed for musicians who wish to work in contemporary styles, who want to learn several diverse forms of music, and who would like to discover the varied creative directions their lives and careers can take.

William Russo
Director
Contemporary Music Program

A MAJOR IN MUSIC

Music majors must complete at least 37 credit hours of core courses. Following the core classes, students will continue studies in their concentrations. Students may choose either a concentration in Contemporary Music, which includes Composition, Instrumental Performance, Music Direction/Conducting, and Vocal Performance; or in Jazz Studies, which includes Instrumental Jazz, Jazz Composition, and Vocal Jazz.

Pursuing these concentrations often calls for the student to commit additional time to specialized course work beyond the required credit hours for the major itself. 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. Senior music majors must perform a recital and submit their portfolios for review by a faculty committee.

Requirements for the Major

Contemporary Music Concentrations.

Core Requirements. 37 credit hours for all Contemporary Music concentrations

32-6000 *Exploring the Art of Music*, 32-6001 *Music History and Analysis I*, 32-6002 *Music History and Analysis II*, 32-6010 *Theory: Music and How to Read It*, 32-6021 *Sightsinging and Musicianship I*, 32-6022 *Sightsinging and Musicianship II*, 32-6023 *Sightsinging and Musicianship III*, 32-6031 *Harmony and Eartraining I*, 32-6032 *Harmony and Eartraining II*, 32-6035 *Eartraining Lab* (2 semesters), 32-6061 *Keyboard Harmony I*, 32-7251 *Keyboard I*, 32-7252 *Keyboard II*, 32-9000 *Independent Project: Music*

Concentration. Students select one of five available concentrations in Contemporary Music.

Composition. 33 credit hours

32-6062 *Keyboard Harmony II*, 32-6111 *Composition I*, 32-6112 *Composition II*, 32-6113 *Composition III*, 32-6130 *Orchestration*, 32-6140 *Counterpoint*, 32-7110 *Techniques in Singing I*, 32-7117 *Fundamentals of Conducting*, 32-7925 *Private Lessons: Beginning Piano*; 32-6135 *Pop Arranging* or 32-6601 *Jazz Composition and Orchestration*; 5 credit hours of electives

Instrumental Performance. 33 credit hours

32-6135 *Pop Arranging* or 32-6601 *Jazz Composition and Orchestration*; 32-7185 *Percussion Orchestra* or 32-7191 *Sightreading for Instrumentalists* or 32-7247 *Keyboard Ensemble*; 12 credit hours of ensemble courses; 10 credit hours of instrumental lessons; 5 credit hours of electives

Music Direction/Conducting. 33 credit hours

32-6062 *Keyboard Harmony II*, 32-6130 *Orchestration*, 32-7110 *Techniques in Singing I*, 32-7116 *Art of the Orchestra and Conductor*, 32-7117 *Fundamentals of Conducting*, 32-7215 *Performance Band and Cast*, 32-7925 *Private Lessons: Beginning Piano*, 32-7930 *Private Lessons: Advanced Piano*, 32-7937 *Private Lessons: Conducting* (2 semesters), 32-9000 *Independent Project: Music*; 6 credit hours of electives

Vocal Performance. 33 credit hours

32-7110 *Techniques in Singing I*, 32-7112 *Techniques in Singing II*, 32-7113 *Techniques in Singing III*, 32-7117 *Fundamentals of Conducting*, 32-7120 *Vocal Performance Ensemble*, 32-7131 *Solo Singing I*, 32-7133 *Styles for the Contemporary Singer*; 12 credit hours of vocal lessons

General Music. 6 credit hours

32-7117 *Fundamentals of Conducting*, 32-7301 *Introduction to MIDI*

Jazz Studies Concentrations.

Core Requirements. 44 credit hours for all Jazz Studies concentration

Same core requirements as Contemporary Music concentrations with the exception of 32-6023, 32-6061, and 32-7252, which are not required. Additional Jazz Studies concentration core requirements include the following: 32-6505 *Jazz Masters of the 20th Century*, 32-6508 *Jazz Styles and Analysis*, 32-6701 *Techniques for Improvisation I*, 32-6702 *Techniques for Improvisation II*, 32-6750 *Jazz Keyboard*

Concentration. Students select one of three concentrations in Jazz Studies.

Instrumental Jazz. 27 credit hours

32-6111 *Composition I*, 32-6802 *Jazz Ensemble II*, 32-6804 *Chamber Jazz*, 32-6601 *Jazz Composition and Orchestration*; 32-6801 *Jazz Ensemble I* or 32-6803 *Jazz Ensemble III*; 12 credit hours of instrumental lessons

Jazz Composition. 27 credit hours

32-6111 *Composition I*, 32-6112 *Composition II*, 32-6113 *Composition III*, *Vocal Jazz*, 32-6061 *Keyboard Harmony I*, 32-6062 *Keyboard Harmony II*, 32-6130 *Orchestration*, 32-6501 *Life and Music of Duke Ellington I*, 32-6502 *Life and Music of Duke Ellington II*, 32-6601 *Jazz Composition and Orchestration*; 2 credit hours of instrumental or vocal lessons

Vocal Jazz. 27 credit hours

32-7110 *Techniques in Singing I*, 32-7112 *Techniques in Singing II*, 32-6901 *Vocal Jazz*, 32-7131 *Solo Singing I*, 32-7133 *Styles for the Contemporary Singer*; 12 credit hours of voice lessons

Musical Theater Performance Major.

For the Musical Theater Performance major core and concentration requirements, see the Interdisciplinary Studies section.

COURSE DESCRIPTIONS

32-5000 From Chant to Zappa: Music Through the Ages 3 cr.

Course surveys the entire history of Western music with copious references to the other arts, as well as to historical events and cultural environments which shaped its development.

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. Substantial written work is required. *Prerequisite:* 52-1101 English Composition I

32-6001 Music History and Analysis I 3 cr.

Designed to help students place music in a cultural, historical perspective, and to develop an understanding of musical styles, this course focuses on study of scores from each period, beginning with the Greeks and ending with the Baroque Era. Students learn to identify technical and formal features of each period's music. *Prerequisites:* 32-6021 Sightsinging and Musicianship I, 32-6031 Harmony and Eartraining I, 32-7251 Keyboard (all C or better)

32-6002 Music History and Analysis II 3 cr.

Course covers music from the classical period to the twentieth century from classical and romantic vocal, instrumental, and symphonic forms to recent developments in twentieth-century Europe. Emphasis is on the study of sonata forms, extended tonality, and serialism. *Prerequisites:* 32-6001 Music History and Analysis I and 32-6750 Jazz Keyboard or 32-7252 Keyboard II (all C or better)

32-6005 Introduction to Music Theory 3 cr.

This course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

32-6010 Theory: Music and How to Read It 3 cr.

This fundamental course in music literacy covers basic concepts of notation, rhythm, tonality, and harmony, emphasizing in-depth understanding of intervals, triads, major and minor scales, duple and triple meters, sightsinging, and dictation. Student learn written musical theory for these topics and have the ability to replicate them through dictation and performance. *Prerequisite:* 32-6035 Eartraining Lab concurrently

32-6021 Sightsinging and Musicianship I 3 cr.

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.

Students perform a diatonic melody in major or minor without the aid of an instrument; sightsing a diatonic melody in major or minor; and sing a melody while playing a simple accompaniment on the piano.

Prerequisites: 32-6010 Theory: Music and How to Read It, (C or better), 32-6031 Harmony and Eartraining I concurrently for Music majors, 32-6035 Eartraining Lab concurrently

32-6022 Sightsinging and Musicianship II 3 cr.

Course continues development of skills acquired in Sightsinging and Musicianship I with extensive dictation and sightsinging of melody and rhythm in one, two, and three parts. Nondiatonic melodies as well as compound meters and polymeters are explored. Students perform chromatic melody in major, minor, or any mode without aid of an instrument; sightsing a chromatic melody in major, minor or any mode; and sing a melody while playing a two-hand accompaniment on the piano.

Prerequisites: 32-6021 Sightsinging and Musicianship I (C or better), 32-6032 Harmony and Eartraining II concurrently for nonvocal Music majors

32-6023 Sightsinging and Musicianship III 3 cr.

Course continues development of skills acquired in Sightsinging and Musicianship II with extensive dictation and sightsinging of melody and rhythm that includes current musical procedures. Students perform one, two, three, and four part music containing chromaticism, seventh chords, and mixed meters; sightsing a melody employing mixed meters; and sing a melody while playing an accompaniment which includes chromaticism, seventh chords, and mixed meters. *Prerequisites:* 32-6022 Sightsinging and Musicianship II, 32-7252 Keyboard II (both C or better)

32-6031 Harmony and Eartraining I 3 cr.

This is a harmony course with an emphasis on practical application. Material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, and extensive drill in recognizing and replicating triads. Students write chord progression in four voices using diatonic and nondiatonic chords showing thorough voice leading principles; effectively harmonize a melody with cadences, non-chord tones, root movements, and harmonic rhythm; and hear and identify harmonic progressions through dictation. *Prerequisites:* 32-6010 Theory: Music and How to Read It (C or better), 32-6021 Sightsinging and Musicianship I concurrently for Music majors, 32-6035 Eartraining Lab concurrently

32-6032 Harmony and Eartraining II 3 cr.

This advanced course in harmony emphasizes twentieth-century procedures including large chords in thirds, nonthird chords, and chord streams. Course deals with relationships among harmony, melody, and form and includes extensive drill in chordal singing and recognition. Students write chord progressions using diatonic and nondiatonic chords, including all types of seventh chords, secondary chords, modulatory progressions, and chord streams; and hear and identify chord progressions through dictation. *Prerequisites:* 32-6022 Sightsinging and Musicianship II concurrently, 32-6031 Harmony and Eartraining I, 32-7251 Keyboard I (both C or better)

32-6035 Eartraining Lab 1 cr.

Course provides intensive eartraining drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition. Course must be taken concurrently with Theory, Harmony and Eartraining I and Sightsinging and Musicianship I. Exercises include scales, neighbors, triads, trichords, tetrachords, and dictation. *Prerequisite: 32-6010 Theory: Music and How to Read It concurrently*

32-6061 Keyboard Harmony I 2 cr.

Students apply harmony and general theory to piano keyboard. Students learn to read and play at sight chord progressions employing primary and secondary chords, and the dominant seventh chord, in major and minor keys of up to three sharps or flats, using a four-note texture with sound voice leading. Harmonization of a simple melody is played using the right hand for melody and the left hand for chordal accompaniment. *Prerequisite: 32-7252 Keyboard II or 32-6750 Jazz Keyboard (both C or better)*

32-6062 Keyboard Harmony II 2 cr.

This course is a continuation of Keyboard Harmony I extending material to all seventh chords in all keys. Students read and play at sight chord progressions employing primary and secondary chords, nondominant seventh chords, diatonic ninth chords, extended and altered chords in major and minor keys of up to three sharps or flats; and play a harmonization of a standard tune in contemporary style using extended and altered chords. *Prerequisites: 32-6021 Sightsinging and Musicianship I, 32-6031 Harmony and Eartraining I, 32-6061 Keyboard Harmony I (all C or better)*

32-6111 Composition I: Basic Principles of Twentieth-Century Composition 3 cr.

Course teaches first-year students to write motives, phrases, sentences, and periods to build simple forms. The culminating assignment is composition of a piece for a wind instrument duo, which is performed by professional instrumentalists at a public recital. *Prerequisite: 32-6010 Theory: Music and How to Read It (C or better)*

32-6112 Composition II: Elements of Composition 3 cr.

A continuation of Composition I, this course emphasizes study of larger forms, chromatic harmony, and instrumentation. Students compose one piece for violin or violoncello, and piano, and a series of short pieces for piano only. Major assignment receives public performance at semester end. *Prerequisites: 32-6021 Sightsinging and Musicianship I, 32-6031 Harmony and Eartraining I, 32-6111 Composition I: Basic Principles of Twentieth-Century Composition, 32-7251 Keyboard I (all C or better)*

32-6113 Composition III: Composition Seminar 3 cr.

Course examines larger forms and chromatic harmony, adding study of extended tonality, orchestration, and atonal and serial techniques. Students compose a piece for chamber orchestra for performance by a professional ensemble, and shorter pieces for piano, utilizing class techniques. *Prerequisites: 32-6022 Sightsinging and Musicianship II, 32-6032 Harmony and Eartraining II, 32-6112 Composition II: Elements of*

Composition, 32-7252 Keyboard II (all C or better); or 32-6022 Sightsinging and Musicianship II, 32-6032 Harmony and Eartraining II, 32-6112 Composition II: Elements of Composition, 32-6750 Jazz Keyboard (all C or better)

32-6130 Orchestration 3 cr.

Course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Instruments are examined as members of instrumental families and as components of the full orchestra. Extensive reduction of full scores to two-staff form and vice versa is included. *Prerequisites: 32-6022 Sightsinging and Musicianship II (C or better or concurrently), 32-6032 Harmony and Eartraining II (C or better or concurrently), 32-6111 Composition I (C or better)*

32-6135 Pop Arranging 3 cr.

Course examines techniques of orchestration for smaller pop ensembles, including amplified instruments and synthesizers with background vocals. Compositional skills are developed through layering of sound and enrichment and transformation of basic pop chord progressions. Students construct arrangements for four to twelve wind instruments (horns) and rhythm instruments (piano, drums, guitar, bass) in various pop styles, including hard rock, contemporary, R&B, new wave, hip-hop, and blues. *Prerequisites: 32-6021 Sightsinging and Musicianship I, 32-6031 Harmony and Eartraining I, 32-7251 Keyboard I (all C or better)*

32-6140 Counterpoint 3 cr.

Course chiefly teaches students eighteenth-century counterpoint in the style of J. S. Bach from single-line and two-part invention to the beginning of fugal writing. *Prerequisites: 32-6022 Sightsinging and Musicianship II, 32-6032 Harmony and Eartraining II, 32-6061 Keyboard Harmony I (all C or better)*

32-6150 Songwriting 3 cr.

Workshop examines the craft of popular songwriting from an historical perspective with a practical viewpoint. Designed for composers and lyricists who are already writing and wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged. *Prerequisites: 32-6021 Sightsinging and Musicianship I, 32-6032 Harmony and Eartraining I (both C or better), or Instructor Consent*

32-6160 Composing For Films 3 cr.

Taught by a top professional in Chicago, this course treats all procedures of composing for film. Topics covered include click tracks, sweetening, cue sheets, choice of instruments, recording to clock, when to use music, and how to further the story through music. *Prerequisites: 32-6021 Sightsinging and Musicianship I, 32-6031 Harmony and Eartraining I, 32-6111 Composition I: Basic Principles of Twentieth-Century Composition (all C or better)*

32-6501 The Life and Music of Duke Ellington I 3 cr

Course deals with development and work of Duke Ellington from its earliest beginnings until the time of his death in 1974. Chief emphasis is on smaller masterpieces, such as *Ko-Ko*, *Warm Valley* and *Jack the Bear*, and an introduction to larger works, beginning with *Concerts of Sacred Music*. *Prerequisites* 32-6061 Keyboard Harmony I, 32-6130 Orchestration, 32-6508 Jazz Styles and Analysis

32-6502 The Life and Music of Duke Ellington II 3 cr

Course deals with development and work of Duke Ellington from its earliest beginnings until the time of his death in 1974. Chief emphasis is on larger pieces, beginning with *Reminiscent in Tempo*, through *Black, Brown, and Beige* with special attention given to *Toot Suite*, *Suite Thursday*, and *The Far East Suite*. *Prerequisites* 32-6061 Keyboard Harmony I, 32-6130 Orchestration, 32-6508 Jazz Styles and Analysis

32-6505 Jazz Masters of the 20th Century 3 cr

Course takes an historic look at the lives, times, and contributions of the innovators of jazz. Particular attention is given to social events of the times and their effect on the artists' lives and the music as a whole. *Prerequisite* 32-6002 Music History and Analysis II

32-6508 Jazz Styles and Analysis 3 cr

Course covers theoretical skill and analytical techniques related to jazz styles from traditional jazz to the present. Each period and movement are examined with emphasis on major composers and artists. *Prerequisites* 32-6021 Sight Singing and Musicianship I, 32-6031 Harmony and Eartraining I

32-6510 The Jazz Tradition 3 cr

Course utilizes lecture and demonstration to cover jazz in all its forms, including its musical and social antecedents. Class 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.

32-6601 Jazz Composition and Orchestration 3 cr

Course covers composition and orchestration, and places special emphasis on music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), and score layout. Students learn to prepare parts, reduce and expand orchestral pieces, and eliminate compositional short-windedness. *Prerequisites* 32-6022 Sight Singing and Musicianship II, 32-6032 Harmony and Eartraining II, 32-6061 Keyboard Harmony I, 32-6111 Composition I (all C or better)

32-6701 Techniques for Improvisation I 3 cr

Course based on the premise that improvisation and composition are one. Course covers extensive identification and performance of scales, chords, and important jazz solos. Students learn to improvise by developing compositional skills and applying techniques used in historically significant jazz solos. *Prerequisite* 32-6508 Jazz Styles and Analysis (C or better)

32-6702 Techniques for Improvisation II 3 cr

Course examines improvisational theory, including blues form, chord substitution, and jazz applications of atonality. Master improvisations are analyzed and transcribed, and improvisation as self-composition is nurtured through the study of melodic motif and rhythmic development, or recomposition. *Prerequisite* 32-6508 Jazz Styles and Analysis (C or better)

32-6750 Jazz Keyboard 2 cr

Continuation of Keyboard I, this course covers seventh and ninth chords plus extended and altered variations related to the jazz idiom. Students learn jazz keyboard voicing and comping while performing jazz standards, and further develop aural skills. *Prerequisites* 32-6010 Theory Music and How to Read It, 32-7251 Keyboard I

32-6801 Jazz Ensemble I 3 cr

Course consists of a performing group experience in which high professional standards of jazz orchestra performance are explained and achieved. Group performs both music written especially for group performance and music from the literature, ranging from Ellington to the present. Students develop skills such as composition, interpretation, and improvisation. Course may be taken as many as four times for credit. *Prerequisites* 32-6010 Theory Music and How to Read It (C or better), one year of instrumental instruction

32-6802 Jazz Ensemble II 3 cr

Continuing work begun in Jazz Ensemble I, this course includes more complex material and more opportunity for solo and group improvisation. *Prerequisite* 32-6801 Jazz Ensemble I or instructor consent

32-6803 Jazz Ensemble III 3 cr

Continuing the work of Jazz Ensemble II, this course includes more challenging material focusing on appropriate stylistic elements. *Prerequisite* 32-6802 Jazz Ensemble II or instructor consent

32-6804 Chamber Jazz 3 cr

Course consists of a performing group experience in which high professional standards of small group performance are explained and achieved. Group performs both music written especially for it and music from the literature, including works by Louis Armstrong, John Kirby, Duke Ellington, Art Blakey, Benny Goodman, Dave Brubeck, Jimmy Giuffrè, Chick Corea, and Gerry Mulligan. *Prerequisites* 32-6010 Theory Music and How to Read It (C or better), one year of instrumental instruction

32-6901 Vocal Jazz 3 cr

Course offers participation in performance-oriented vocal jazz ensemble. Much memorization is required along with study of improvisation through use of jazz scales, blues scales, and modes. Final concert performance. *Prerequisites* 32-6022 Sight Singing and Musicianship I, 32-7110 Techniques in Singing I (both C or better) or by audition

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 physical and mental aspects of singing. Students apply their new technique to appropriate vocal repertoire. *Prerequisite:* 32-6010 *Theory: Music and How to Read It (C or better)*

32-7112 Techniques in Singing II 3 cr.

Course continues and expands skills learned in Techniques in Singing I. Students identify vocal strengths and weaknesses, set goals, apply proper vocal technique, and increase repertoire. *Prerequisites:* 32-6021 *Sightsinging and Musicianship I*, 32-7110 *Techniques in Singing I (both C or better)*

32-7113 Techniques in Singing III 3 cr.

Course further develops skills learned in Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques. *Prerequisites:* 32-6022 *Sightsinging and Musicianship II*, 32-7112 *Techniques in Singing II*

32-7116 The Art of the Orchestra and Conductor 3 cr.

Course introduces student to origins and transformations of the symphony orchestra, to music written for orchestra, and to the conductor's role in rehearsal and performance. Course presents a survey of orchestral music from the early seventeenth century to the present. Other topics include instruments of the orchestra, layout of a score, conducting technique, history of the conductor, and social and historical influences shaping the image of the conductor as performer.

32-7117 Fundamentals of Conducting 3 cr.

Course focuses on physical technique of conductor: beat patterns, preparatory beats, cutoffs, and gestures for dynamics, tempo, and character. Students conduct each other in a varied repertoire of vocal, choral, and instrumental music; and drill through eartraining exercises, the ability to accurately hear several musical lines simultaneously. Students learn rehearsal techniques, how to study and memorize a score, and how to organize and plan performances for music ensemble.

Prerequisite: 32-6021 *Sightsinging and Musicianship I*

32-7120 Vocal Performance Ensemble 3 cr.

Advanced vocal students rehearse and perform specific choral works. Course acquaints students with advanced ensemble techniques, with special emphasis on vocal production and intonation. Students develop sightsinging skills in the context of the ensemble and gain performance experience in staging and movement. *Prerequisites:* 32-6021 *Sightsinging and Musicianship I*, 32-7110 *Techniques in Singing I (both C or better)*

32-7131 Solo Singing I 3 cr.

Course intended for students who wish to learn the fundamentals of solo style and presentation techniques. Students learn through textual and musical analyses how to prepare a song for performance, reduce

stage fright, and use a microphone. *Prerequisite:* 32-7110 *Techniques in Singing I (C or better)*

32-7132 Solo Singing II 3 cr.

An advanced course for preprofessionals, Solo Singing II deals with 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. *Prerequisites:* 32-6021 *Sightsinging and Musicianship I*, 32-7110 *Techniques in Singing I*

32-7133 Styles for the Contemporary Singer 3 cr.

Designed for students interested in analysis and application of improvisational techniques as they apply to contemporary popular music. Elements involved in nonclassical styles are presented through discography and exercises. Genres studied include, but are not limited to, blues, gospel, R&B, jazz, rock, country-western, Latin, and urban pop. Students identify and apply common elements of contemporary singing styles. *Prerequisites:* 32-6031 *Harmony and Eartraining I*, 32-7112 *Techniques in Singing II*, 32-7900 *Private Lessons: Voice*, or 32-6032 *Harmony and Eartraining II*, 32-7112 *Techniques in Singing II*, 32-7131 *Solo Singing I (all C or better)*

32-7150 All School Choir 2 cr.

Course requires no musical background except a desire to sing. Singing material ranges from portions of *The Messiah* to contemporary settings of gospels and spirituals. 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. Students gain musicianship skills in the context of two, three, and four part choral music. *Prerequisites:* 32-6021 *Sightsinging and Musicianship I*, 32-7110 *Techniques in Singing I (both C or better)*, or by audition

32-7185 Percussion Orchestra 3 cr.

This performance ensemble is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sightreading ability and ensemble skills and may be repeated once for credit. *Prerequisite:* 32-6010 *Theory: Music and How to Read It (C or better)*

32-7191 Sightreading for Instrumentalists 3 cr.

Course designed to develop the ability to read music at sight. All instrumentalists except percussion (pitched or nonpitched) or keyboard players will be accepted. *Prerequisite:* 32-6021 *Sightsinging and Musicianship I (C or better)*

32-7193 Fretboard Harmony 3 cr.

Class designed to give guitarists working knowledge of chords, intervals, and standard chord progressions, students learn how chords look and sound and how they relate to one another. Topics include: chord

constitution, the transfer process, modern extended chords, chord substitutions, chromatic alternation, chord symbols and symbol duplication, and polytonality/composite harmonic structures. *Prerequisite:* 32-7191 *Sightreading for Instrumentalists*

32-7195 Classical Guitar Ensemble 3 cr.
Course provides performing group experience for classical guitar. Groups prepare classical compositions by Bach, Scarlatti, Albeniz, and others. Note reading and classical technique are applied. Class may be taken three times for credit. *Prerequisite:* 32-7193 *Fretboard Harmony (C or better)*, or by audition or invitation

32-7212 The Groove Band 3 cr.
Performance class centers on popular music, particularly the various "grooves" of rock 'n' roll, and culminates in a concert performance. *Prerequisites:* 32-6005 *Introduction to Music Theory (C or better)*, or by audition, or invitation

32-7215 Performance Band and Cast 3 cr.
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 public performance by the ensemble as part of the Theater/Music Department season. *Prerequisites:* 32-6010 *Theory: Music and How to Read It (C or better)*, by audition and invitation only

32-7247 Keyboard Ensemble 2 cr.
An advanced course, Keyboard Ensemble improves students' keyboard skills while they learn ensemble literature and historical stylistic approaches to the keyboard repertoire. It is also a performance/learning opportunity for nonmajors with piano skills. *Prerequisites:* 32-7252 *Keyboard II (C or better)*, one year of instrumental instruction, or by audition

32-7251 Keyboard I 2 cr.
Students are instructed in playing the piano and becoming acquainted with the grand staff and note values. Students play major scales using both hands in any key; play pentachords and cadential sequences in major and minor keys of up to three sharps or flats; analyze, play and transpose short melodies in major and minor keys in either hand; harmonize longer melodies in major and minor keys; and perform a short piece from a piano score using both hands. *Prerequisite:* 32-6010 *Theory: Music and How to Read It (C or better)*

32-7252 Keyboard II 2 cr.
Continuing the work begun in Keyboard I, this course begins to apply some sightreading of simple two-part pieces for the piano. Emphasis is on strength and positioning; coordination of the hands is more highly developed and stressed. Students harmonize melodies using broken chords and hand position changes; perform piano music using inversions and arpeggiated figures; and perform short ensemble piece and longer solo piece from a piano score. *Prerequisite:* 32-7251 *Keyboard I (C or better)*

32-7266 Rap to Pop Sequencer and Sampler Production 3 cr.
Course examines use of sequencers and samplers in music production. Class topics include history and development of sequencers and samplers, overview of urban-oriented music, procedures for analogue and digital recording of sequenced music, and its integration into the mainstream. *Prerequisite:* 32-6005 *Introduction to Music Theory*

32-7270 Professional Music Printing with Finale 3 cr.
Course is for musicians who wish to gain the knowledge of computer music engraving to professionally print their own music; who have the knowledge to start a music typesetting/engraving business; or work for a publishing company utilizing Finale software. The course includes printing music with and without a MIDI keyboard and transcribing music from other software sequencers. Students function in a hands-on environment. *Prerequisites:* 32-6031 *Harmony and Eartraining I (C or better)*, computer competence, or Instructor consent

32-7301 Introduction to MIDI 3 cr.
Class introduces 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 is learned, and current trends and styles in electronic music are analyzed. *Prerequisite:* 35-2500 *Foundations of Computer Applications* or 35-2700 *Introduction to Computer Graphics*

32-7302 Advanced MIDI Sequencing 3 cr.
A continuation of Introduction to MIDI, course explores advanced MIDI techniques. Special emphasis is given to learning audio for video, that is, combining music, video, film, animation, and other multimedia output sampling and digital audio techniques. *Prerequisite:* 32-7301 *Introduction to MIDI*

32-7900 Private Lessons: Classical Voice 2 cr.
Voice lessons in classical music are available to music majors taking at least one other music course concurrently, or to musical theater performance majors who have met the prerequisite. Students are offered fifteen lessons or the equivalent, and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration. *Prerequisites:* 32-6010 *Theory: Music and How to Read It*, 32-7110 *Techniques in Singing I (both C or better)*

32-7902 Private Lessons: Jazz Voice 2 cr.
Voice lessons in jazz are available to music majors taking at least one other music course concurrently, or to musical theater performance majors who have met the prerequisite. Students are offered fifteen lessons or the equivalent, and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration. *Prerequisites:* 32-6010 *Theory: Music and How to Read It*, 32-7110 *Techniques in Singing I (both C or better)*

32-7903 Private Lessons: Pop/Rock Voice 2 cr.
Voice lessons in popular idioms are available to music majors taking at least one other music course concurrently, or to musical theater perfor-

mance majors who have met the prerequisite. Students are offered fifteen lessons or the equivalent, and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration. *Prerequisites: 32-6010 Theory: Music and How to Read It, 32-7110 Techniques in Singing I (both C or better)*

32-7904 **Private Lessons: Musical Theater Voice** 2 cr.

Voice lessons in stage repertoire are available to music majors taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered fifteen lessons or the equivalent, and are required to attend four concerts per semester. Private lessons may be taken as many as seven times per concentration. *Prerequisites: 32-6010 Theory: Music and How to Read It, 32-7110 Techniques in Singing I (both 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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (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. Teachers are available for fifteen lessons or the equivalent. Students are required to at-

tend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-7252 Keyboard II (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-7252 Keyboard II (C or better) or 32-6750 Jazz Keyboard (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-7252 Keyboard II or 32-6750 Jazz Keyboard (both 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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (C or better)*

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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (C or better)*

- 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. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration. *Prerequisite: 32-6010 Theory: Music and How to Read It (C or better)*
- 32-7960 Private Lessons: Advanced Composition** 2 cr.
Advanced Composition lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for fifteen lessons or the equivalent. Students are required to attend four Music Program recitals or concerts during the semester. These lessons may be taken as many as four times. *Prerequisite: 32-6113 Composition III: Composition Seminar (C or better)*
- 32-8100 Demo Production** 2 cr.
This course teaches instrumentalists, singers, composers, and arrangers, the procedures for assembling and submitting a demonstration (demo) tape for consideration of a variety of positions in the music industry. A recognized record industry professional reviews and comments on final recorded demos. Lab or studio time is required. Students produce a demo and receive a contact list of record companies at semester end. *Prerequisites: 32-6010 Theory: Music and How to Read It (C or better), audition*
- 32-8160 Music Theory for Recording Engineers** 3 cr.
Course is for sound engineers who wish to have working knowledge of music to function in a recording environment with musicians. Students gain understanding of different musical terms related to recording; learn to recognize different musical idioms; visually and aurally distinguish orchestral instruments; learn basic music theory; and follow a lead sheet, jazz score, or classical score.
- 32-8170 Studio Production for Musicians I** 3 cr.
Course teaches instrumentalists, singers, composers and arrangers procedures of assembling and recording music, and features four full sessions in a recording studio. Hands-on experience is emphasized for all participants. *Prerequisites: 32-6010 Theory: Music and How to Read It (C or better), instrumental or vocal competence*
- 32-8171 Studio Production for Musicians II** 3 cr.
Course continues experience of Studio Production for Musicians I. *Prerequisites: 32-6010 Theory: Music and How to Read It, 32-8170 Studio Production for Musicians I (both C or better)*
- 32-8175 Sound Reinforcement 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 Reinforcement II** 3 cr.
Course expands experience of Sound Reinforcement I. *Prerequisite: 32-8175 Sound Reinforcement I*
- 32-8190 How to Use the Blues: A Class for Instrumentalists** 3 cr.
A class covers performance procedures in which all varieties of blues are investigated and learned, leading to possible use of these procedures in other types of music including R&B, contemporary music, soul, hip-hop, and jazz. *Prerequisites: 32-6010 Theory: Music and How to Read It (C or better), one year of instrumental instruction*
- 32-8404 Black Popular Music: Race Record to Videos** 3 cr.
Course offers a general survey of Black music with major emphasis on significant music forms, styles, popular dances, and historical and sociological environments in the United States. Required student participation is integrated with lectures which are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.
- 32-8501 Introduction to Black Music** 3 cr.
Courses offers a general survey of Black music with major emphasis on significant music forms, styles, and historical and sociological environments in the United States. Required student participation is integrated with lectures which are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.
- 32-8502 Black Classical Music and Musicians** 3 cr.
Course offers general survey of Black classical musicians and their music with major emphasis on significant performers, repertoire, music forms, styles, and historical and sociological environments. Required student participation is integrated with lectures which are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.
- 32-8505 Folk Music, Spirituals to Gospel** 3 cr.
Course examines historical, cultural, and musical growth of folk music traditions that evolved into modern gospel music. Emphasis is given to musical lyrics and folklore as literature in the oral tradition. Required student participation is integrated with lectures which are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.
- 32-8506 Afro-Latin and Caribbean: U.S. Musical Crosscurrents** 3 cr.
Course offers a general survey of Black music of the African Diaspora with major emphasis on significant forms, styles and historical and sociological environments in the Americas. Required student participation is integrated with lectures which are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.
- 32-8888 Internship: Music** Variable 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.

32-9000 Independent Project: Music

Variable cr.

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

C O L U M B I A ' S

Department of Photography educates students through a mix of academic classes supplemented with visiting artists workshops, several lecture series, 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.



P H O T O G R A P H Y

In the process, students acquire important problem-solving skills which will advance their intellectual and career potential.

The Department offers an undergraduate major in Photography. All Photography majors share a required core of courses, which includes both lower level foundation courses and higher level advanced courses. The foundation core courses acquaint students with technique, theory, and criticism in both black-and-white and color in darkroom and critique settings. The advanced core courses focus on more specific technical concerns and aesthetic issues. Courses deal with experimental processes, historical and critical analysis, aesthetics, digital imaging technology, and traditional professional and

technical practice. Once a student completes the required core curriculum, he or she may elect further study in a specific area. The areas of specialization are Fine Art Photography and Professional Photography; each has its own set of required and elective courses beyond the core curriculum, designed to prepare students for careers in either fine arts or professional photography.

The Photography Department has a darkroom complex with separate undergraduate and graduate darkrooms for both black-and-white and color printing in addition to four large communal darkrooms. Facilities for 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 worksta-

tions, flatbed and film scanners, numerous laser printers, a film recorder, and a Fujix processor. The 5,000 square-foot professional photo studio includes a large open shooting area, a darkroom, and food preparation kitchen. The studio, modern and fully equipped with both electronic flash and quartz lighting equipment, provides a wide range of 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 pro-

fessional 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

A student majoring in photography must complete a total of 41 credit hours of core courses. This required curriculum consists of courses in fundamental black and white and color photography, studio photography, basic design, digital imaging, use of large-format cameras, and the history of photography. After completion of the core curriculum, a student may decide to pursue a concentration in either Fine Arts or Professional Photography.

The Fine Arts Photography concentration aims to develop students into photographic artists. Beyond the core curriculum, 14 credit hours of further study in the Photography and the Art and Design Departments are required, in courses that enlarge and refine the student's aesthetic sense and repertoire of photographic skills.

The Professional Photography concentration aims to integrate courses from art, graphics, and advertising design in order to give students up-to-date knowledge of commercial applications. The Professional Photography concentration requires 20 credit hours of study in the Photography and the Art and Design Departments beyond the core requirements.

The Photojournalism concentration is under revision. See the Photography Department for guidelines. Students should also consult the departmental brochure for the full requirements of each concentration. Obtain copies from the Photography Department or the Admissions Office.

Requirements for the Major

Core Requirements. 41 credit hours for both concentrations

23-1100 *Foundations of Photography I*, 23-1101 *Darkroom Workshop I*, 23-1102 *Foundations of Photography II*, 23-1103 *Darkroom Workshop II*, 22-4360 *Fundamentals of 2-D Design**, 22-4364 *Fundamentals of 3-D Design**, 23-2700 *History of 19th Century Photography*, 23-2710 *History of 20th Century Photography*, 23-2653 *Studio and Location Lighting: Photo III*, 23-2660 *Digital Imaging I*, 23-2661 *Digital Imaging Intermediate*, 23-2971 *View Camera*, 23-2680 *Advanced Lighting*
*Courses must be taken within the first two semesters of study.

Concentration. Students select one of two concentrations. 14 credit hours

Fine Arts Photography.

23-2455 *Advanced Color Photography*, 23-2730 *Junior Seminar*, 23-3460 *Senior Seminar*, 22-1160 *Art Since 1945*

Professional Photography.

23-2500 *Commercial Studio*, 23-2502 *Advanced Commercial Studio*, 23-3500 *Portfolio Development*, One course from the following: 22-2750 *Typography and Letterforms: Introduction to Graphic Design*, 22-2210 *Introduction to Advertising Art*, 22-2655 *Publication Design*, 22-2341 *Creative Strategies*

COURSE DESCRIPTIONS

23-1100 Foundations of Photography I 3 cr.

This lecture course emphasizes basic aesthetic problems of photography and a historical and critical context for looking at and making photographs. The corresponding section of Darkroom Workshop I must be taken concurrently.

23-1101 Darkroom Workshop I 3 cr.

Darkroom Workshop I provides technical skills in black-and-white photography needed to produce 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 3 cr.

Course introduces aesthetics, techniques, and theory of the subtractive color printing process using color negative materials. Lectures explore more sophisticated 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, is required. *Prerequisite:* 23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I, or Permission of Department Chairperson upon portfolio review

23-1103 Darkroom Workshop II 3 cr.

Course provides necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in Foundations of Photography II. *Prerequisites:* 23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I, or Permission of Department Chairperson upon portfolio review

23-1105 Previsualization and the Zone System 3 cr.

Course is designed to remove the guesswork from making good negatives. Instruction covers plotting densities on parametric curves to determine optimum development times for normal, high, and low contrast situations and deals with the idea of previsualization, that is, being able to predict what the images will look like before making the exposure. *Prerequisites:* Division I, 23-2653 Studio and Location Lighting/Photo III, 23-2654 Darkroom Workshop III

23-1110 Photo Communications 3 cr.

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 better visual language, enhancing photo selection and editing skills, and learn to pre-visualize 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. *Prerequisites:* Division II

23-1300 Photography for Interior Design Majors 3 cr.

Course teaches 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.

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. Course also emphasizes view camera skill, discussion of work, and development of individual projects.

Prerequisite: 23-2653 Studio and Location Lighting/Photo III or Permission of Department Chairperson

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. *Prerequisites:* Division I

23-2500 Commercial Studio 4 cr.

Students examine photographic illustration for advertising through analysis and synthesis of appropriate studio photographic means. Study includes the use of color and black-and-white processes, small and large format cameras, tungsten and electronic flash light within a studio context. *Prerequisites:* Division I, 23-2653 Studio and Location Lighting/Photo III, 23-2654 Darkroom Workshop III

23-2502 Advanced Commercial Studio/Art Direction 4 cr.

Course is designed to simulate the real-world pairing of art directors and photographers common within the advertising industry. Creative teams are established consisting of one art director student and one studio photography student. Each team works on two or three major projects during the semester. Emphasis is on analysis of problems in the creative process, visualization of solutions, and use of symbols in advertising photography. *Prerequisites:* Division I, 23-2653 Studio and Location Lighting/Photo III, 23-2654 Darkroom Workshop III, 23-2680 Advanced Studio Lighting

23-2520 Fashion Photography 4 cr.

Course concentrates on fashion and fashion accessory photography and includes location as well as studio lighting techniques. Strong emphasis is placed on styling, make-up, and use of accessories. Course includes discussion of the history of fashion as well as design and style.

Prerequisite: 23-2500 Commercial Studio or 23-2680 Advanced Studio Lighting

23-2530 Fashion Photography II 3 cr.

Course simulates real-world assignments in the fashion world. Creative teams are established by uniting fashion photography with fashion design and fashion merchandising students. Teams work on four or five major projects during the semester. Emphasis is on analysis of problems in the creative process, visualization of the solution, and client presentations. *Prerequisites:* Division I, 23-2520 Fashion Photography

23-2550 Contemporary Photographic Criticism 3 cr.

Direct confrontation, discussion, and written critical essays are used to examine genres, standards, changing fashions, and major traditions of criticism in twentieth-century art and photography, with primary emphasis on defining personal critical attitudes. *Prerequisites:* Division I, 52-1102 English Composition II, 23-2700 History of Nineteenth-Century Photography, or 23-2710 History of Twentieth-Century Photography

23-2560 Contemporary Photographic Practices Seminar 3 cr.

Course explores contemporary photo-based art works and the theoretical and critical developments in recent art practices. It provides an overview of various interdisciplinary approaches to photography, including installation, public works, text/image, activist/political work, artists' books, and other strategies. Class format includes lectures, discussions, readings, and class critiques of student work. *Prerequisites:* Two semesters of photography or Permission of 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. *Prerequisites:* Division I

23-2625 Documentary Photography and Desktop Publishing 4 cr.

Course requires students to develop two short documentary projects using traditional photographic processes. Students learn digital desktop publishing processes such as Pagemaker and Photostyler, and develop general computer literacy. Students integrate processes as they produce material in the form of magazine articles and book chapters. *Prerequisites:* Division I

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

Course is a systematic exploration of alternative photographic processes such as Cyanotype, Van Dyke, Gum-Bichromate, and Kwikprint. Process camera work, halftone production, and basics of color separation are also taught. Students experiment with images through manipulation of graphic arts film, cliché verre, and photographic prints. During the last third of the course, each student chooses work in one medium. *Prerequisites:* For Photography students: completion of Division I requirements; for Art and Design students: completion of core courses, or Permission of Department Chairperson

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

Course is a continuation of Experimental Photo/Graphic Techniques I, with previous knowledge of alternative processes channeled into a single, independent visual project. Progress on the project is presented to class. *Prerequisite:* 23-2631 Experimental Photo/Graphic Techniques I

23-2653 Studio and Location Lighting/Photography III 3 cr.

Studio portraiture, still life, and location application of techniques to diverse situations form the framework of this course which introduces greater visual control through use of the 4x5 view camera and artificial

lighting. This required course is the prerequisite for all subsequent view camera and lighting courses. Students must enroll concurrently in Darkroom Workshop III. *Prerequisites:* Division I

23-2654 Darkroom Workshop III 3 cr.

Course refines darkroom techniques by focusing on issues of film exposure and development in order to produce "perfect" negatives. Various films, developers, papers, and toners are examined. Proper laboratory procedures for measuring and mixing chemicals are also covered. *Prerequisites:* Division I

23-2660 Digital Imaging 3 cr.

Course introduces the computer as a powerful imaging tool for the photographer. Students use flatbed and transparency scanners to digitize photographic images. A variety of output methods are used including laser printers, ink jet printers, the Fujix Pictography 3000 images and the film recorder. Adobe Photoshop software package is the primary image processing program used to digitally enhance, alter, and retouch images. Electronic lay-out and typographical issues are discussed, and a page layout program is introduced to combine text with images. *Prerequisites:* Division I

23-2661 Digital Imaging: Intermediate 3 cr.

Class broadens students' understanding of digital media in its diverse manifestations through slide presentations, critical and theoretical readings, CD-ROM viewing, gallery visits, and class discussions. Using Adobe Photoshop, students cover advanced image manipulation techniques including layers, levels, curves, paths, masks and channels, and filters and color models. Assignments are given in this class, but emphasis is placed on project development using digital tools. Supplementary programs such as Fractal Design Painter and Adobe Illustrator are introduced as complementary creative tools. Class strengthens and expands student's competence and knowledge of digital techniques, research, verbal, and conceptualization skills within the realm of digital photography. *Prerequisites:* Division II, 23-2660 Digital Imaging

23-2662 Digital Imaging: Studio 3 cr.

Course is an advanced digital imaging seminar in which students develop and demonstrate independent working methods. The main goal is to foster independent imaging skills within the digital environment, thus instruction is provided on advanced desktop publishing issues including prepress. Students are also given assignments to practice new software packages which could include Adobe Illustrator, Fractal Design Painter, and QuarkXpress. *Prerequisite:* 23-2661 Digital Imaging: Intermediate

23-2666 Digital Imaging: Portfolio Development 3 cr.

Computer technology has made it possible for visual professionals to present and distribute art work in many new ways; the course objective is to explore these possibilities. Students design and produce digital portfolios which can be stored on digital media such as disks and CD-ROMs. Students should already have a body of visual work prior to this course. Audience, hierarchy of information, interactivity, and interface design are also explored. *Prerequisite:* 23-2661 Digital Imaging: Intermediate

23-2667 Digital Imaging: Virtual Spaces 3 cr.

Class is an introduction to 3-D modeling and the construction and manipulation of objects within virtual space. Concepts covered are 3-D space, applying and creating textures, and lighting spaces. Students incorporate 2-D images made by traditional photographic means along with three dimensional forms and environments created within the computer. *Prerequisite:* 23-2660 Digital Imaging

23-2670 Directed Visions: Studio 3 cr.

Course explores directed, manipulated, and constructed photographs. It investigates this rich tradition by looking at both historical and contemporary photography. Issues involved with making clearly artificial photographs are discussed and compared with traditional documentary ideas related to veracity of the photographic image. *Prerequisites:* Division I, 23-2653 Studio and Location Lighting/Photo III

23-2680 Advanced Studio Lighting 4 cr.

Course explores the use of tungsten and electronic flash artificial light in the studio using color and black-and-white view and 35mm cameras. *Prerequisites:* Division I, 23-2653 Studio and Location Lighting/Photo III, 23-2654 Darkroom Workshop III

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

The emergence of photographic traditions is examined within the context of 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. *Prerequisites:* 22-1122 History of Art II: Renaissance to Modern, 52-1102 English Composition II

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 influenced photographic trends since World War I through lectures, slide presentations, and discussion. *Prerequisites:* 22-1122 History of Art II: Renaissance to Modern, 52-1102 English Composition II

23-2715 Photography in Chicago Now 3 cr.

Course exposes students to a broad range of photography as it is being created and exhibited in Chicago now. On alternate weeks, students visit either current exhibitions in museums or galleries, photographers' studio spaces, or attend announced lectures. Class sessions also spent discussing these events in relation to short texts used in class. Journals and class participation are emphasized.

23-2730 Junior Seminar: Photography 3 cr.

Junior Seminar teaches students how to develop and shape a long-term project in photography. The student-generated, semester-long project is interspersed with mini-projects including photo assemblage, designed to expand students' expertise in seeing, selecting, and crafting. Reference made to other art forms. From these models, students learn how to create and structure their own projects based on personal con-

cerns and values. *Prerequisites:* 22-1121 History of Art I: Stone Age to Gothic, 23-1102 Foundations of Photography II, 23-1103 Darkroom Workshop II

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. Instruction is supplemented by making class visits to clinical settings and consulting with medical personnel. *Prerequisite:* 23-2653 Studio and Location Lighting/Photo III

23-2760 Theater Photography 3 cr.

In this on-site course students learn theater photography through cooperative participation in productions mounted in the Getz Theater. *Prerequisites:* Division II

23-2800 Professional Printing 4 cr.

Course deals with the joys and problems faced by a professional printer. Students shoot specific assignments that involve tricky printing in the darkroom. Each student prints another's work, learning to successfully handle improperly processed, dirty, or scratched film. Course is designed for students who want to improve their printing and communicate better with labs and printers encountered in their photography career. *Prerequisites:* 23-2653 Studio and Location Lighting/Photo III, 23-2654 Darkroom Workshop III

23-2785 Web Site Design I 3 cr.

Course is intended for art, design, and photography majors who wish to study fundamental Web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics, and completion of a written thesis. *Prerequisites:* Division II

23-2786 Web Site Design II 3 cr.

Web Site Design II covers advanced topics in web site design and is intended for art, design, and photography majors. Studies cover human-computer interface design, multimedia use in Internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects, and completion of a written thesis. *Prerequisite:* 23-2785 Web Site Design I

23-2900 Photojournalism I 4 cr.

Course introduces basic elements of visual communication. Students learn how to photograph people and major current events in natural lighting conditions. Organization, printing techniques, and layout are covered. Guest speakers introduce students to specific areas of photojournalism including sports, general news, travel, documentary, and picture editing. *Prerequisites:* Division I

23-2901 Photojournalism II 4 cr.

Course expands skills acquired in Photojournalism I with an emphasis on lighting and color photography. *Prerequisite:* 23-2900 Photojournalism I

23-2902 Photojournalism III 4 cr.

Course is designed to closely mirror experience of a working photojournalist. Students produce both a major documentary project reflecting some aspect of the human spirit and a variety of single image assignments. *Prerequisite:* 23-2901 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:* 23-2653 Studio and Location Lighting/Photo III

23-2972 View Camera: Advanced 4 cr.

Students develop an individual, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand understanding of large format photography. Equipment is supplied. *Prerequisite:* 23-2971 View Camera

23-2975 Visual Books 3 cr.

Each student works from a proposal to make a photographic or visual book. Course covers conceptual aspects of visual books including structure, editing, sequencing, and integration of text and images. Book production includes graphic arts films, layout, manipulation, reproduction, binding, and finishing. Course covers 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. *Prerequisites:* For Photography students: Division I; for Art and Design students: completion of core courses or Permission of Department Chairperson

23-2977 Hand Bookmaking and Binding 3 cr.

Course studies traditional and nontraditional Western and Oriental techniques including Western Codex. Instruction includes case-bound, perfect, side-stitch, pamphlet, single signature, portfolio, Japanese, accordion, and decorative endpaper marbling methods, as well as modern combinations and extensions of these techniques. *Prerequisites:* 23-1102 Foundations of Photography II, 23-1103 Darkroom Workshop II

23-2985 Nineteenth-Century Photographic Processes 3 cr.

The development of photography through its first four decades is explored as students use their own photographic materials to gain insight into both historic and aesthetic precedents of contemporary photographic vision. *Prerequisite:* 23-2700 History of Nineteenth-Century Photography

23-2988 Pinhole Photography 3 cr.

Pinhole Photography explores a naive approach to image-making, utilizing found, constructed, and organic cameras. An appreciation for simple resources employed in class and on-site shooting enhances primitive and nonstatic expression. Opportunities for interfacing low-tech with high-tech—computer manipulation, pinhole polaroid transfers—are examined. *Prerequisites:* 23-1102 Foundations of Photography II, 23-1103 Darkroom Workshop II

23-2990 Museum and Curatorial Practices Variable cr.

Selection, design, and installation of exhibitions, publicity and community relations, conservation and grants administration are some museum management duties which students learn as interns with the Museum of Contemporary Photography and the Columbia College Art Gallery. Interns meet in a group for a weekly two-hour seminar; students have twelve to twenty-four hours per week of independent participation. *Prerequisite:* Consent of Museum Director

23-3000 Exhibiting African Art: Theory and Practice 3 cr.

Students learn about both African art and the process of organizing a museum exhibition. Participants are involved in all aspects of planning and implementing an exhibition at Columbia College Art Gallery, including selection of objects, researching and writing labels, registration, conservation, education, design, installation, and publicity. Theoretical and practical issues and concerns related to presenting the art of Africa are approached through museum visits, reading assignments, guest speakers, and class discussions. *Prerequisites:* 52-1102 English Composition II, 22-1121 History of Art I: Stone Age to Gothic, or 22-1122 History of Art II: Renaissance to Modern

23-3460 Senior Seminar: Photography 4 cr.

The photographic image, its form, content, and meaning are examined in this seminar which assists the student in articulating a personal photographic viewpoint. This is the capstone course for photography majors in the Fine Arts concentration. *Prerequisites:* 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. *Prerequisites:* Division II and Senior status (Commercial Studio: Advanced, is also 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 to the private and political. In particular, feminist theory and practice have forced an examination of representation and media. Course investigates some ways photography has been shaped by feminist critical activity. Students consider ways theory may be applied to the practice of photography. Students select and pursue a semester-long photographic project that reflects their response to feminist issues. *Prerequisites:* Division I

23-4150 Myth, Symbol, Image 3 cr.

Course explores connections between idea, meaning, and image. Students 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. Course requires assigned readings, group discussion, one paper and a small group of photographs. *Prerequisites:* Division I

23-5000 Professional Topics: Styling 1 cr.

Workshop concentrates 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 are covered. *Prerequisites: Division II*

23-5001 Professional Topics: The Nude 1 cr.

Workshop examines the human form related to fashion and the photography of fashion. It includes several exercises on drawing the figure, followed by a series of photographic assignments. *Prerequisites: Division II*

23-5002 Professional Topics: Sports Photography 2 cr.

Professional workshop examines issues in sports photography such as selection of equipment and materials, and utilization of photographic techniques. It includes demonstrations and a photo session at a professional sports event. *Prerequisite: 23-2900 Photojournalism I*

23-5003 Professional Topics: Stock Photography 2 cr.

Stock Photography introduces concepts involved in producing photographs for the resale markets. Subjects include: composition for stock images, concept illustrations, captioning, use of computers in stock photography, and archival storage methods. *Prerequisites: Division II, 23-2900 Photojournalism I*

23-5005 Professional Topics: Food Photography 1 cr.

Professional workshop concentrates on preparation, styling, and lighting employed in food photography. Students produce individual projects under the tutelage of an expert in the field. *Prerequisites: 23-2500 Commercial Studio, 23-2502 Advanced Commercial Studio/Art Direction, 23-2653 Studio and Location Lighting /Photo III, 23-2680 Advanced Studio Lighting*

23-6006 Special Subjects: Portrait and Figure Seminar 3 cr.

Students use large format cameras, from 4x5" to 11x14" to create portrait and figure photographs. These images are printed using conventional materials as well as older processes such as palladium and salted prints. Emphasis is on the collaborative nature of portrait and figure photographs in a small studio setting. *Prerequisites: Division II*

23-6008 Special Subjects 3 cr.

This topical course may change content each semester. *Prerequisites: 23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I*

23-8888 Internship: Photography Variable 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: 23-2653 Studio and Location Lighting/Photo III or 23-2901 Photojournalism II*

23-9000 Independent Project: Photography 3 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member and chairperson, to study an area that is not at present available in the curriculum. Prior to registration, the stu-

dent must submit a written proposal that outlines their self-defined project. *Prerequisites: Approval of Instructor and Department Chairperson*

23-9502 Photography for Interactive Multimedia 3 cr.

Course is designed for students interested in careers in multimedia. Students acquire fundamental photography skills including optics, chemistry and aesthetics. Special emphasis is given to the connection between film and digital formats. The production of visually effective images and the creative use of photographs within the electronic multimedia environment is the main objective of this course.

T H E primary objective of the Radio/Sound Department is to educate specialists in the creative, managerial, and technical 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.



RADIO/SOUND

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 Columbia College Audio Technology Center, or ATC, is the home for the Audio Program. Students interested in the recording arts can use the ATC's 24tk music recording studio, two film mix suites, a video postproduction suite, and voice-over and production labs. In addition to

recording facilities, the ATC also has lab space for classes such as Basic Audio Systems and computer lab space for digital audio and acoustic analysis.

"We have a successful radio station, an expanding internship program, and one of the nation's leading sound facilities. Our active curriculum is taught by successful working professionals—leaders in radio/sound with keen insight to instruct and guide our students.

Columbia's Radio/Sound graduates are employed in every area of broadcasting and audio in markets throughout the United States. Many of them are recognized nationally. Employers are looking for young people who have a realistic understanding of the job market, and who are prepared to become the next generation of leading specialists in radio and audio. Our challenge in

the Radio/Sound Department is to be the source for this need. This has been and continues to be our commitment."

Al Parker
Chairperson
Radio/Sound Department

A MAJOR IN RADIO / SOUND

Radio majors must complete a minimum of 41 credit hours of core curriculum requirements. In addition to the required courses, the Department offers four concentrations in Radio that are more precisely directed toward individual career goals: Management, Production, Journalism, and Talent.

Students majoring in Sound must complete 40–43 credit hours which includes a sound core and a concentration in one of five areas: Recording, Acoustics, Sound for Pictures, Sound Reinforcement, and Sound Contracting.

The Interdisciplinary Major in Broadcast Journalism (Radio) is also offered in conjunction with the Journalism Department. A total of 52 credit hours are required taken in both departments: 22 credit hours in Radio and 30 credit hours in Journalism. See Interdisciplinary Studies section for details about the Interdisciplinary Major in Broadcast Journalism for Radio.

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.

Requirements for the Major in Radio

A total of 41 credit hours must be completed for Radio majors. Required study includes:

41-1100 *Fundamentals of Radio*, 41-2700 *Broadcast Speech Technique*, 41-1121 *Radio Broadcasting I*, 41-1122 *Radio Broadcasting II*, 41-1151 *Production I: Radio (Analog)*, 41-2180 *Careers in Radio*, 41-2120 *Radio Station Management*, 41-2122 *Radio Marketing and Promotion*, 41-2123 *Selling Radio Time*, 41-2340 *Control Board Operation*, 41-2360 *Ethics in Broadcasting*, 41-2420 *Programming the Music Format*, 41-1170 *The Radio Producer*, 41-2851 *News for the Music Format*, 41-2855 *Writing Jobs in Radio: An Overview*, 41-1161 *Entering the Radio Job Market*, 41-1166 *Preparing an Audition Tape*

Concentration. Advanced work up to 20 credit hours in one of the four Radio concentrations is strongly recommended.

Management.

41-1155 *Community Affairs Programming*, 41-2117 *Broadcast Law*, 41-2118 *Broadcast Research*, 41-2123 *Small Market Radio*, 41-2290 *College Radio Management*, 41-8888 *Internship: Radio*

Production.

41-1122 *Radio Broadcasting II*, 41-1158 *Radio Production: Analog*, 41-1160 *Radio Production III: Digital*, 41-1162 *The Club DJ*, 41-2270 *College Radio Production*, 41-2300 *Commercial Announcing*, 41-2860 *Writing and Producing Winning Radio Commercials*, 41-8888 *Internship: Radio*

Journalism.

41-1125 *WCRX Actualities*, 41-1152 *Radio Production II: Analog*, 41-1155 *Community Affairs Programming*, 41-2200 *College Radio News*, 41-2260 *College Radio Sports*, 41-2280 *College Radio Activities*, 41-2520 *Radio Sports Play-by-Play*, 41-2510 *Radio Newscasting*, 41-2515 *Radio Sportscasting*, 41-2730 *Radio Interviewing*, 41-8888 *Internship*

Talent.

41-1123 *Radio Broadcasting III*, 41-1162 *The Club DJ*, 41-2117 *Broadcast Law*, 41-2123 *Small Market Radio*, 41-2250 *College Radio Programs*, 41-2280 *College Radio Activities*, 41-2300 *Commercial Announcing*, 41-2425 *Performing Radio Formats*, 41-2552 *Rock and Soul on the Radio: Roots*, 41-2555 *Rock and Soul on the Radio: Contemporary*, 41-2705 *Broadcast Radio Speech Technique*, 41-2730 *Radio Interviewing*, 41-8888 *Internship: Radio*

Requirements for the Major in Sound

Sound majors must complete 40–43 credit hours of course work. Required study includes:

Core Requirements. 19 credit hours for all Sound majors.

41-1050 *Introduction to Audio*, 41-1150 *Production I: Audio*, 41-2720 *Basic Audio Systems*, 41-2711 *Electronics for Audio*, 41-2725 *Careers in Audio*, 56-2630 *Electronics for Audio Lab*

Concentration. Students select one of five Sound concentrations.

Recording. 24 credit hours

41-2712 *Sound Recording*, 41-2135 *Audio Processing*, 41-2727 *Audio Technologies*, 41-2735 *Contemporary Music Engineering*, 41-2764 *Random Access Audio*, 41-2790 *Live Sound Recording*

Acoustics. 23 credit hours

41-2111 *Environmental Acoustics*, 41-2113 *Acoustical Modeling*, 41-2114 *Psychoacoustics*, 41-2115 *Architectural Acoustics*, 41-2116 *Acoustics for the Performing Arts*, 41-2729 *Acoustical Testing*, 41-2810 *Studies in Hearing*, 41-9008 *Independent Project*

Sound for Picture. 24 credit hours

41-2135 *Audio Processing*, 41-2740 *Audio for the Visual Medium I*, 41-2745 *Audio for the Visual Medium II*, 41-2727 *Audio Technologies*, 41-2764 *Random Access Radio*, 41-2790 *Live Sound Recording*

Sound Reinforcement. 21 credit hours

41-2796 *Aesthetics of Sound Reinforcement*, 41-2810 *Studies in Hearing*, 41-2135 *Audio Processing*, 41-2790 *Sound Reinforcement*, 41-2880 *Studies in Transducers*, 41-2739 *Advanced Sound Reinforcement*

Sound Contracting. 21 credit hours

41-2810 *Studies in Hearing*, 41-2728 *Audio Equipment Overview*, 41-2750 *Sound System Design*, 41-2880 *Studies in Transducers*, 41-2770 *Computer Aided Drafting*, 41-2760 *Audio Measurements*

COURSE DESCRIPTIONS

- 41-1100 Fundamentals of Radio** 2 cr.
This introductory course is designed to provide students with an overview of the radio industry. Class discussions plus audio and video presentations address topics such as radio history, broadcast law, station organization, diversity issues, job opportunities and descriptions, business practices, technology, and terminology.
- 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. *Prerequisites:* 41-2340 Control Board Operation, 41-2700 Broadcast Speech Technique
- 41-1122 Radio Broadcasting II** 4 cr.
Development of individuality and a personal style of broadcasting is emphasized through integrated practice in the various broadcasting functions. *Prerequisite:* 41-1121 Radio Broadcasting I
- 41-1123 Radio Broadcasting III** 4 cr.
Serious students of radio refine on-air talents to a more professional level. Course offers simulated on-the-air experience and management practice which could lead to a staff position at WCRX-FM. *Prerequisite:* 41-1122 Radio Broadcasting II
- 41-1125 WCRX Actualities** 4 cr.
This advanced course teaches role of the reporter, anchor, and editors in a working newsroom environment. Students assume roles of various positions in a newsroom and are responsible for producing a weekly one-hour news program that airs live on WCRX Radio. Students conduct phone interviews, edit tape, provide live and recorded reportage, write news packages, stack newscasts, and make on-air decisions working under real deadline pressure. *Prerequisite:* Permission of Radio Broadcast Journalism Coordinator
- 41-1151 Production I: Radio (2 Track)** 4 cr.
This entry-level course is designed to familiarize students with the basics of radio production. Production techniques including editing, splicing, mixing, dubbing, and sound effects are taught. Instruction is both lecture and hands-on with students utilizing analog audio equipment for in-class projects and Studio Time facilities for out-of-class assignments.
- 41-1152 Radio Production II (Multitrack)** 4 cr.
This intermediate-level course is designed to build upon the course objectives of Radio Production I (2 Track), while introducing students to multitrack recording and mixing techniques. Students also receive instruction in use of outboard audio equipment, processing, and equalization. Instruction is both lecture and hands-on with students utilizing analog audio equipment for in-class projects and Studio Time facilities for out-of-class assignments. *Prerequisite:* 41-1151 Production I: Radio (2 Track)
- 41-1155 Community Affairs Programming** 2 cr.
Class focuses on various types of community affairs programming and broadcast FCC rules and regulations. Course exposes students to broadcast ascertainment procedures, the radio station public inspection file, quarterly program reports, nonprofit/radio station projects, and the FCC forms required for radio license renewal. Students create a public service campaign including public service announcements, a press release, and a talk show for possible broadcast on WCRX-FM. *Prerequisites:* 41-1100 Fundamentals of Radio, 41-1121 Radio Broadcasting I, 41-1151 Production I: Radio (2 Track)
- 41-1158 Radio Production III (Multitrack)** 4 cr.
Course teaches students to develop great radio stories. Focus is on documentary style projects ranging from three to twenty minutes in length. Students learn to use advanced multitrack mixing and editing techniques that incorporate field recording, sound effects, and audio processing. *Prerequisite:* 41-1152 Radio Production II (2 Track)
- 41-1160 Digital Production for Radio** 4 cr.
This advanced-level course focuses on various types of Digital Audio equipment currently being used for radio production. Students learn about Samplers, DAT, Mini Disc, DCC, Hard Disc Recording/Editing, CD-ROM, and Digital Signal Processing, through lecture and hands-on application. A final project is assigned and produced using digital recording/editing techniques taught in class. *Prerequisite:* 41-1158 Radio Production III (Multitrack)
- 41-1161 Entering the Radio Job Market** 1 cr.
Course is designed to prepare students for initial contacts as they seek their first broadcast position. Course covers creating a resumé, writing interview letters, interviewing techniques, developing interpersonal communication skills, as well as basic rules and regulations of employment. Class serves as one assessment opportunity for the Radio Department. *Prerequisites:* Radio Core, Senior status preferred, may be taken concurrently with 41-1166 Preparing An Audition Tape
- 41-1162 The Club DJ** 2 cr.
This course is designed to prepare students for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey. Course includes instruction in use of portable equipment such as turntables, speakers, and microphones. Production techniques inherent in this specialized field of audio entertainment are covered in the course. More advanced radio students should be able to use what is learned to secure full- or part-time employment 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 pertain to the specialty of each student and are critiqued throughout the semester by the instructor. The end product is an audition tape suitable for submission to prospective employers or talent agents. *Prerequisites:* Radio Core, Senior status pre-

ferred, may be taken concurrently with 41-1161 Entering the Radio Job Market

41-1170 **The Radio Producer** 2 cr.

Behind-the-scenes production techniques for news shows, live interview shows, and telephone talk shows are studied. Aspects of the radio producer's job, such as how to call the right person for on-air contributions, make contact with VIPs, screen incoming calls, and schedule programs, are covered in class. Actual production assignments are carried out by students.

41-2117 **Broadcast Law** 2 cr.

Course concentrates on practical applications of broadcast law and on various general principles that apply to everyday business of broadcasting. In addition to covering FCC rules and regulations, course discusses laws relating to talent contracts, advertising, libel and slander, and freedom of speech.

41-2118 **Broadcast Research** 2 cr.

Course outlines application of basic marketing research techniques to radio situations, doing research from music testing to perceptual studies, and evaluating research supplied by outside companies, including ratings services. *Prerequisite: 41-2420 Programming the Music Format*

41-2120 **Radio Station Management** 2 cr.

Course focuses on responsibilities of a Radio Manager in the daily operations of programming, promotion, sales, news, and engineering departments. Various managerial issues like sexual harassment, crisis management, managing a diverse work force, and hiring practices are covered. Real case studies and decision-making processes prepare students for future management positions. *Prerequisite: 41-2420 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 are taught. *Prerequisite: 41-1100 Fundamentals of Radio*

41-2124 **The Study of Small Market Radio** 2 cr.

Class explores every aspect of small market radio. Station philosophy, department structure, programming formantics, and winning strategies are among the spotlighted areas. While general radio rules, regulations, and programming/sales techniques apply to all stations, small market stations require special applications and operational procedures. *Prerequisite: 41-1100 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 radio salespersons. *Prerequisite: 41-1100 Fundamentals of Radio*

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.

DJs, 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 news anchors are responsible for the gathering and dissemination of news. Student is responsible for four newscasts in morning and afternoon drive over the Columbia College radio station WCRX-FM. Students participate in tape gathering process and perform radio interviews for actualities in a working newsroom environment. *Prerequisite: Permission of WCRX Faculty Advisor*

41-2250 **College Radio Programs** 1-4 cr.

Student on-air personalities host one or more on-air shows per week on WCRX-FM. Formats vary from Dance and Hip Hop to Alternative Rock and Heavy Metal. Students use advanced analog and digital equipment and have access to extensive show prep resources. *Prerequisite: Permission of WCRX Faculty Advisor*

41-2260 **College Radio Sports** 1-4 cr.

Student sports persons are responsible for gathering and dissemination of sports in the form of four sportscasts for morning and afternoon drive over the college radio station WCRX-FM. Students participate in the tape-gathering process, perform radio interviews, cover sporting events, and contribute sports stories to a weekly sports talk show. *Prerequisites: Permission of WCRX Faculty Advisor*

41-2270 **College Radio Production** 1-4 cr.

Students write, voice, and technically produce station promos, public service announcements and other projects, using advanced production studio facilities, for airing on WCRX-FM. *Prerequisite: Permission of WCRX Faculty Advisor*

41-2280 **College Radio Activities** 1-4 cr.

Students participate in positions on one or more WCRX-FM staffs, including programming, music, promotion, research, traffic/continuity, and public affairs. Responsibilities depend upon area in which student chooses to specialize. *Prerequisite: Permission of WCRX Faculty Advisor*

41-2290 **College Radio Management** Variable cr.

Students appointed by the WCRX-FM general manager 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, evaluate their respective staff mem-

bers' performances. Basic management skills, oral and written communication skills, and interpersonal skills are stressed. Music and traffic managers use advanced computer software to generate station logs.

Prerequisite: Permission of WCRX Faculty Advisor

41-2300 Commercial Announcing 4 cr.

Course emphasizes timing, interpretation, and the degree of persuasion necessary for successful delivery of the sponsor's message in radio, voice-overs for television and film, and industrial narration techniques. Introduction to a highly competitive profession. *Prerequisite: 41-1121 Radio Broadcasting I*

41-2340 Control Board Operation 4 cr.

This entry-level course is designed to introduce students to basic source and recording equipment located in the average radio control room. Students are instructed in various equipment operation techniques, hand signals, microphone use, and radio formantics. This class, along with Broadcast Speech Technique, prepares students to advance into the Radio Broadcasting course grouping (RB I/II/III).

41-2360 Ethics in Broadcasting 2 cr.

Course explores ethical decisions and issues involved in the broadcast industry. Students analyze ethical foundations through various case studies, guests, lectures, and classroom discussions. *Prerequisite: 52-1101 English Composition I*

41-2420 Programming the Music Format 2 cr.

As preparation for positions such as program or music director of a music-oriented radio station, course covers day-to-day music programming issues. Class discussions focus on station imaging, management techniques, music and audience research, diversity issues, and use of computers for music and program scheduling. *Prerequisite: 41-2125 Selling Radio Time*

41-2425 Performing Radio Formats 4 cr.

This hands-on course offers advanced radio students opportunity to learn the specifics of many radio formats including alternative, country, jazz, urban, oldies, and more. Students monitor a different format each week, prepare show materials, and perform that format in class. Students have air-checks of fifteen different formats upon completion of class. *Prerequisite: 41-1122 Radio Broadcasting II*

41-2510 The Radio Newscast 3 cr.

Course introduces skills necessary in the gathering and dissemination of radio news. In addition to writing and constructing newscasts, utilizing wire copy and other news sources, students learn how to use recorded sound in a news story and deliver newscasts incorporating various news formats. *Prerequisites: 41-2340 Control Board Operation, either 41-2851 News for the Music Format or 53-9700 Broadcast Writing II*

41-2515 Radio Sportscasting 2 cr.

Class exposes students to sports reporting, interviewing, and play-by-play announcing. Writing and timing segments round out sportscasting

responsibility taught in class. *Prerequisite: 41-2340 Control Board Operation*

41-2520 Radio Sports Play-by-Play 3 cr.

Course is designed to instruct, develop, and train students in all phases of covering and describing live sporting events. In addition to classroom instruction, course employs a combination of real game video and on-location sporting events to enhance play-by-play skills.

41-2552 Rock and Soul on the Radio: Roots 2 cr.

Course covers the progression of rock music from its roots in rhythm and blues and country music in the 1950s to current sounds and artists. Students study individual artists, bands who create the music trends, styles of music, music's influence on modern culture, and the impact of current events on music.

41-2555 Rock and Soul on the Radio: Contemporary 2 cr.

Course covers the progression of rock and soul music on the radio from the 1970s to current times. Students study individual artists and bands who perform this music, music trends and styles, music's influence on modern culture, and the impact of current events on music.

41-2700 Broadcast Speech Technique 2 cr.

Course teaches appropriate use of pronunciation and grammar of standard English for broadcasting and oral communication in any professional environment. Each student receives individual evaluation of articulation and voice. Classroom exercises focus on 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. Course focuses on appropriate use of voice and articulation when reading news and commercial copy as well as on oral language organization and formulation skills for ad-lib, summarizing, and storytelling in broadcast contexts. *Prerequisite: 41-2700 Broadcast Speech Technique*

41-2730 Radio Interviewing 2 cr.

The styles and techniques unique to the in-studio interview are examined and practiced. Students also practice choosing and securing guests, and researching topics for discussion.

41-2851 News for the Music Format 2 cr.

Course is an introduction to basic principles of contemporary radio news writing. Students are taught performance and writing aspects of newscasts for music-formatted radio stations.

41-2855 Writing Jobs in Radio: An Overview 3 cr.

Course covers style, format, and writing techniques specific to the radio industry. Public service announcements, station promos, sales proposals, commercials, public file reports, news and sports reports, and business writing are analyzed and practiced.

41-2860 Writing and Producing Winning Radio Commercials 3 cr.

Class focuses on writing effective and colorful radio commercials using the "mind pictures" technique of writing. Studio production of each radio spot not only gives students information about success or failure of their commercial writing, but also gives them the beginnings of a sample reel useful in securing their first job. An additional benefit from this class is the hands-on experience with acting, directing, and radio production. *Prerequisites:* 41-1121 *Radio Broadcasting I*, 41-1151 *Production I: Radio*

41-1050 Introduction to Audio 3 cr.

Course familiarizes students with language and concepts common to all fields where audio is used. Course makes use of 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. Course may be taken concurrently with Production I: Audio.

41-1150 Production I: Audio 4 cr.

Production I: Audio introduces students to basic theories and techniques of analog recording, editing, and mixing. Course is taught in a classroom laboratory where lectures and labs focus on production of radio-type voice commercials with music to develop and improve engineering and production skills. *Prerequisite:* 41-1050 *Introduction to Audio*

41-2111 Environmental Acoustics 3 cr.

Course aims at providing comprehensive understanding of issues pertaining to noise pollution and noise control in a wide range of environments such as urban, industrial, airport, entertainment venues, and so forth. Comprehensive course equally covers both theory and practice with field measurements performed by students and teacher. Data are used to reinforce theoretical models. Course emphasizes noise studies in the workplace and reviews current regulatory issues pertaining to noise pollution. *Prerequisites:* 41-2720 *Basic Audio Systems*, 52-1102 *English Composition II*

41-2113 Acoustical Modeling 3 cr.

Modeling is rapidly becoming an essential component of the acoustical design process. Course reviews modeling options currently available to acoustical designers and presents strengths and limitations of various methods. Modeling exercises of actual buildings are performed by students using the most effective programs currently available, and the results of models are used to stimulate acoustical environments using an auralization workstation. *Prerequisite:* 41-2115 *Architectural Acoustics*

41-2114 Psychoacoustics 3 cr.

Class provides necessary basis for understanding how we hear the world around us. With contributions from the academic disciplines of music, biology, physics, and psychology, students learn how physical attributes of time, energy, and frequency translate into perceptual attributes such as loudness, pitch, and timbre. Course examines how the

human auditory system defines the information that it receives and how that information is processed and shaped by the central nervous system and cognitive processes. Numerous demonstrations are used to reinforce theoretical material presented. *Prerequisite:* 41-2720 *Basic Audio Systems*

41-2115 Architectural Acoustics 3 cr.

Architectural Acoustics should be one of the first courses taken by those who select the acoustics concentration within the sound program. Class reviews fundamentals of acoustics covered in previous classes and presents all of the material within the context of sound behavior in a bounded space. The practical aspects of the class are emphasized by scrutiny of case studies. Demonstrations are provided to emphasize both theoretical and practical concepts. *Prerequisites:* 41-2720 *Basic Audio Systems*, 41-2114 *Psychoacoustics*

41-2116 Acoustics of Performance Spaces 3 cr.

A continuation of the Architectural Acoustics class, this course is dedicated to the design of performance spaces and recording aural environments. Course covers issues pertaining to architectural design and to sound reinforcement in various indoor contexts such as movie theaters, performance halls, control rooms, recording studios, Houses of Worship, and so on. Course combines case studies spanning many centuries with up-to-date foundation material to provide students with critical understanding of acoustical design issues and reinforcement of their aesthetic sense for music and voice performances. *Prerequisites:* 41-2115 *Architectural Acoustics*, 52-1102 *English Composition II*

41-2135 Audio Processing 4 cr.

A hands-on studio class designed to help students develop understanding of systems and procedures associated with multitrack control rooms. Topics include console and tape machine operation, signal routing, mixing concepts, and outboard processors. Class taught in Audio Technology Center studios and requires additional lab time. *Prerequisite:* 41-2720 *Basic Audio Systems*

41-2711 Electronics for Audio 4 cr.

Students learn basic electronic principles of audio systems and how to read schematics. This course must be taken concurrently with its two-hour companion lab course offered in the Science/Math Department. *Prerequisites:* 56-2630 *Electronics for Audio Lab* taken concurrently, 41-1050 *Introduction to Audio*

41-2712 Sound Engineering 4 cr.

An introduction to studio recording, this lecture course deals with equipment and psychology of recording sessions. *Prerequisite:* 41-2720 *Basic Audio Systems*

41-2714 Sound Engineering Practicum 4 cr.

Each of several production teams is required to record a professional quality master, using an allotted twenty hours of tracking and mixing time at the Audio Technology Center. Course is offered only in the summer term. *Prerequisites:* 41-2135 *Audio Processing*, 41-2712 *Sound Engineering*

41-2720 Basic Audio Systems 4 cr.

Basic Audio Systems is an introductory level course emphasizing technology of audio systems and components. Students are introduced to equipment they will use in professional audio systems from a technical and functional point of view. Course is taught in a classroom/lab with occasional lectures held in Audio Technology Center studios.

Prerequisites: 41-1150 Production I: Audio, 41-2711 Electronics for Audio, 56-2710 Science of Acoustics I

41-2723 MIDI Programming and Digital Synthesis 4 cr.

Students learn 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 have the opportunity to learn basic programming techniques applied to new computer-based technologies of music and audio production. This process enables students to master concepts behind many MIDI-based music and audio applications. Course is offered only in the spring semester. *Prerequisites:* 35-2500 Foundations of Computer Application, 41-2720 Basic Audio Systems, 41-2764 Random Access Audio

41-2725 Careers in Audio 2 cr.

Course provides an overview of career opportunities in the field of audio. Recognized experts from a variety of fields discuss employment options for sound majors in this lecture class.

41-2726 Digital Workstation Applications 4 cr.

The development of digital audio technology is changing the way we produce, store, and listen to sound. Course covers operation of different workstations used in digital audio. Course is taught in commercial studio equipped with some of the newest technologies. *Prerequisites:* 41-2720 Basic Audio Systems, 41-2764 Random Access Audio

41-2727 Audio Technologies 4 cr.

Hands-on studio class is designed to help students develop understanding of theories, systems, and procedures of multitrack recording. Topics include studio set-up, signal flow, microphone usage, console design, and automated mixdown. Requires additional lab time at the Audio Technology Center. *Prerequisites:* 41-2135 Audio Processing, 41-2790 Live Sound Recording

41-2728 Audio Equipment Overview 3 cr.

Course is an orientation to major lines and manufacturers of professional audio equipment. Major emphasis is on interpreting and evaluating manufacturers' specifications and determining realistic performance. Course includes presentations and demonstrations by manufacturers' representatives and field trips when possible. *Prerequisite:* 41-2720 Basic Audio Systems

41-2729 Acoustical Testing 3 cr.

Testing is an integral component of acoustics. Testing on an acoustical space represents "proof of performance" in the design phase. Testing is

also the first step taken when assessing an existing acoustical environment. Class introduces students to a variety of testing tools and techniques used in a wide range of situations. Course makes extensive use of real-world situations to present accurate acoustical testing and to reinforce methodology introduced during lectures. A substantial portion of class is devoted to student projects. *Prerequisites:* 41-2720 Basic Audio Systems, 52-1102 English Composition II, 52-5150 Business and Technical Writing

41-2735 Contemporary Music Engineering 4 cr.

Course gives an overview of recording techniques of the 1990s, covering such topics as microphone usage, signal routing, synchronization, as well as session set-up and psychology. Course is taught by leading recording engineers in Chicago and is geared toward advanced students who desire a career in music engineering. Course is taught in a commercial 24-track studio with lab work at the Audio Technology Center. *Prerequisite:* 41-2727 Audio Technologies

41-2738 Sound for the Theater 4 cr.

Course covers many aspects of sound engineering for the theater from first production meeting to final "Tech Dress" rehearsal. Subjects covered include sound effects, sound tracks, live pit orchestras, special mixing techniques such as "body miking," and ways engineers interact with other facets of a theatrical production. *Prerequisite:* 41-2720 Basic Audio Systems

41-2739 Advanced Sound Reinforcement 4 cr.

The design of systems for large concerts is a growing and complex field. Course introduces students to various types of sound systems appropriate for large concert systems and deals with some nonaudio aspects, such as rigging and power distribution. Each semester class is taken behind the scenes of a major event. There are also opportunities for hands-on experience with smaller systems. *Prerequisites:* 41-2794 Live Sound Reinforcement, 41-2796 Aesthetics of Sound Reinforcement

41-2740 Audio for the Visual Medium I 4 cr.

Technology and techniques used in creating sound tracks for television, film, and multimedia are presented in this studio class. Requires additional lab time at the Audio Technology Center. *Prerequisite:* 41-2720 Basic Audio Systems

41-2745 Audio for the Visual Medium II 4 cr.

A continuation of Audio for the Visual Medium I for advanced students who wish to gain more insight and experience in preparing and mixing sound tracks for film. Students work in teams to complete class projects during additional weekly lab time. *Prerequisite:* 41-2740 Audio for the Visual Medium I

41-2750 Sound System Design 4 cr.

An in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of component equipment and predicting system performance. *Prerequisite:* 41-2720 Basic Audio Systems

41-2755 Advanced Studies in Sound Design 3 cr.

Course explores aesthetics and techniques of sound design as an independent abstract art form. A major component of the course is ongoing analysis and critique of student's work in progress. In addition to lecture, discussion, and analytical listening, students have the opportunity to work one-on-one with the instructor. Students work independently on a project using Audio Technology Center facilities. *Prerequisites: Senior status and Consent of Instructor*

41-2760 Audio Measurement Techniques 4 cr.

Course is an introduction to the use of computers in analysis of electronic, electroacoustic, and acoustic systems. Students gain experience using various computer systems such as TDS from Techtron, and Audio Precision. *Prerequisite: 41-2720 Basic Audio Systems*

41-2764 Random Access Audio 4 cr.

Through lecture, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, waveform editing, digital signal processing, synchronization with visual media, digital multitrack postproduction, automated mixing, and other digital workstation production techniques commonly used in music, multimedia, video, and broadcast production. Requires additional lab time. *Prerequisites: 35-2500 Foundations of Computer Applications, 41-2720 Basic Audio Systems*

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. Course is taught on both Macintosh and IBM platforms, employing popular software that allows the user to design and model systems. *Prerequisites: 41-2112 Advanced Acoustical Design, 41-2750 Sound System Design*

41-2766 Computer-Based Sound Production 4 cr.

Course concentrates on creative application of sound and music for implementation in computer-based multimedia presentations. Students learn basic principles of digitized sound and Macintosh architecture. Creative work focuses on using computer-based sound and music with computer-generated animation and still images. Course is for Interactive Multimedia majors only. *Prerequisites: 35-2700 Introduction to Computer Graphics, 35-3001 Elements of Multimedia*

41-2770 Computer-Aided Drafting for Audio 4 cr.

Course introduces students to the process of using computer-aided drafting in the context of professional audio and is taught on both IBM and Macintosh platforms. *Prerequisites: 41-2720 Basic Audio Systems, 41-2750 Sound System Design*

41-2781 College Studio Operations 3 cr.

This lecture/lab course for advanced sound students explores theories, techniques, and procedures employed in complex audio and media pro-

ductions. Study of the manner in which individual audio engineering skills are applied in real-world environments. Students engineer for music and television production classes, producing three to four finished pieces by semester end. Lecturers are augmented by discussion of students' experiences in their lab/sessions. *Prerequisite: Permission of Faculty Supervisor*

41-2790 Live Sound Recording 4 cr.

This hands-on course explores how minimal microphone location recording fundamentals differ from multitrack studio recording techniques. The understanding, selection, and placement of microphones is highlighted through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students are required to check out location recording equipment and record a number of events during the semester. *Prerequisite: 41-2720 Basic Audio Systems*

41-2794 Live Sound Reinforcement 4 cr.

Live sound reinforcement is a class designed to teach techniques and tools of sound reinforcement. Course combines product awareness with ear training and hands-on practice. In addition to class time, there are lab assignments in the Audio Technology Center Live Sound lab, and two lab sessions at local music clubs. *Prerequisite: 41-2720 Basic Audio Systems*

41-2796 The Aesthetics of Sound Reinforcement 3 cr.

Course defines in a structured fashion, psychology of the musician and physics of the instrument within the framework of sound reinforcement and analysis. Students are familiarized with one instrument-musician-sound reinforcement approach per week. *Prerequisite: 41-2720 Basic Audio Systems*

41-2810 Studies in Hearing 3 cr.

Sound professionals are addressing hearing impairment due to the 1993 Americans with Disabilities Act (ADA) which mandates for persons who are hard-of-hearing. Students experience hearing loss through digital filtering and begin to understand problems of the hard-of-hearing. Students explore physiology of hearing loss and have the opportunity to obtain audiograms of their own hearing. Safe listening is stressed. *Prerequisite: 41-2720 Basic Audio Systems*

41-2825 Special Topics: Master Class in Music Design Audio Digital Workstation 3 cr.

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. This unique approach emphasizes expanding techniques of the conventional recording studio by integrating the digital audio workstation, and is rapidly becoming standard practice in the professional world of sound production. Each week a component of musical design (for postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor who supervises a class project, which serves as a model for the techniques and aesthetics of DAW production. *Prerequisites: Senior status and Consent of Faculty Member*

41-2880 Studies in Transducer Theory 4 cr.

Course informs students about transducers from an operational and technical/engineering viewpoint. Through lecture, demonstrations, and other assignments, students learn theory and practices of transducers and peripheral topics. *Prerequisite: 41-2720 Basic Audio Systems*

41-8888 Internship: Radio Variable 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.

41-8889 Internship: Sound Variable 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.

41-9000 Independent Project: Radio Variable 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.

41-9008 Independent Project: Sound Variable 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.

F E W 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.



T E L E V I S I O N

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, and 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, a fraction of the full complement, are all experts educating our students on a daily basis.

Available to students 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 phases of the television industry. Furthermore, to prepare the student for work in the indus-

try, 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 postproduction houses, and consulting firms.

To extend potential working life experience, Television Department students produce two broadcast format programs: "Music Alive," in cooperation with the Mayor's Office of Special Events, and "Hungry Hearts," a soap opera produced in cooperation with the Theater/Music Department using only student actors. Both of these programs are distributed throughout the College on Access Cable and on as many as forty-seven Chicago area cable

stations. "Hungry Hearts" 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.

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 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 intensely devoted to the technical part of the business with a rich application of aesthetics. Two concentrations for in-depth study are offered in Production and Editing (34 credit hours) and in Writing and Producing (29 credit hours). The department also offers two minors: Nonlinear Editing and Writing for Television.

For selected students, in cooperation with the Journalism Department, the Interdisciplinary 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 of required courses taken in both 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. See the Interdisciplinary Studies section for details about the Interdisciplinary Major in Broadcast Journalism for Television.

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

Requirements for the Major

Television majors must complete 45 credit hours of course work.

Required study includes:

40-1110 *Television and Society*, 40-1121 *Television Studio Production I*, 40-1151 *Aesthetics of Television*, 40-1145 *Television Equipment Practicum*, 40-1122 *Television Production II*; select one of the following Directing Production courses: 40-1153 *Television Directing Production: Music*, 40-1154 *Television Directing Production: Advanced Techniques*, 40-1155 *Television Directing Production: News*, 40-1156 *Television Directing Production: Drama*, 40-1157 *Television Directing Production: Interview*, or 40-1158 *Television Directing Production: Remote*; 40-3700 *Video Techniques I*, 40-3751 *Video Techniques II*, 40-3752 *Video Techniques III*, 40-2470 *Principles of Corporate Television*, 40-1190 *Lighting for Television*, 40-3010 *The Television Producer*, 40-3900 *Writing for Television*

Concentration. Students should select one course from each of the following concentrations.

Production and Editing. 34 credit hours

40-2505 *Making the Documentary for Television*, 40-3770 *Experimental Video Production*, 40-2475 *Corporate Field Production*, 40-3873 *Television News: Field Production*, 40-3761 *Advanced Digital Videotape Editing*, 40-1180 *Audio for Television*, 40-1200 *Graphics for Television*, 40-2471 *Advanced Production Techniques*, 40-2719 *Cable Program Workshop: Production*

Writing and Producing. 29 credit hours

40-3930 *Writing the Situation Comedy*, 40-3675 *Television/Video Analysis*, 40-3950 *Professional Writing Workshop*, 40-3570 *Production and Facilities Management*, 40-2716 *Producing the Television Talk Show*, 40-3300 *Producing the Electronic Newsletter*, 40-2718 *Cable Program Workshop: Producing*, 40-9001 *Independent Project: Music Alive Workshop*, 40-5300 *Writing for Multimedia*

Nonlinear Editing Minor. 18 credit hours

40-1151 *Aesthetics of Television*, 40-3700 *Video Techniques I*, 40-3751 *Video Techniques II*, 40-3761 *Advanced Digital Editing*, 40-1200 *Graphics for Television*

Writing for Television Minor. 19 credit hours

40-3900 *Writing for Television*, 40-3930 *Writing the Situation Comedy*, 40-3950 *The Professional Writing Workshop*, 40-5300 *Writing for Multimedia*; Two additional writing courses are required. Consult the Television department for a list of approved courses that fulfill the requirements.

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 presents several of the most controversial media issues and explores the impact they have on our lives and society.

40-1111 Speech: Communicating the Message 3 cr.

Oral communication includes effective presentation skills and the ability to persuade, motivate, inspire, teach, react, and listen well. Course utilizes television medium for visual "proof," uses cameras and microphones to videotape students for instant feedback, self-appraisal, and motivation; and employs a team approach for peer evaluation. This is a basic speech course incorporating skills of the media age: sound bites, correct visual support, appropriate dress, body language and eye contact, speeches of persuasion, exposition, demonstration, and motivation.

40-1115 The History of Television: Evolution to Revolution 3 cr.

Course familiarizes students with formative traditions of broadcast and cable television, as well as independently produced documentary and experimental video. Material ranges from early 1940s to current scene in TV and video, and covers implications of new technologies on future directions of the medium. *Prerequisite: 52-1101 English Composition I*

40-1120 Culture, Race, and the Media 3 cr.

The media—television, film, print—has a pervasive influence upon how we view the world. Course teaches students to analyze overt, subtle, and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented through the media. Students develop a sense of our culture through research, readings, and open discussion of "difference." Analysis of readings from related social sciences, a research project in cultural anthropology, and self-examination of personal cultural and racial identity.

40-1121 Television Studio Production I 4 cr

This beginning class in television production provides both studio and textbook instruction. 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, facilities are used to produce a full-scale television program. Class focuses on hands-on, multiple-camera directing skills. This course is necessary for technical and creative preparation in the advanced production classes. *Prerequisite: 40-1145 Television Equipment Practicum*

40-1145 Television Equipment Practicum 3 cr

Course offers extensive drill-related hands-on experience with studio production equipment. Students learn to master 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:* 40-1121 *Television Studio Production I*

40-1150 Advanced Control Room Techniques 2 cr.

Building on the skills gained in Television Equipment Practicum, this advanced-level equipment operation course focuses on the Studio A production switcher and the character generator. Advanced operations of each piece of equipment are thoroughly covered. *Prerequisite:* 40-1145 *Television Equipment Practicum*

40-1151 Aesthetics of Television 3 cr.

Aesthetic concepts in television are concerned with basic visual language. Students learn how to obtain desired effects using visual elements and how to exploit the possibilities and deal with the limitations of the television medium. Some exercises include preproduction planning, organization and paperwork, scripting, computer interface, visualization, and presentation. Special emphasis is given to the basic artistic framework of television.

40-1153 Television Directing Production: 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 are required to produce and direct music productions for "Music Alive" that approach professional broadcast and commercial levels. *Prerequisite:* 40-1122 *Television Studio Production II*

40-1154 Television Directing Production: Advanced Techniques 4 cr.

This advanced class further develops directing skills specifically for live music performance, utilizing larger studio facilities and creating more sophisticated productions. Students are required to produce, direct, and write advanced productions including possible work on one of the cable programs. *Prerequisite:* 40-1122 *Television Studio Production II*

40-1155 Television Direction Production: News 4 cr.

In this advanced directing class students develop and present a news program under rigid studio operating conditions and use graphics and videotape on a production deadline 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:* 40-1122 *Television Studio Production II*

40-1156 Television Direction Production: Drama 4 cr.

In this advanced class students further develop directing skills, specifically in dramatic performance, utilizing larger studio facilities in conjunction with a Theater/Music Department class. The combined classes examine complex orchestration captured in theatrical performance using sophisticated television technology. Student-directors become acquainted with the special rigors and disciplines of performing as well as the creative freedom that performing offers. *Prerequisite:* 40-1122 *Television Studio Production II*

40-1157 Television Directing Production: Interview 4 cr.

This advanced directing course develops directing skills specifically for public affairs, talk show, and interview formats. Utilizing larger studio facilities, students work directly with a producing class toward production of a college-wide intracommunication program—CCEN—viewed at all campus locations. *Prerequisite:* 40-1122 *Television Studio Production II*

40-1158 Television Directing Production: Remote 4 cr.

Students 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 Chicago-area events. Students research, produce, and direct sports, news, and productions for the Television Department's cable programs, as well as music performances for "Music Alive" and selected scenes from "Hungry Hearts." Emphasis is on preplanning, meeting deadlines, survey of locations, and performance of a wide range of crew duties including directing. *Prerequisite:* 40-1122 *Television Studio Production II*

40-1190 Lighting for Television 4 cr.

Course focuses on specific lighting techniques for the television medium. Technical aspects of lighting in general, and studio and field lighting for drama, talk show, news, and variety show are discussed and demonstrated. Students learn not only the theory of lighting specific situations but also put this theory into practice. *Prerequisite:* 40-1121 *Television Studio Production I*

40-1200 Graphics for Television 3 cr.

Students develop command of several methods of producing graphics specifically designed for television. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D design for television are addressed. Students become competent in designing still, sequencing, and compositing images, and motion graphics for television. Students produce a final program and output tape. *Prerequisite:* 40-3700 *Video Techniques I*

40-2470 Principles of Corporate Television 3 cr.

Students view applications and creative strategies of industrial or private video shown in the work of major Chicago corporations. Emphasis is on understanding the business sector, how it thinks, and how it operates. Readings of daily business presses are required, such as the *Wall Street Journal*, and business sections of the *Chicago Sun-Times* or *Chicago Tribune*. *Prerequisites:* 40-3700 *Video Techniques I*, 52-1102 *English Composition II*

40-2471 Advanced Production Techniques 3 cr.

Course offers advanced study of specific video production techniques combining hands-on equipment training; "real world" assignments; lecture and discussion with industry professionals; and visits to production and postproduction support facilities. Camera setup and movement, lighting, and sound recording for studio and field production are covered in-depth. Course also covers production management, design and scheduling, location surveying, postproduction design and planning, as well as

protocol and planning for producing interviews and segment packages in the field and studio. *Prerequisites: 40-1122 Television Studio Production II, 40-3751 Video Techniques II*

40-2475 Corporate Field Production 4 cr.

Course integrates procedures for successful corporate productions—research, scripts, storyboards, budget, presentations, and so on—with sophisticated 3/4-inch field production equipment to yield a professional product. Students study the production process from conception through completion, and topics 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. *Prerequisites: 40-2470 Principles of Corporate Television, 40-3752 Video Techniques III*

40-2477 Free-lance Business Practicum 3 cr.

Students are provided with the vision, knowledge, skills, and tools needed to effectively own and operate an independent television production business. *Prerequisite: 40-2470 Principles of Corporate Television*

40-2505 Making the Documentary for Television 4 cr.

Course emphasizes developing techniques of television documentary production. Major areas of instruction deal with theory, preproduction, production, and postproduction 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 are surveyed, and shooting schedules are detailed. *Prerequisite: 40-3752 Video Techniques III*

40-2716 Producing the Television Talk Show 4 cr.

Course deals with the producer's role in current popular talk show genre. Students are responsible for at least one show and work with style and formatting, the ethics of content selections, ethics and guest relations, audience management, and special skills for crew and staff. Workshop covers casting, audience gathering, and research. *Prerequisites: 40-1122 Television Studio Production II and any of the Television Directing Production courses (40-1153 to 40-1157)*

40-2718 Cable Program Workshop: Producing 4 cr.

In this advanced workshop, students serve as producers for Columbia College's cable television program "Hungry Hearts," a monthly soap opera series. Students experience all phases of producing from concept development through finished program segments which air on Chicagoland cable systems. *Prerequisites: 40-1122 Television Studio Production II, 40-3010 The Television Producer*

40-2719 Cable Program Workshop: Production 4 cr.

This advanced workshop serves as the "production house" for Columbia College's cable television monthly soap opera series "Hungry Hearts." All phases of studio production, that is, staging, lighting, sound, camera,

and directing, are included as part of students' experience in this intensive production course. *Prerequisite: 40-1122 Television Studio Production II*

40-3010 The Television Producer 3 cr.

Course introduces students to duties of the producer, focusing on relationships with directors, writers, talent, and other station departments. The development and management of a project budget are examined. *Prerequisites: 40-1122 Television Studio Production II, 52-1102 English Composition II*

40-3100 The Producer's Workshop 4 cr.

Course hones specific producing skills of students and requires both planning and execution. Students are required to plan at least three real or fictional productions, each requiring a production book including a production description, time chart, preproduction and postproduction planning notes, site survey for remote, storyboards, personnel and facilities breakout, and a budget. *Prerequisites: 40-1122 Television Studio Production II, 40-3751 Video Techniques II, 40-3900 Writing for Television, 52-1102 English Composition II*

40-3300 Producing the Electronic Newsletter 4 cr.

Students learn techniques of intra-organizational communications, preparing programmatic material for dissemination in television format by interview, alpha-numeric character generation, and on-site production. Students generate a weekly 30-minute program for college-wide viewing on CCEN. *Prerequisites: 40-3010 The Television Producer, 40-3751 Video Techniques II*

40-3570 Production and Facilities Management 3 cr.

Course prepares 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; and equipment selection and maintenance policies are discussed. *Prerequisites: 40-1145 Television Equipment Practicum, 40-3751 Video Techniques II*

40-3601 Screenwriting I 4 cr.

Students are introduced to basic craft skills in film and video: plot construction, story development, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing each writer's point of view. Course is offered through the Film and Video Department.

40-3675 Television and Video Analysis 3 cr.

Students review changes in presently available television technology and formats, and examine the sociological impact they have on our lives. Students examine the stylistic differences and similarities of documentary, commercial, industrial, and experimental programming. Topics include: technical and physiological parallels, the shaping of perception, and the evolving visual language and narrative structure. *Prerequisites: 52-1102 English Composition II, Sophomore status*

40-3700 Video Techniques I 4 cr.

Students develop basic skills in the operation of ENG equipment, and the ability to plan, organize, and carry out electronic field production and editing. Students practice the basic rules of visual composition learned in Aesthetics of Television and apply them directly to developing, planning, shooting, and editing their projects. Students learn and practice the fundamentals of conceptual development, planning, production management, field production techniques, and the use of a cuts-only editing system. *Prerequisite: 40-1151 Aesthetics of Television*

40-3751 Video Techniques II 4 cr.

Students gain understanding of the basic principles and methodologies of editing. Students work with prepared footage from documentary, dramatic, and commercial (PSA) formats and develop proficiency in managing, organizing, and manipulating project footage in preparation for off-line and on-line editing sessions. Using preselected program segments, students work hands-on to develop editing aesthetics and non-linear editing techniques. Students learn basic digital video editing on digital nonlinear editing stations. *Prerequisite: 40-3700 Video Techniques I*

40-3752 Video Techniques III 4 cr.

Students develop more sophisticated skills in professional video field operation and editing equipment and demonstrate ability to create, plan, organize, and execute a high level of production. Although editing plays an important role in this class, the main emphasis is on project content, organization, and shooting for the editing session. This course is a prerequisite for all advanced-level field production classes. *Prerequisite: 40-3751 Video Techniques II*

40-3753 Advanced Videotape Editing 4 cr.

This seminar class is designed for advanced-level editing students and 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 equipment in advanced suite is covered in-depth. Individual project analysis is ongoing in structural and aesthetic concerns. *Prerequisite: 40-2505 Making the Documentary for Television, or 40-2475 Corporate Field Production, or 40-3770 Experimental Video Production, or 40-3873 Television News: Field Production*

40-3761 Advanced Digital Editing 4 cr.

Students develop a project from preproduction to postproduction. Emphasis is on producing a finished project; content is determined by students through written proposal, script, and storyboard. Course follows Video Techniques III and continues nonlinear editing techniques. Practical tutorials focus on advanced editing techniques, styles, and strategies for editing on a nonlinear system. Critical skills are developed through in-class critiques with visiting editors. *Prerequisite: 40-3752 Video Techniques III*

40-3770 Experimental Video Production 4 cr.

This advanced-level video production course in innovative programming explores experimental productions from conception to production, and the exhibition, distribution, and grant opportunities available to artists and students. Students produce an innovative program in one of the genres covered in class. At semester end, a public premiere of work produced is exhibited at Hokin Center Gallery. *Prerequisite: 40-3752 Video Techniques III*

40-3860 The Television News Practicum 4 cr.

Utilizing traditional newsroom approaches and field production and editing techniques, students develop skills used for news planning, assignment of stories, and all other functions of the television news venue. Broadcast Journalism majors become familiar with professional operation and practice of television news departments by emphasizing field producing. Class is one of three courses working cooperatively on the production of the "600 South" student-run cable news program. *Prerequisites: 53-9700 Broadcast Writing II*

40-3870 News: On-Camera Reporting 3 cr.

Course teaches the reporter's role in a remote television situation. Students are required to work under deadline by writing scripts in the field while providing visual scripting for Electronic News Gathering (ENG) applications. Each story is edited and re-edited to conform to changing conditions and the news director's priorities. Students focus on ethics and pressures of on-the-spot journalism in a variety of real and hypothetical situations faced by ENG journalists in field reporting. *Prerequisite: 40-1121 Television Studio Production I*

40-3873 Television News: Field Production 4 cr.

Course is an advanced field production and editing class with full emphasis on the production of television news field stories. Students prepare, shoot, and edit news magazine "packages" for the "600 South" cable news program. Course is one of three classes working cooperatively on the program. Producers for each story are provided from the Television News Practicum course. *Prerequisite: 40-3752 Video Techniques III*

40-3875 Practicum: Producing the News 4 cr.

Designed to work with the Television News Practicum course, this class teaches performance in planning newscasts, expanding stories, television copyediting, stacking the newscast (determining the order of stories), making on-air decisions, and assembling story ideas and sources. Class members work as executive producers for the production of "600 South," the campus television news program. *Prerequisite: 53-9700 Broadcast Writing II*

40-3900 Writing for Television 3 cr.

Course provides background and experience in all phases of writing for the media. Students focus on conceptual skills not covered in production classes that emphasize idea development, story planning, scripts with dialogue, silent techniques for dealing with images only, comedy, and

drama. This intensive writing seminar stresses class participation and students' works are analyzed by classmates. *Prerequisites:* 52-1102 *English Composition II, Sophomore status*

40-3930 Writing the Situation Comedy 3 cr.

This advanced-level scriptwriting class teaches skills involved in writing the most popular form in television today, the situation comedy.

Students write two half-hour comedies, one based on an existing television series, the other based on an original concept. Scripts are reviewed and worked through in story-conference format. Lectures cover specific types of humor such as situation, character, gag, and physical comedy.

Prerequisite: 40-3601 *Screenwriting I* or 40-3900 *Writing for Television*

40-3950 The Professional Writing Workshop 4 cr.

This advanced writing course is important for writing staff of the college's cable soap opera, "Hungry Hearts." This writing intensive workshop focuses on dialogue and story line for the soap opera.

Prerequisites: 52-1102 *English Composition II, Departmental Approval*

40-3951 Professional Television Writing Workshop II 4 cr.

For repeating students. See description of 40-3950 Professional Television Writing Workshop above. *Prerequisites:* 40-3950 *The Professional Writing Workshop*

40-5001 Survey of Future Technologies 2 cr.

Course identifies and examines some of the most significant advances in information technologies and explores the impact and future of technologies as they integrate with business and lifestyle. Course consists of readings from the latest technological journals, class visits by industry professionals, and field trips to work environments where new technologies are implemented. Students produce a research project for class presentation.

40-5100 Introduction to Interactive Entertainment 3 cr.

Introduction to Interactive Entertainment is the foundation course for the Interactive Television concentration. Course covers fundamentals and history of how interactive television works and provides in-depth study of the creation of interactive cable programs, games, and other projects. Students are introduced to technologies available through examination of case studies. Group projects provide integration and practical application of lecture material.

40-5200 Interactive Television: Visual Design 3 cr.

This course provides a foundation for Interactive Television. Students are introduced to aesthetic and conceptual basis for 2-D Screen Design for interactive television and 3-D Design for interactive television.

Students develop basic knowledge of interactive television authoring software and have in-class discussions with industry professionals.

Students evaluate and critique peer work. *Prerequisites:* 40-3700

Video Techniques I, 40-5100 Introduction to Interactive Television

40-5300 Writing for Multimedia 3 cr.

Students interested in interactive television learn skills involved in writing for complex branched narratives of tomorrow's game, educational, and entertainment programs. Course gives overview of multimedia from a writer's perspective. Class analyzes basic formats and tools for writing programs by studying programs currently being created. Students create their own programs and present a final script to class. *Prerequisites:* 40-3900 *Writing for Television, 40-5100 Introduction to Interactive Entertainment, 52-1102 English Composition II*

40-5400 Interactive Television: Instructional Design 3 cr.

Instructional Design organizes a framework for content including learning theory, function programming, execution of action, task accomplishment, and other components. The computer and television are merely tools which are only as valuable as the skill, knowledge, and commitment of the program producer/designer. Class emphasizes principles of theory, aesthetics, psychology, development, management, and evaluation of interactive programs. *Prerequisites:* 40-2470 *Principles of Corporate Television, 40-5100 Introduction to Interactive Television, 40-5200 Interactive Television: Visual Design*

40-5500 Interactive Television Production 3 cr.

Course addresses broad range of design and aesthetic issues relating to the electronic image, interactivity, and electronic media. Critical viewing of interactive works in artistic, educational, and entertainment genres is a central component. Practical workshop incorporates various media materials into an interactive format and includes planning, resource management, and distribution strategies. *Prerequisites:* 40-3751 *Video Techniques II, 40-5100 Introduction to Interactive Entertainment, 40-5200 Interactive Television: Visual Design*

40-7260 Decision Making in Broadcasting 3 cr.

Students study and examine structure of television broadcasting and issues affecting the decision-making process. Students study human and economic factors governing decision making in all phases of television operations. Class focuses on factors that influence management decisions including research, programming, advertising sales, rating systems, and management styles. Emphasis on day-to-day decision making at top levels of management. *Prerequisite:* *Departmental Approval*

40-8879 Television Career Strategies 1 cr.

Class provides overview of the marketplace and develops strategies for building a portfolio and resume videotape, refining interview techniques, and networking for employment opportunities within the television business. Class teaches students to prioritize and package personal data, create resumes, and organize a job search videotape. Students learn research and prospecting techniques from guest experts. Three hours of special editing time for use during the summer months are granted to seniors who have passed course requirements. *Prerequisite:* 40-1145 *Television Equipment Practicum*

40-8888 Internship: Television Variable 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: 40-8879 Television Career Strategies*

40-8889 Internship: Television Variable cr.

This course allows students to register for a second internship.

40-8890 Senior Seminar 2 cr.

This course is a capstone course used to determine the student's advancement toward completion of the program and major. Students are given issues-based lectures and are asked to evaluate their work and the work of their fellow seniors. Students' preparation for professional work is reviewed and discussed, and their progress and preparation for work is assessed. *Prerequisite: Senior status*

40-8999 Video for the Nonmajor 2 cr.

This course is designed for students who are not majoring in Television. Students learn to identify and use basic elements of the television industry: key job titles and descriptions, equipment for consumer-level use, simple videotape system hookups, preventive maintenance, and the most popular cables and adapters. Course is suitable for students in other media majors who might need basic television operational skills.

40-9000 Independent Project: Television Variable 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.

40-9001 Independent Project: Music Alive 3 cr.

This course is a special advanced producing project involved with the production of the cable program "Music Alive."

T H E Theater/Music Department

offers a program aimed at equipping its students with the skills needed for fully developing 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.



T H E A T E R

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 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 make-up design and construc-

tion. The Department also offers equally extensive training programs in directing and in playwriting.

The Theater/Music Department produces a six-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 and one musical. In the 60-seat New Studio, we present full productions of one musical and two 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 workshops are produced 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 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 precast. Students also take advantage of professional internships frequently available with local companies.

"The performing arts are collaborative by nature. By learning within a professional environment, students in the Theater/Music Department see first-hand 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, students are much better prepared for the rigors of earning a living in their chosen field than typical beginning professionals."

Sheldon Patinkin
Chairperson
Theater/Music Department

A MAJOR IN THEATER

Theater majors must complete specified credit hours of core courses and may select concentrations in General Theater, Acting, General Design, Costume Design, Set Design, Lighting Design, Technical Aspects, Playwriting, or Directing. A general major is offered as well as minors in Acting and Directing. Pursuing these concentrations often calls for the student to commit additional time for specialized course work beyond the customary number of credit hours required for the major. Details of major requirements can be found in the departmental brochure available from the Theater/Music Department or the Admissions Office.

Requirements for the Major

A total of 50 credit hours in the following: 31-1021 *Production Techniques: Crew*, 31-1022 *Production Techniques: Stagecraft*, 31-1111 *Acting I: Basic Skills*, 31-1112 *Acting I: Scene Study*, 31-2111 *Voice Training for the Actor I*, 31-2311 *Body Movement for the Actor I*, 31-3235 *Introduction to Design for the Stage*, 31-1040 *Text Analysis*, 31-1450 *Improvvisational Techniques*, 31-1121 *Acting II: Advanced Scene Study*, 31-4111 *Directing I*; one course from the following: 31-3111 *Styles and Crafts: Ancient to Baroque*, 31-3112 *Styles and Crafts: Baroque to Modern*, or 31-3113 *Styles and Crafts: Late Nineteenth and Twentieth Century*

Students select either an Acting or Directing Emphasis.
16 credit hours

Acting.

31-2112 *Voice Training for the Actor I*, 31-1122 *Acting II: Character and Ensemble*, 31-1129 *Acting III: Acting and Performing*, 31-9001 *Independent Project: Acting*, 31-5190 *Rehearsal Lab* (4 sem./1 cr.)

Directing.

31-3210 *Stage Management*, 31-4112 *Directing II*, 31-4113 *Directing III*, 31-5190 *Rehearsal Lab*; one course from the following: 31-9002 *Independent Project: Directing*, 31-9005 *Independent Project: Stage Management*, or 31-8888 *Internship: Theater*

Requirements for the Major in Theater With a Concentration

Acting, Directing, and Playwriting Concentrations.

Core Requirements. 13 credit hours

31-1021 *Production Techniques: Crew*, 31-1022 *Production Techniques: Stagecraft*, 31-1111 *Acting I: Basic Skills*, 31-3511 *Stage Make-up*; one elective course from the following: 31-3111 *Styles and Crafts: Ancient to Baroque*, 31-3112 *Styles and Crafts: Baroque to Modern*, 31-3113 *Styles and Crafts: Late Nineteenth and Twentieth Century*

Acting Concentration. 54 credit hours

31-1040 *Text Analysis*, 31-1112 *Acting I: Scene Study*, 31-1121 *Acting II: Advanced Scene Study*, 31-1122 *Acting II: Character and Ensemble*, 31-1450 *Improvvisational Techniques I*, 31-2111 *Voice Training for the Actor I*, 31-2112 *Voice Training for the Actor II*, 31-2311 *Body Movement for the Actor I*, 31-5180 *Singing for the Actor I*, 31-2510 *Stage Combat I* or 31-2312 *Body Movement for the Actor II*; 31-2113 *Voice Training for the Actor III*, 31-1201 *Acting IV*; 6 credit hours of *Acting III: Styles courses*; 31-5160 *Professional Survival and How to Audition*, 31-5190 *Rehearsal Lab* (5 sem./1 cr.)

Directing Concentration. 39 credit hours

31-1040 *Text Analysis*, 31-1112 *Acting I: Scene Study*, 31-1450 *Improvvisational Techniques I*, 31-3235 *Introduction to Design for the Stage*, 31-4111 *Directing I*, 31-3210 *Stage Management*, 31-4112 *Directing II*, 31-4113 *Directing III*, 31-5190 *Rehearsal Lab* (2 sem./1 cr.), 31-9002 *Independent Project: Directing* (2 sem./6 cr.); one of the following: 31-3311, 3700 *Set Design and Rendering Studio*, 31-3441, 3700 *Costume Design and Rendering Studio*, or 31-3611 *Lighting Technologies*; 22-1125 *History of Twentieth-Century Art*

Playwriting Concentration. 44 credit hours

31-1040 *Text Analysis*, 31-1112 *Acting I: Scene Study*, 31-1121 *Acting II: Advanced Scene Study*, 31-1450 *Improvvisational Techniques I*, 31-2111 *Voice Training for the Actor I*, 31-3210 *Stage Management*, 31-3250 *Design Seminar: Texts*, 31-4111 *Directing I*, 31-4112 *Directing II*, 31-4500 *New Plays Workshop*, 31-4211 *Playwriting Workshop I*, 31-4212 *Playwriting Workshop II*, 31-9006 *Independent Project: Playwriting*; 52-5129 *Introduction to Drama*, 52-3104 *Writing Comedy*

General Design and Technical Aspects Concentrations.

Core Requirements. 44 credit hours for Years One and Two

31-1021 *Production Techniques: Crew*, 31-1022 *Production Techniques: Stagecraft*, 31-1111 *Acting I: Basic Skills*, or 31-1450 *Improvvisational Techniques I*; 31-3111 *Styles and Crafts: Ancient to Baroque*, 31-3112 *Styles and Crafts: Baroque to Modern*, 31-3235 *Introduction to Design for the Stage*, 31-3240 *Drafting and Model Making*, 31-3245 *Rendering Techniques*, 31-3431 *Costume Construction I*, 31-3611 *Lighting Technologies*

Core Requirements. 18 credit hours for Year Three

31-3311 *Set Design*, 31-3441 *Costume Design*, 31-3511 *Stage Make-up I*, 31-3612 *Lighting Design*, 31-3700 *Rendering Studio* (2 semesters); two of the following courses: 22-1121 *Art History I*, 22-1122 *Art History II* or 22-1125 *History of Twentieth Century Art*

Additional Requirements.

General Design. 6 credit hours

31-3250 *Design Seminar I: Texts*, 31-3255 *Design Seminar: Portfolio*; one of the following: 31-3312 *Advanced Set Design*, 31-3442 *Costume Design II* or 31-3613 *Advanced Lighting Design*

Technical Aspects. 19 credit hours

31-1025 *Production Techniques*, 31-3210 *Stage Management*, 31-3250 *Design Seminar I: Text*; 31-3410 *Scene Painting* or 31-3420 *Scenic Carpentry*; 28-2110 *Legal Aspects of the Arts and Entertainment*, 41-1150 *Production I: Audio*

Costume Design Concentration. 18 credit hours

31-3250 *Design Seminar I: Texts*, 31-3255 *Design Seminar: Portfolio*, 31-3432 *Costume Construction II*, 31-3442 *Advanced Costume Design*, 31-4111 *Directing I*; 22-7295 *Fashion: An Historic Perspective*; 28-2110 *Legal Aspects of Arts and Entertainment*

Set Design Concentration. 18 credit hours

31-3250 *Design Seminar I: Texts*, 31-3255 *Design Seminar: Portfolio*, 31-3312 *Advanced Set Design*, 31-3410 *Scene Painting*, 31-3420 *Scenic Carpentry*, 31-4111 *Directing I*; 28-2110 *Legal Aspects of Arts and Entertainment*

Lighting Design Concentration. 18 credit hours

31-3250 *Design Seminar I: Texts*, 31-3255 *Design Seminar: Portfolio*, 31-3613 *Advanced Lighting Design*, 31-4111 *Directing I*; 23-1100 *Foundations of Photography*, 23-1101 *Darkroom Workshop I*; 24-1171 *Film Techniques I*; 28-2110 *Legal Aspects of Arts and Entertainment*

Minor in Acting. 22 credit hours

31-1111 *Acting I: Basic Skills*, 31-2111 *Voice Training for the Actor I*, 31-2311 *Body Movement for the Actor I*, 31-1450 *Improvisational Techniques*, 31-1112 *Acting I: Scene Study*, 31-1121 *Acting II: Advanced Scene Study*, 31-5190 *Rehearsal Lab* (2 sem./1 cr.); one of the following courses: 31-1021 *Production Techniques: Crew*, 31-1022 *Production Techniques: Stagecraft*

Minor in Directing. 24 credit hours

31-1111 *Acting I: Basic Skills*, 31-3235 *Introduction to Design for the Stage*, 31-1112 *Acting I: Scene Study*, 31-1040 *Text Analysis*, 31-4111 *Directing I*, 31-3210 *Stage Management*, 31-4112 *Directing II*, 31-5190 *Rehearsal Lab* (2 sem./1 cr.)

Interdisciplinary Minor in Playwriting.

See the Interdisciplinary Studies section for a listing of course requirements for the Minor in Playwriting.

Musical Theater Performance Major

The Musical Theater Performance Major is an integrated curriculum of courses from the Dance and Theater/Music Departments. See the Interdisciplinary Studies section for major requirements.

COURSE DESCRIPTIONS

31-1021 Production Techniques: Crew 2 cr.

Students work as backstage crew for Theater department productions. Students gain understanding of behind-the-scenes labor that supports on-stage performance and the opportunity to observe nuance and change in live performance as it occurs over several performances. Time required outside of class. Required class for all Theater majors.

31-1022 Production Techniques: Stagecraft 2 cr.

Through lecture and hands-on experience students are introduced to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting. Required class for all Theater majors.

31-1040 Text Analysis 3 cr.

Students are introduced to different methodologies of script analysis to develop greater skill in interpretation. Analytical methods provide students with glimpses of a play's underlying structural principles leading to deeper understanding of overall meaning. Overview of the history of dramatic criticism in Western theater. Course provides common working vocabulary and methods of analysis facilitating communication of production ideas. Useful for actors, directors, and designers. Course is writing intensive. *Prerequisites:* 31-1111 *Acting I: Basic Skills*, 52-1102 *English Composition II*

31-1060 American Musical Theater: From the Beginnings to 1945 2 cr.

Required class for Musical Theater majors in the first semester of the first year. Course is first half of a two-semester course covering development of musical theater from its roots in opera, operetta, and vaudeville to the revues and musical comedies of the 1920s and 1930s; to the emergence of the modern musical in the work of Rodgers and Hammerstein. Students are introduced to shows and songs from each period through readings, recordings, and videos. Course offered Fall semester only.

31-1065 American Musical Theater: From 1945 to Present 2 cr.

This is a required class for Musical Theater majors in the second semester of the first year. Course is the second half of a two-semester course continuing study of the history of the musical begun in the course, *American Musical Theater: From the Beginnings to 1945*, covering the development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Some attention to movie musicals and the introduction of shows and songs from each period through readings, recordings, and videos. Course offered Spring semester only.

31-1070 Musical Theater II: Scenes and Songs 3 cr.

This class in acting for the musical theater concentrates on spoken and musical scene work and excludes choral numbers and dancing. Students research and learn two person and small group scenes from basic repertory of American musical theater with emphasis on extending characterization from spoken dialogue into song. Class available to Theater,

Music, and Dance majors. Class required for Musical Theater Performance majors. Students perform scenes and songs during Performance Weeks. *Prerequisites:* 31-1111 *Acting I: Basic Skills*, *Permission of Instructor*

31-1111 Acting I: Basic Skills 3 cr.

Students are introduced to basic discipline of being an actor through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage. Scenes are not presented during Performance Weeks. Voice Training for the Actor I is recommended as a concurrent course. Required course for all Theater majors.

31-1112 Acting I: Scene Study 3 cr.

Solving beginning acting problems through work on two person scenes from contemporary plays is focus of this continuation of Acting I: Basic Skills. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance. Scenes may be presented formally during Performance Weeks. Rehearsal Lab must be taken concurrently. *Prerequisites:* 31-1111 *Acting I: Basic Skills*, 31-2311 *Body Movement for the Actor I* (may be taken concurrently), 31-2111 *Voice Training for the Actor I*

31-1121 Acting II: Advanced Scene Study 3 cr.

Continuation of Acting I: Scene Study; students further develop knowledge of basic dramatic scene structure, exploring more difficult two-person scenes and focusing on specific, individual acting problems. Scenes presented formally during Performance Weeks. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently. *Prerequisites:* 31-1112 *Acting I: Scene Study*, 31-2111 *Voice Training for the Actor I*, 31-2311 *Body Movement for the Actor I*

31-1122 Acting II: Character and Ensemble 3 cr.

Students develop several different characters through work on scenes that requires an ensemble style among actors on stage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Concurrent enrollment in Body Movement II or Stage Combat I is recommended. *Prerequisites:* 31-1040 *Text Analysis*, 31-1121 *Acting II: Advanced Scene Study*, 31-1450 *Improvisational Techniques I*, 31-2112 *Voice Training for the Actor II*

31-1129 Acting III: Acting and Performing 4 cr.

A diagnostic class concentrating on expanding character and style range of student according to individual need. Lectures, discussions, and improvisation workshops concentrate on building a character and on the playing of subtext. Pairs of new audition pieces are learned and performed, as are short two-person and ensemble scenes. Other Acting III Styles classes may be taken concurrently. *Prerequisites:* 31-1040 *Text Analysis*, 31-1122 *Acting II: Character and Ensemble*, 31-2112 *Voice*

Training for the Actor II, 31-2312 *Body Movement for the Actor II* or 31-2510 *Stage Combat I* (may be taken concurrently)

31-1130 Acting III Styles: Shaw, Wilde and Coward 3 cr.

Course studies lives and backgrounds of playwrights in relation to their place in theater history. Important plays from canon of each playwright are read and discussed. Students work on monologues, two-person, and ensemble scenes presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 *Text Analysis*, 31-1122 *Acting II: Character and Ensemble*, 31-2112 *Voice Training for the Actor II*, 31-2312 *Body Movement for the Actor II* or 31-2510 *Stage Combat I* (may be taken concurrently)

31-1132 Acting III Styles: Farce and the Theater of the Absurd 3 cr.

Scene study and monologue class exploring plays by Samuel Beckett and Eugene Ionesco and by inheritors of their tradition, Tom Stoppard, Christopher Durang, and others. Scenes presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 *Text Analysis*, 31-1122 *Acting II: Character and Ensemble*, 31-2112 *Voice Training for the Actor II*, 31-2312 *Body Movement for the Actor II* or 31-2510 *Stage Combat I* (may be taken concurrently)

31-1134 and 31-1135 Acting III Styles: African-American Theater I and II 3 cr.

Scene study and monologue classes use texts by African-American playwrights to develop performance techniques in this acting style. Scenes presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 *Text Analysis*, 31-1122 *Acting II: Character and Ensemble*, 31-2112 *Voice Training for the Actor II*, 31-2312 *Body Movement for the Actor II* or 31-2510 *Stage Combat I* (may be taken concurrently)

31-1136 Acting III Styles: Shakespeare I 3 cr.

Course involves in-depth text analysis and verse work from First Folio of Shakespeare with goal toward performance. Students engage in monologue and scene study work designed to help actor find Shakespeare's clues about character and performance in the text. Scenes presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 *Text Analysis*, 31-1122 *Acting II: Character and Ensemble*, 31-2112 *Voice Training for the Actor II*, 31-2312 *Body Movement for the Actor II* or 31-2510 *Stage Combat I*

31-1137 Acting III Styles: Shakespeare II 3 cr.

Scene study and monologue class involves further work from Shakespeare's First Folio. Focus is on rehearsing text and finding clues

about character, blocking, and motivations; then transferring them into performance. Scenes presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1136 Acting III Styles: Shakespeare I, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1138 Acting III Styles: Chekov 3 cr.
Scenes by late nineteenth-century Russian dramatist are studied and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1140 Acting III Styles: Pinter and Albee 3 cr.
Scene study class examines the major works of these twentieth-century playwrights. Scenes are rehearsed in both of these acting styles and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1142 Acting III Styles: Moliere and Restoration 3 cr.
Class explores the plays of Moliere and the Restoration using devices of the Commedia Dell'Arte and other techniques and exercises that serve to enhance the actor's understanding of a Presentational Style. Through scene work and projects that are performed during Performance Weeks, students develop a strong sense of what makes these plays so timely and funny, even now, three hundred years after they were written. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1144 Acting III Styles: The Greeks 3 cr.
Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1146 Acting III Styles: Brecht 3 cr.
Course studies twentieth-century German playwright and his style of epic theater; scenes from his plays are presented during Performance

Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1150 Acting III Styles: Contemporary British Styles 3 cr.
Course is a scene study and monologue class that examines work of Stoppard, Hare, Brenton, Gens, Churchill, and Edgar. Scenes from these playwrights' works are presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1151 Acting III Styles: Irish Theater 3 cr.
Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late nineteenth and the twentieth centuries. Students work on monologues, two-person scenes, and ensemble scenes which are presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis 31-1122 Acting II: Character and Ensemble 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1155 Acting III: Collaborative Performance I 3 cr.
Class explores creation and development of collaboratively generated performance. Students receive individual and small group assignments to create short performance pieces through movement, image, sound, character, and object use for class discussion and development. The goal is to create an ensemble performance work presented at semester's end. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1156 Acting III: Collaborative Performance II 3 cr.
A continuation of Collaborative Performance I, students further develop collaboratively generated performance work through exploration of sound, setting, visual imagery, and original and adapted texts. Students serve as mentors for those concurrently enrolled in Collaborative Performance I. *Prerequisites:* 31-1155 Acting III: Collaborative Performance I

31-1165 Acting III: Movement and Text 3 cr.
Course focuses on the particularities of movement pertaining to texts of different periods. Class explores clothing, politics, and so on, as they relate to, affect, and alter character behavior. Periods include the

Restoration and Elizabethan eras, and touch on work by playwrights as diverse as Chekov, Ionesco, and Ibsen. Team taught class focuses on text and movement. Scenes and period dances are presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1167 Acting III Styles: Latino Theater 3 cr.

Course gives brief history and overview of Latino Theater in the United States. Students read as a group in class, six to eight plays by Latino authors and discusses their significance in contemporary American theater. Class members choose scenes from readings, rehearse them, and present them during Performance Weeks. Rehearsal lab is required. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1170 and 31-1171 Acting III Styles: Comedy Workshop I and II 3 cr.

Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1173 Acting III Styles: Camera Techniques 3 cr.

Taught in conjunction with the Television Department, Theater majors are in front of the camera and Television directing majors are behind it. Acting students develop understanding of differences between acting on-stage and acting on-camera. Students do interviews, monologues, and scenes, all captured on videotape. Concurrent enrollment in Rehearsal Lab is required. The course is offered during the Spring semester only. Other Acting III: Styles classes may be taken concurrently. *Prerequisites:* 31-1040 Text Analysis, 31-1122 Acting II: Character and Ensemble, 31-2112 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I (may be taken concurrently)

31-1180 Musical Theater III: Workshop I 3 cr.

For course description see course number 31-1181. *Prerequisites:* 31-1070 Musical Theater II: Scenes and Songs, 32-7131 Solo Singing I, 33-5001 Musical Theater Dance I

31-1181 Musical Theater IV: Workshop II 3 cr.

Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo, and ensemble musical

numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both Fall and Spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions. *Prerequisite:* 31-1180 Musical Theater III: Workshop I

31-1201 Acting IV 3 cr.

Advanced scene study course concentrates on expanding character and style ranges of students according to their individual needs. Monologues, two person scenes, and ensemble scenes are presented during Performance Weeks. *Prerequisites:* At least one Acting III: Styles class, 31-2113 Voice Training for the Actor III, 31-5180 Singing for the Actor I

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 in this course by people who work with Chicago's famed Second City. *Prerequisites:* 31-1111 Acting I: Basic Skills, 31-2111 Voice Training for the Actor I, 31-2311 Body Movement for the Actor I (may be taken concurrently)

31-1452 Improvisational Techniques II 3 cr.

For course description see course number 31-1453. *Prerequisite:* 31-1450 Improvisational Techniques I

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. Includes study in performance skills, Second-City techniques, characters, playing, and improvisational games based on teachings of Viola Spolin. *Prerequisite:* 31-1452 Improvisational Techniques II

31-1710 Text Interpretation and The Mask 1 cr.

Workshop gives students opportunity to learn acting techniques to make internal discoveries of emotion and characterization purely through physical mask and movement explorations. Working from Expressionist texts of the early twentieth century, students learn movement as a device through which to interpret narrative arc and throughline. Text is either spoken by an offstage chorus, or used only as a map to interpret scene performed in silence otherwise. *Prerequisites:* 31-1112 Acting I: Scene Study, 31-2111 Voice Training for the Actor I, 31-2311 Body Movement for the Actor I

31-1730 Introduction to Theater in Chicago 1 cr.

Students attend three theater productions in Chicago and discuss productions with some of the artists who created them. Students discuss theater profession in Chicago with other leaders of the profession including administrators, producers, and critics. *Prerequisite:* 31-1112 Acting I: Scene Study

31-1740 Neo-Futurist Performance Workshop 1 cr.

Workshop explores basic theory and practice of neo-futurism, a new form of personal here-and-now audience interactive performance.

Students experience various exercises in randomness, abstraction, adaptation, self-expression, truth, oppression, and chaos. By writing and performing original pieces, students create artistic responses to their lives and immediate surroundings. *Prerequisite: 31-1111 Acting I: Basic Skills*

31-1770 Experience in Sound for the Theater 1 cr.

Introduction to theater sound design for those with little or no prior experience in sound/music work. Students explore nature of acoustic phenomena and perception, discovering dramatic potential and relationship of sound to image, text, and movement in practical applications. Some use of live sound; emphasis on electronically reproduced sound.

31-1780 Social Dancing for Theater 1 cr.

Course introduces performers to various styles of social dance that they are likely to encounter in plays of various eras.

31-2100 Speaking Out 3 cr.

Course explores the dynamics of human communication and is a workshop arena for developing skills necessary to become an effective and energetic communicator at home and work. Strong emphasis on increasing vocal skills, including breath support, releasing habitual tensions, resonance, and clarity. Course can be used for General Education credit by non-Theater majors. *Prerequisites: 52-1102 English Composition II*

31-2111 Voice Training for the Actor I 3 cr.

Course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonance, and articulation; learn vocal warm-up in preparation for performance; and study 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 applied to 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: 31-2111 Voice Training for the Actor I*

31-2113 Voice Training for the Actor III 3 cr.

Course continues work of improving vocal quality and diction with attention to student's individual problems. Techniques learned are applied to interpretation of poetry, narrative, comic, and dramatic readings. Recording and evaluation help students monitor progress throughout the semester. Presentations during Performance Weeks. *Prerequisites: 31-1121 Acting II: Advanced Scene Study, 31-2112 Voice Training for the Actor II*

31-2114 Voice Training for the Actor IV 3 cr.

Students survey and practice advanced vocal techniques necessary for well-developed command of voice production for the stage. Emphasis is

on solving specific problems by individual students and on refining vocal techniques needed for a career. Presentation during Performance Weeks. *Prerequisite: 31-2113 Voice Training for the Actor III*

31-2211 Accents and Dialects I 3 cr.

For course description see course number 31-2212 Accents and Dialects. *Prerequisite: 31-2111 Voice Training for the Actor I*

31-2212 Accents and Dialects II 3 cr.

Ten most commonly used English and foreign-language dialects an actor encounters in English-speaking theater are examined and practiced. Emphasis on technical aspects of dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary and how they affect a theatrical character's personality. *Prerequisite: 31-2211 Accents and Dialects I*

31-2311 Body Movement for the Actor I 3 cr.

Course focuses on development of proper physicality, stretch, and strength and on activation and direction of energy. Students develop an individual movement voice and understand how to modify it to respond to 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.

For course description see course number 31-2313. *Prerequisites: 31-1111 Acting I: Basic Skills, 31-2311 Body Movement for the Actor I*

31-2313 Body Movement for the Actor III 3 cr.

Course continues study of Body Movement for the Actor I. Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor III. *Prerequisites: 31-1112 Acting I: Scene Study, 31-2312 Body Movement for the Actor II*

31-2405 Feldenkrais Method: Awareness Through Movement I 3 cr.

Course based on the Moshe Feldenkrais Awareness Through Movement lessons. Through select breathing and movement sequences, students learn new vocal patterns and make more spontaneous acting choices beyond habitual movement. Movement sequences are light and easy and may be accomplished by anyone regardless of age or physical limitations.

31-2406 Feldenkrais Method: Awareness Through Movement II 3 cr.

Course continues and expands on Feldenkrais Method: Awareness Through Movement I. *Prerequisite: 31-2405 Feldenkrais Method: Awareness Through Movement I*

31-2510 Stage Combat I 3 cr.

Course centers on creating illusion of violence for stage and screen. Basic instruction given in unarmed combat (feet, fists, slaps, punches, falls, and rolls) and Rapier and Dagger (parries, cuts, and thrusts). Safe and realistic violence for stage is emphasized. Final scenes performed

main stage during Performance Weeks. *Prerequisites:* 31-1112 *Acting I: Scene Study*, 31-2111 *Voice Training for the Actor I*, 31-2311 *Body Movement for the Actor I*

31-2511 Stage Combat II 3 cr.

Course continues to teach creating the illusion of violence for stage and screen. Advanced instruction given in unarmed combat (feet, fists, slaps, punches, falls, and rolls) and Rapier and Dagger (parries, cuts, and thrusts). Techniques of Broadsword and Small sword are also covered. Safe and realistic violence for stage is emphasized. Final scenes performed main stage during Performance Weeks. Final scene also adjudicated by the Fight Master of the Society of American Fight Directors. Students may qualify for certification at the Actor Combatant level recognized by SAFD. *Prerequisites:* 31-2510 *Stage Combat I*

31-2512 Stage Combat III 3 cr.

Advanced techniques of unarmed rapier and dagger, broadsword, and small sword combat are taught. Goal is certification with Society of American Fight Directors as actor/combatants. Extensive physical work involved. Final performance during Performance Weeks. *Prerequisite:* 31-2511 *Stage Combat II*

31-3111 Styles and Crafts: Ancient to Baroque 3 cr.

Course is a cultural history class which surveys visual and literary traditions of western theater. Theater conventions, architecture, and texts are presented alongside art, architecture, decoration, furnishings, dress, literature, politics, and social structure of an historic period. Focus on visual and literary interpretation of texts and how style and craft might bring texts to life on stage. Class examines theater of ancient Greece, medieval Europe, Italian and English Renaissance, Spanish Golden Age, Commedia Dell'Arte, and French Neoclassical period. Course offered Fall semester only.

31-3112 Styles and Crafts: Baroque to Modern 3 cr.

Course surveys cultural history, visual, and literary traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, architecture, decoration, furnishings, dress, literature, politics, and social structure of an historic period. Focus on visual and literary interpretation of texts and how style and craft might bring texts to life on stage. Class examines theater of the eighteenth and nineteenth centuries, focusing on debate between Neoclassicism and Romanticism, and background and thought behind Realism and Naturalism. Course offered Spring semester only.

31-3113 Styles and Crafts: Late Nineteenth and Twentieth Centuries 3 cr.

Course examines work of contemporary artists whose work remains primarily outside of the for-profit entertainment establishment. Innovative actors, authors, directors, designers, and performers are considered. Readings include essays by Stanislavski, Brecht, Artaud, Zeami, and Tadashi Suzuki; interviews with Brook, Sellars, Penn and Teller, and

members of 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 Cirque du Soleil are viewed. Attendance at theater productions is essential.

31-3210 Stage Management 4 cr.

In this advanced workshop students stage-manage or assist in stage-managing main season productions, developing the skills and techniques required in overseeing rehearsing and running a show. *Prerequisites:* 31-1021 *Production Techniques: Crew*, 31-1022 *Production Techniques: Stage*, 31-3235 *Introduction to Design for the Stage*

31-3235 Introduction to Design for the Stage 3 cr.

Students introduced to art, craft, and business of design for the stage. Students follow design process from production concept through final plans. Prerequisite for all theater design courses and recommended general introduction to production process for all Theater majors. No special vocabulary, experience, or art skills required.

31-3240 Drafting and Model Making 2 cr.

Introduction to mechanical drawing techniques as applied to the performing arts. Student executes transfer of two-dimensional drafting into three-dimensional model form. Course recommended for those interested in visual design elements of performing arts. Prerequisite for all theater design courses.

31-3245 Rendering Techniques 2 cr.

Introduction to figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Course work focuses on rendering of costumes, stage lighting effects, and sets. Prerequisite for all costume, lighting, and set design courses. *Prerequisite:* 31-3240 *Drafting and Model Making*

31-3250 Design Seminar I: Texts 1 cr.

Students read and discuss fourteen theatrical texts. Selected texts increase students' exposure to period, style, and types of current theatrical production. Discussions focus on visual interpretation with emphasis on texts' viability in contemporary society.

31-3255 Design Seminar: Portfolio 2 cr.

Students develop projects from their experience for evaluative presentation of their design skills presented in an interview. *Prerequisites:* 31-3245 *Rendering Techniques*, 31-3700 *Rendering Studio*, 31-3441 *Costume Design*, or 31-3245 *Rendering Techniques*, 31-3700 *Rendering Studio*, 31-3612 *Lighting Design* or 31-3245 *Rendering Techniques*, 31-3700 *Rendering Studio*, 31-3311 *Set Design*

31-3311 Set Design 2 cr.

Course teaches methods of approaching, developing, and completing set designs through detailed study encompassing scenic history, research, styles, and techniques. By designing several simple theoretical projects, students develop and expand skills and knowledge of artistic and technical demands of professional set designing. Rendering Studio must be taken concurrently with Set Design. *Prerequisites:* 31-1022 *Production*

Techniques: Stagecraft, 31-3235 Introduction to Design for the Stage, 31-3240 Drafting and Model Making, 31-3245 Rendering Techniques

31-3312 Advanced Set Design 3 cr.

Students develop theoretical and practical skills in set decoration and scene painting by detailed study of scene design, encompassing research, history, scenic styles, and techniques. Students design studio productions with extensive consultation from show director and guidance from instructor. *Prerequisite: 31-3311 Set Design*

31-3410 Scene Painting 3 cr.

Color theory, the interrelationship of additive and subtractive mixing, and the manipulation of two-dimensional space through 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: 31-3245 Rendering Techniques*

31-3420 Scenic Carpentry 3 cr.

Students interpret and study scale drawings of scenic designer. Development of working drawings and rear elevations of scenic elements are practiced. Course explores various methods of joinery and building practices typical to theater. Planning of building schedules to facilitate rehearsal and production deadlines is also discussed along with estimating building material needs and budget limitations. *Prerequisite: 31-1021 Production Techniques: Crew*

31-3431 Costume Construction I 3 cr.

Course provides introduction to Costume Shop techniques and procedures. Through assigned projects, students learn basic machine and hand-sewing techniques, pattern development with special emphasis on drafting and draping, and all aspects of costume building from rendering to finished project. Overview provided of related subjects such as millinery, costume props, and formal wear.

31-3432 Costume Construction II 3 cr.

Guided independent study focuses on advanced patterning and construction techniques. Students complete at least three independent projects with student's capabilities and interests in mind. Prospective projects include development of costume from rendering through finished product for Main stage show; pattern development from an historical piece; draped patterning and construction from historical source, and corset construction and tailoring. *Prerequisite: 31-3431 Costume Construction I*

31-3441 Costume Design 2 cr

Students read scripts, conceptualize, and render designs while studying the principles of design applied to theatrical costuming. Students acquire understanding of the business of costume design. Rendering Studio must be taken concurrently with Costume Design. *Prerequisites: 31-1022 Production Techniques: Stagecraft, 31-3235 Introduction to Design for the Stage, 31-3240 Drafting and Model Making*

31-3442 Advanced Costume Design 3 cr

Students read scripts, conceptualize, and render designs while studying the principles of design applied to theatrical costuming. Students work on designs of studio productions. Drawing skills are helpful but not required. *Prerequisite: 31-3441 Costume Design*

31-3511 Stage Make-up I 3 cr

Course focuses on communicating character to the audience through make-up. Students learn 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 work as make-up crew for at least one Main Season show. Course required for all Theater majors.

31-3512 Stage Make-up II 3 cr

Course teaches beginning film and television techniques including face casting, bald caps, slip casting, mold making, and foam prosthetic production and application. Students design and apply at least two make-ups using these techniques. *Prerequisite: 31-3511 Stage Make-up I*

31-3513 Stage Make-up III 3 cr

Course expands and builds on basic techniques learned in Stage Make-up II: face casting and sculpting for mask making. Hair ventilating, simple wig making, and tooth making for stage and film are also covered. Two make-ups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting. *Prerequisite: 31-3512 Stage Make-up II*

31-3611 Lighting Technologies 3 cr

This basic skills course addresses primary information for those approaching the art of stage lighting including purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

31-3612 Lighting Design 3 cr

The basic mechanical and design principles presented in Lighting Technology are expanded to meet student's individual artistic expression in the field of lighting design for theater. *Prerequisites: 31-1022 Production Techniques: Stagecraft, 31-3235 Introduction to Design for the Stage, 31-3240 Drafting and Model Making, 31-3611 Lighting Technologies*

31-3613 Advanced Lighting Design 2 cr

Students prepare complete lighting plots and schedules and function in all areas of lighting production. Course gives detailed study of stage lighting production emphasizing design lighting style concepts. Students oversee at least one Main Season lighting crew and design at least one studio production lighting plot. Rendering Studio must be taken concurrently. *Prerequisites: 31-3245 Rendering Techniques, 31-3612 Lighting Design*

31-3700 Rendering Studio 1 cr

Elective course for anyone interested in developing rendering skills used in design for stage. Studio course is structured for faculty members of

design to participate as advisors. Assignments respond to student's skill level. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in costume design, set design, and advanced lighting design.

31-3800 Directing and Design Seminar 2 cr.

Class meets in conjunction with Directing III in which students are paired with a student director. Collaborating with the director, students conceive and execute either a set, light, or costume design for a realized directing project. Students gain knowledge and understanding of the directing process from inception to performance. *Prerequisite: Any Advanced Design course*

31-4111 Directing I 3 cr.

Course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss six plays and direct scenes from three of them. One play is presented during Performance Weeks. Students write an analysis of the play from which the final scene is taken. *Prerequisites: 31-1021 Production Techniques: Crew, 31-1022 Production Techniques: Stagecraft, 31-1040 Text Analysis, 31-1112 Acting I: Scene Study*

31-4112 Directing II 3 cr.

With instructor approval, students select one act of less than forty-five minutes to direct. Student casts play from the Theater department student body, directs the play, and mounts four performances in the Classic Studio. Rehearsals are held outside class hours and determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers. *Prerequisites: 31-3210 Stage Management, 31-4111 Directing I*

31-4113 Directing III 3 cr.

With instructor approval students select a full-length play to direct. Students cast play from the Theater department student body, direct the play (\$100 budget), and mount four performances. Rehearsals are held outside class hours and determined by director and cast. Students may be asked occasionally to be assistant directors for Main Season shows. All areas of directing are discussed in class and with occasional guests. *Prerequisite: 31-4112 Directing II*

31-4211 Playwriting Workshop I 3 cr.

Course introduces basic techniques of structure and dialogue in playwriting. Written exercises are submitted and discussed to identify dramatic events. Students initiate development of a one-act play or the first act of a three-act play. *Prerequisite: 52-1101 English Composition I*

31-4212 Playwriting Workshop II 3 cr.

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms-poems, fiction, and film into dramatic events for stage. Students must complete one act of a play. *Prerequisite: 31-4211 Playwriting Workshop I*

31-4500 New Plays Workshop 3 cr.

Paired student directors and playwrights develop playwright's script. To begin plays are discussed in terms of the proposed production. The director subjects the script to a reading series which culminates in rewrites by the playwright. The director presents a first draft production analysis of the play. The semester culminates with a staged reading of the final draft and a final presentation of the director's production analysis. *Prerequisite for Directing Students: 31-4112 Directing II; Prerequisite for Playwriting Students: 31-4211 Playwriting Workshop I*

31-5150 Cold Readings 2 cr.

Course gives students practical experience with cold readings of scripted material in a classroom environment. Cold readings are used both in school and professional audition situations to cast actors in roles. Actors learn techniques that best help them in a cold reading situation. Plays are assigned reading each week. *Prerequisites: 31-1040 Text Analysis, 31-1112 Acting I: Scene Study, 31-2111 Voice Training for the Actor I*

31-5160 Professional Survival and How to Audition 4 cr.

Course examines techniques of self-promotion; knowledge of talent agencies and casting directors; unions, contracts, and bookkeeping for performers; and opportunities in the local market. Students work on monologues and cold readings for auditions. Course assists acting student making the transition from college to career by providing professional survival information, tools, and techniques. Students with an Acting concentration are required to take this course during their senior year. *Prerequisites: 31-1040 Text Analysis Acting III: Styles (any one), 31-2113 Voice Training for the Actor II, 31-2312 Body Movement for the Actor II or 31-2510 Stage Combat I*

31-5180 Singing for the Actor I 3 cr.

Course focuses on proper techniques for breathing, projection, voice placement, and articulation taught through singing. Emphasis on text interpretation and characterization in song. Not a class that teaches the actor to be a singer-but a class that teaches singing technique to broaden the actor's spoken vocal range. Course instruction makes actors more comfortable with singing as part of their acting equipment. Students give public performance at semester end. Course required for all students with an Acting concentration. *Prerequisites: 31-1111 Acting I: Basic Skills, 31-2111 Voice Training for the Actor I, 31-2311 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. Students give final performance at semester end. *Prerequisites: 31-2112 Voice Training for the Actor II, 31-5180 Singing for the Actor I*

31-5182 Singing for the Actor III 3 cr.

Course continues work on vocal technique and interpretive study of songs begun in Singing for the Actor II. *Prerequisite: 31-5181 Singing for the Actor II*

31-5190 Rehearsal Lab

1 cr.

Taken concurrently with most acting and directing classes, this course guarantees two free hours each week at the same time as other students in class. Lab ensures adequate rehearsal time outside of class for scenes being prepared for class. When students have no scenes to rehearse, lab becomes study period.

31-8888 Internship: Theater

Variable cr.

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

31-9000 Independent Project: Theater

Variable cr.

An Independent Project is designed by the student, with 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.

31-9001 Independent Project: Acting

Variable cr.

Students may receive up to two credit hours of independent study for work involved in being cast in production as part of the Theater department Performance Season. One credit hour is given to those cast in student-directed productions; two credit hours are given for faculty-directed, or Main Stage productions.

31-9002 Independent Project: Directing

Variable cr.

Students may receive up to three credit hours of Independent Study for directing a full-length Workshop production, or for serving as Assistant Director to a faculty member directing a Main Stage production.

31-9003 Independent Project: Design

Variable cr.

Students may receive Independent Study credit for work as a designer on a student- or faculty-directed Theater department production.

31-9004 Independent Project: Stage Combat

Variable cr.

Students may receive Independent Study credit for advanced work in Stage Combat.

31-9005 Independent Project: Stage Management

Variable cr.

Students may receive up to three credit hours of Independent Study for serving as Stage Manager on a Main Stage production.

31-9006 Independent Project: Playwriting

Variable cr.

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



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ADMISSIONS

REALIZE YOUR POTENTIAL



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ADMISSIONS 201

C O L U M B I A College

seeks applicants who show interest in and potential for development in the arts and communications fields through a creative and demanding learning experience.



A D M I S S I O N S

Admission Requirements

The minimum 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.

Incoming degree-seeking students 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 the admission application will be retained 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, though neither is required for admission.

Nevertheless, it is valuable for a high school student considering college to take one or both of these tests prior to application.

Admission to Columbia College is dependent upon an assessment of the student's potential to do college-level work in the arts and communications fields.

Because Columbia recognizes that each student's previous educational experience will vary, demonstration of potential may include any of the following: personal essay, high school or college transcripts, extra-curricular activities, personal interview, letters of recommendation, samples of student work, or test scores

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 semester.

For information on Columbia's transfer policy, see the Academic Programs and Policies section.

Student-at-Large

Students, age eighteen or older, who are not seeking a college degree, should complete a Student-at-Large application and may enroll in courses, if prerequisites are met, during open registration each term. Credit earned as a student-at-large will be counted toward a Columbia College degree if the student later applies for and is granted regular admission to the degree program Students-at-large

are not eligible for financial aid through federal, state, and institutional programs, or through veteran's benefits.

New Student Assessment

The Academic Advising Office offers education planning services, counseling, and testing opportunities to assist students in defining and carrying out their educational goals. During the summer preceding enrollment, and at selected dates during the school year, degree-seeking students entering with fewer than 15 credit hours are strongly encouraged to take proficiency examinations in mathematics, reading, writing, and computer skills. Writing skills are also determined by an essay on the application. Test results are used to identify students' strengths and weaknesses, to aid in advisement in course selection, and to ensure that students possess or are helped to develop skills for academic success at Columbia. Students should contact the Academic Advising Office for schedules of testing.

Acceptance

Students receive notification of acceptance by mail. Upon receiving notice of acceptance, students are required to pay a one-time nonrefundable acceptance fee.

International Students

International students are required to submit official records of all previous secondary and postsecondary education. Transcripts must be submitted in the language of the home school and must 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 one of the following:

1) TOEFL (Test of English as a Foreign Language) scores; 2) by completing university-level English courses with a grade of C or better at a college or university in the United States; 3) by successfully completing such courses at a recognized English-language program in the United States. Substantiation of English language proficiency must be submitted prior to enrollment at Columbia. A minimum TOEFL score of 500 is necessary for admission at the undergraduate level.

International students with TOEFL scores ranging from 430 to 499 may be granted "conditional acceptance" to the College and are required to complete a 24 credit hour Intensive English Language Program (IELP) designed to help them improve their English skills while exploring various fields of study at Columbia College. Each international student must complete the College's financial affidavit and have all signatures officially notarized, indicating that he/she has made fully satisfactory arrangements for financing all educational and living expenses while attending Columbia College.

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 a \$250 nonrefundable tuition deposit has been received. To remain in compliance with Immigration and

Naturalization Service regulations, international students must be enrolled for a minimum of 12 credit hours full-time and must satisfy the College's academic progress standards each term. In addition, all international students and scholars are required to have health insurance coverage which meets INS criteria while they are studying in the United States. To ensure compliance, the College has implemented a mandatory insurance plan. Additional information is available from the office of the Assistant Dean for International Students.

Tuition

Tuition is determined by the number of credit hours for which the student is enrolled each term. A full-time student taking 12–16 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	\$30	Charged each term, nonrefundable.
Student Activity Fee	\$20	Charged each term for full-time students.
	\$10	Charged each term for part-time students.
Acceptance Fee	\$25	Charged only when the student enrolls in Columbia College for the first time, nonrefundable.
Library/Materials Deposit Fee	\$30	Charged only when the student enrolls in Columbia College for the first time, refundable.
Schedule Change Fee	\$10	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	\$30	Charged upon graduation.

Tuition Payment Plans

Students may choose any of the following tuition payment plans:

Full Payment In Advance

When all tuition and fees are paid and receipted 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 Federal Student Loan funds 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 Federal Direct 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 at any time throughout the year. We accept American Express, Visa, MasterCard, and Discover. Effective Fall 1997, the five percent cash discount does 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, direct 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 fee is charged on unpaid balances of \$200 or more. A \$10 fee is charged against balances less than \$200. A \$20 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: 1) the date of the withdrawal transaction, executed in the Records Office by the student in person or by an authorized representative; or 2) the date of the postmark of a registered letter requesting withdrawal addressed to the Registrar; or 3) the date of a fax transmittal to the Records Office.

Failing to attend class does not constitute withdrawal. Students may officially withdraw from classes only through the Records Office. If the student does not withdraw officially, all tuition for the term will be charged. All accounts are considered active until the effective date of withdrawal.

Refund Schedule

Fall and Spring Semesters

Effective Date of Withdrawal	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	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.

Appeal Procedure

Any student who seeks an exception to the refund schedule stated above must submit a written request to the Head Bursar, setting forth the exceptional circumstances the student believes justifies an exception. The Bursar will review the written request and issue a final determination within fourteen days.

Financial Aid

To ensure that no student is deprived of educational opportunity for lack of funds, Columbia College makes every effort to help students seek out and obtain financial assistance. 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 required 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, agencies or organizations.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program (MAP) of the Illinois Student Assistance Commission. This program is noncompetitive; neither test scores nor high achievement is 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 (FWS)
- Federal Supplemental Educational Opportunity Grant (FSEOG)
- Federal Direct Stafford Subsidized and Unsubsidized Loan Program
- Federal Direct Parent Loan Program
- Veterans' Benefits (GI Bill)

State programs

- Illinois Monetary Award Program (MAP)
- Illinois Incentive Grant (IIA)

Columbia College Institutional Awards

- Academic Excellence Award *(for current students)*
- The Jane Ann Legnard Alexandroff Scholarship *(for a senior honors project)*
- Alumni Book Awards *(to assist in defraying costs of books and supplies)*
- Alumni Scholarship *(for current students)*
- Stuart Baum Scholarship *(for photography students)*

- Columbia College Financial Assistance Grants *(for continuing students)*
- Hermann D. Conaway Scholarship *(for juniors and seniors)*
- The Dance Center's DanceAfrica Scholarship
- Evanston Drama Club Scholarship *(for theater students)*
- The Helen Fong Dare Asian American Scholarship in the Arts *(for Asian-American students)*
- Eleanor Engle Scholarship *(for radio majors)*
- Fashion Columbia Scholarship *(for fashion design majors)*
- Fischetti Scholarship *(for outstanding journalism students)*
- Michael Fryzlewicz Interpreter Training Scholarship *(for interpreter training majors)*
- High School Summer Institute Scholarship
- Hilary Kalish Scholarship *(for medically and financially challenged students)*
- Thaine Lyman Scholarship *(for television students)*
- Michael Merritt Endowment *(for theater design students)*
- Edward L. & Marsha Morris Scholarship *(for television students)*
- Al Parker Radio/Sound Scholarship *(for radio students)*
- Phi Theta Kappa *(for outstanding transfer students from participating community colleges)*
- Presidential Scholarship Program *(for incoming freshmen)*
- Residence Hall Scholarships
- David R. Rubin Trustees' Student Scholarship
- John Schultz & Betty Shiflett Story Workshop Scholarship *(for fiction writing students)*
- Victor Skrebneski Scholarship in Fashion *(for fashion design, photography, and management students)*
- Study Abroad Scholarships
- Chuck Suber Scholarship *(for arts management students)*
- Transfer Student Scholarship Program
- Al Weisman Scholarship *(for current students)*

Students should consult the Admissions or Financial Aid offices for specific requirements for these and other 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). See the Academic Program and Policies section for SAPP requirements. 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 explains each of the programs and scholarships at Columbia and provides requirements and application procedures. A list of some grant and scholarship sources outside Columbia is included.

Columbia students are strongly encouraged to apply for private scholarships sponsored 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. Admissions or the office of Financial Aid will do a computer search for private scholarships on request of the student.



COLUMBIA

dedicated to fostering the creativity and high
 standards of all students. The College offers a
 broad range of academic programs, including
 interdisciplinary concentrations in computer
 science, business, and environmental studies.
 Students are encouraged to explore their
 interests and to pursue their studies with
 passion and dedication.

STUDENT LIFE

DIVERSITY WITHIN
 COMMUNITY



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STUDENT LIFE 209

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C O L U M B I A 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.



STUDENT LIFE

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.

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. The academic advisors work with students by specific majors. They are also available to help students with personal issues and problems that may affect their academic performance. 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 also available to provide students with information about academic and professional areas of study at Columbia. Transfer students are advised to consult departments for applicability of accepted course work in the major degree plan after the official evaluation by the Records Office. Self-designed majors are assigned to faculty from the General Education areas.

Early Registration

Continuing students in good standing are allowed to register early for the following semester's courses during the College's Early Registration period each semester. The process is a convenient and efficient way for students to meet with a faculty advisor in their area of study and complete their registration quickly.

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.

Bookstore

The bookstore, owned and managed by Follett College Stores Corporation, stocks new and used textbooks for classes by semester. Textbooks are not kept in the store longer than six weeks into the semester; therefore, it is recommended that students purchase their books once they are certain of what is required. 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.

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 their career search 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

The Academic Advising Office sponsors Explore Columbia!, a new students' orientation program conducted 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.

Learning Assistance

Writing Center

The Writing Center provides a supportive, student-centered, instructional environment where students work closely with qualified writing consultants to strengthen writing and reading skills. Our peer, graduate, and specialist consultants offer the kind of guidance that makes a student's exploration of the college experience more accessible and rewarding.

Students receive assistance for writing assigned in all courses offered at Columbia, as well as for related nonacademic writing such as resumes, business letters, and creative projects. Consultants provide aid in every stage and element of the writing process: finding ideas, focus, development, organization, logic, paragraphing, sentence structure, grammar, punctuation, revising, proofreading, and so forth. Special

tutoring is offered for students who are learning disabled, non-native speakers of English, and students with reading difficulties.

Students can use the Center in three ways: 1) Weekly for credit: Students may sign up for Tutoring in Language Skills for 1 or 2 credit hours. To receive credit, students must sign up during registration or the drop/add period. Students attending sessions for credit receive a grade based on effort, improvement, and attendance. Students may receive credit for tutoring for up to two semesters. After that, students may continue to receive tutoring on a noncredit basis. 2) Weekly, noncredit: Students who want assistance on a regular weekly basis may sign up at any time during the semester to see a consultant at an appointed time each week. Noncredit tutoring may be repeated without limit. 3) Drop-in: Students may come to the Center anytime during hours and request assistance.

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 areas such as cinematography, photography, interior design, sound engineering, music, and arts management. Assistance is free to all students and available on a scheduled or drop-in basis.

Department Tutoring

Several academic departments offer course-specific tutoring for enrolled students. The Journalism Department Tutoring Center provides assistance to students having difficulties in writing and reporting classes. The Fiction Writing Department has an extensive tutoring program addressing basic fiction writing skills. Academic Computing offers tutorial assistance for the Foundations of Computer Applications course. The Television Department offers tutoring in equipment operation, lighting, and editing. There is specialized assistance available to music students studying music theory. The Management Department provides learning assistance for students enrolled in Accounting I and II. In addition to these services, several departments offer assistance on an as-needed basis.

Records

The Records Office is responsible for registration and 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 the term.

Throughout the school year, students may review their transcripts in the Records Office. Students receive updated transcripts at the beginning of each school year to help in registration and program planning. The information contained in student records is protected under the Family Education Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), as 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 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, relocation guides, and maps are available as aids for Columbia students seeking alternative housing. In addition, the Residence Life Office is responsible for the hiring, training, supervision, and evaluation of the community assistant staff.

Services for Special Needs Students

It is the policy of Columbia College that no person with a disability shall be excluded, denied services, segregated, or otherwise treated differently than other individuals when such exclusion, denial, segregation, or different treatment may be prevented through the provision of a "reasonable accommodation" as that term is used in the Americans with Disabilities Act. Nor shall any qualified person with a disability be excluded, denied benefits, or discriminated against with respect to any College activity or program on the basis of such disability.

To make this policy work, students with disabilities who seek an accommodation must notify the Academic Advisor for Special Needs Students, 312-344-7621. Students seeking a reasonable accommodation must provide medical documentation of the disability to the Academic Advisor for Special Needs Students. The Academic Advisor for Special Needs Students will work with the student, faculty, and other administrators, as needed, to provide reasonable accommodation for the student, but shall not divulge the student's request or medical documentation except as needed to provide the reasonable accommodation.

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. Student organizations, special events, and student life issues are handled by this office. (See Student Activities and Organizations.)

The Student Life and Development Office offers several programs that provide students, and in particular, freshmen and minority students, with the skills and perspective necessary to be successful. The Year One Discovery Program assists freshmen and transfer students in becoming acclimated to the College. As part of this program, an intensive summer precollege preparatory program is offered for credit. An additional program, Fresh Start, assists new students with reading and writing skills in a noncredit summer format.

Health insurance is available through a commercial carrier; contact Student Life and Development for further information. Students should also 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 may award college credit for military service and for certain areas of training. Students should contact the Admissions Office, 312-344-7139, for further information on veterans' benefits.

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 activities include the following:

Hokin Student Center

The Hokin Student Center is a coffeehouse/gallery/performance space with an Annex equipped with stage, lighting, and a 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 Center 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. 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 TV Arts Society.

Departmental Events

Each semester the academic departments present a wide variety of performances, exhibitions, 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 various campus publications such as *Hair Trigger*, *Columbia Poetry Review*, and *Columbia Chronicle*, the college newspaper.

The City

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 African Heritage Celebration focuses on African-American contributions to the arts and media fields; the Latinos in the Arts Festival recognizes the influences of Latino artists; and AIDS Awareness Week brings to 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.



WITHIN

campus of Chicago's southern campus, such as the
the Institute of Chicago, University of Chicago
the University of Chicago, the University of Chicago
the University of Chicago, the University of Chicago

CAMPUS FACILITIES

A N D R E S O U R C E S



CAMPUS FACILITIES 215

WITHIN walking distance are 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 Harold Washington Library.



CAMPUS FACILITIES AND RESOURCES

Campus

Columbia's location in Chicago's South Loop presents students with many attractions and advantages. The physical plant, consisting of nine 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, Photography, Film and Video and the Documentary Center, and Radio/Sound. Other facilities in this building are the Graduate School, Freshman Seminar classrooms, food service and a recreation room, administrative offices, admissions, WCRX radio station, a computer lab, 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 departments of Art and Design, English, Interpreter Training, Science and Math, Academic Computing, and Fashion Design. 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, Arts Management, Early Childhood Education and the Institute for Science Education and Science Communication. In addition, this building includes the Library, administration offices, Collins Hall, the Chicago Latino Cinema, the student lounge, 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 postproduction work for the Film and 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, a computer lab, entertainment center, and exercise room.

Theater/Film Annex

1415 South Wabash

The Theater/Film Annex was acquired in 1996 and is designed to support the Film and Video and Theater departments. The 20,000 square-foot building provides space for the Film and Video Department's motion picture directing and shooting stages and houses the Theater Department's costume and scene shops. This transformation of a former

warehouse into a state-of-the-art teaching facility is an important addition to the thriving South Loop community.

Campus Directory		(All area codes are 312 unless noted otherwise.)
Columbia College , 600 S. Michigan Avenue, Chicago, IL, 60605	663-1600	
Academic Advising Office , Wabash Campus, Rm. 300	344-7645	
Academic Computing Department , Wabash Campus, Rm. 400	344-7526	
Academic Dean's Office , Main Campus, Rm. 515	344-7492	
Admissions Office , Main Campus, Rm. 301	344-7129	
Alumni Relations Office , Main Campus, Rm. 400	344-7420	
Art and Design Department , Wabash Campus, Rm. 800	344-7380	
Bookstore , South Campus, 1st Floor	344-7406	
Bursar's Office , Main Campus, Rm. 601	344-7475	
Career Planning & Placement Office , Wabash Campus, Rm. 300	344-7280	
Cashier's Office , Main Campus, Rm. 508	344-7470	
College Relations and Development Office , Main Campus, Rm. 400	344-7287	
Columbia Chronicle (student newspaper), Wabash Campus, 2nd Floor	344-7343	
Computer Labs (run by Academic Computing Dept. for students' general use)		
Main Campus, Rm. 207	344-7755	
Wabash Campus, Rms. 401, 403, 410	344-7440	
Continuing Education (Columbia 2) , 540 S. Michigan, 1st Floor	344-7259	
Dance Department , 4730 N. Sheridan Road	773-989-3310	
Dance Movement/Therapy , South Campus, Rm. 1100	344-7697	
Dean of Students' Office , Wabash Campus, Rm. 301	344-7221	
Early Childhood Education Prog. , South Campus, Rm. 901M	344-7990	
Educational Studies Department , 33 East Congress Parkway, 4th Floor	344-7390	
English Department , 33 East Congress Parkway, 3rd Floor	(TBA)	
Ferguson Theater , Main Campus, 1st Floor		
Fiction Writing Department , South Campus, Rm. 1200	344-7611	
Film and Video Department , Main Campus, Rm. 913	344-7300	
Financial Aid Office , Main Campus, Rm. 303	344-7140	
Freshman Seminar Program , Main Campus, Rm. 201	344-7186	
General Counsel's Office , Main Campus, Rm. 600	344-7805	
Getz Theater , 11th Street Campus, 1st Floor	344-6126	
Graduate School , Main Campus, Rm. 200	344-7260	
Hokin Center (art gallery, student snack and recreation area), Wabash Campus, 1st Floor	344-7696	
Immunization Program	344-7227	
Interactive Multimedia Program , Wabash Campus, Rm. 400B	344-7528	
Interdisciplinary Arts Department , South Campus, Rm. 1100	344-7830	
International Student Affairs , Main Campus, Rm. 301	344-7458	
Interpreter Training Department , Wabash Campus, Rm. 219	344-7837	

Journalism Department , South Campus, Rm. 1300	344-7672
Liberal Education Department , South Campus, Rm. 900	344-7295
Library , South Campus, 1st Floor	344-7900
Management Department , South Campus, Rm. 700	344-7652
Marketing Communication Department , South Campus, Rm. 800	344-7600
Photography Department , Main Campus, Rm. 1200	344-7320
President's Office , Main Campus, Rm. 505	344-7202
Provost's Office , Main Campus, Rm. 501	344-7213
Radio/Sound Department* , Main Campus, Rm. 700	(TBA)
Records Office (Registration), Main Campus, Rm. 611	344-7224
Residence Life Office , 731 S. Plymouth Court, 1st Floor	344-7803
Science and Mathematics Department , Wabash Campus, Rm. 500	344-7368
Science and Mathematics Learning Center , Wabash Campus, Rm. 509	344-7545
Science Institute , South Campus, Rm. 1400	344-7180
Science Institute Lab , Wabash Campus, Rm. 500	344-7608
Student Life and Development , Wabash Campus, Rm. 301	344-7459
Student Lounge , South Campus, 11th Floor	
Sylvan Learning Center (Assessment and Testing), Wabash Campus, Rm. 311	344-7774
Television Department , Main Campus, Rm. 1500	344-7410
Theater/Music Department , 11th Street Campus, 3rd Floor	344-6000
Underground Cafe (student snack and recreation area), Main Campus, Lower Level	344-7349
Writing Center , 33 East Congress Parkway, 1st Floor	(TBA)
*The Radio/Sound Department will move to 33 East Congress Parkway, 7th Floor, during Spring 1998.	

Library

The Columbia College Library, located on the first five floors of the 624 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 includes a wide range of materials in a variety of formats including more than 150,000 books, over 1,000 periodical titles, 110,000 volumes on microfiche and microfilm, 100,000 slides, 6,500 films and video recordings, and 2,000 sound recordings. Many of these materials are 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.

Extensive electronic information sources on CD-ROM workstations and via the Internet are provided to students and faculty. The Library has audiovisual carrels for listening and viewing, equipment for viewing and copying microforms, photocopying equipment, numerous carrels for studying, and the Weisman Reading Room for quiet reading and study.

The Library staff provides many services including reference, interlibrary loan, term paper counseling, library tours, bibliographic instruction, mediated computer database searches, 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. ILLINET Online supports circulation of local library materials and on-site borrowing privileges at over forty-five academic 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, often for first- and second-semester English composition courses, as well as for specialized classes. Small-group tutorials are provided in the use of the computer catalog and other computer resources. Arrangements can also be made for students who request assistance developing research 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 second 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 document 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. Completed in 1984, this 1,500 square-foot gallery presents 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, sculpture, computer graphics, and mixed media.

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 Ensemble Kalinda Chicago and 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 collection 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, 312-344-7559.

Columbia College Center for the Book & Paper Arts

The Center for the Book & Paper Arts, located at 218 South Wabash, is devoted to all the arts and crafts related to handmade paper and books. The Center was founded to promote and encourage research and creativity through a unique combination of exhibition, performance, lecture, tour, and classroom experience. Part of the Interdisciplinary Arts Department, the Center offers classes for graduate and undergraduate credit and provides a wide variety of community classes and workshops for the general public.

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.

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 which bring dance education to the nondegree-seeking public, in addition to its 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 exhibits African Art to

increase awareness of the artistic heritage of Africa and its effect on American arts and culture.

Chicago Jazz Ensemble

The Chicago Jazz Ensemble, a professional repertory orchestra in residence at Columbia, has performed in New York City's Pace Theater, in Chicago's Civic Opera House and Mandel Hall, in Sardinia and Rome, at the Montreal Jazz Festival, at the Chicago Jazz Festival, at the Ravinia Festival, and at the prestigious Park West Club in Chicago, where it presented the first public concert of the Miles Davis and Gil Evans collaboration, *Sketches of Spain*. The Chicago Jazz Ensemble is conducted by William Russo, chair of the Music Department at Columbia College.

Featured performers with the ensemble include trumpeters Orbert Davis and Rex Richardson; jazz singer Bobbi Wilsyn; classical soprano Carol Loverde; drummers Frank Parker, Frank Donaldson, and Dana Hall; trombonist Audrey Morrison; and bassist James Cammack; all from the Columbia College faculty.

Chicago Latino Cinema

The goal of the Chicago Latino Cinema is to celebrate and increase 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 nonprofit 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.

The college also houses or sponsors the following:

- African Film Festival is a yearly presentation of films from Africa and the African Diaspora.
- Windy City International Documentary Film Festival screens new, national and international documentary films.
- Calhoun Press, a publisher of fine, limited edition works by Midwest visual and literary artists.
- Chicago Center for Arts Policy explores and defines arts policy and the role of the artist in American society.
- DanceAfrica is a festival of African-American dance and culture featuring international performers.
- Mordine & Company Dance Theater is the professional company in residence at the Dance Center, and it is Chicago's longest standing modern dance company.

- Summer Arts Camp is an arts day camp for children from age nine to fourteen.
- Career Beginnings program assists students from urban high schools to make the transition to college or to careers in the arts, media, and communications fields.



FACULTY AND ADMINISTRATION



FACULTY / ADMINISTRATION 223

MORE than 900 faculty members teach at Columbia College, some full-time, the majority part-time. Full-time faculty are indicated by an asterisk (*). The following representative sample illustrates the breadth and depth of their experience and achievement.



COLUMBIA COLLEGE FACULTY

Faculty listings and teaching assignments are subject to revision at any time.

Rolf Achilles (Art and Design) M.A., Northern Illinois University; art historian

Gerald Adams* (Science/Mathematics) Ph.D., Geology, Northwestern University; research interest: high temperature and pressure mineral systems

Randall Albers* (Chairperson, 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*; Columbia College Teacher of the Year, 1995

Jack Alexander* (Radio/Sound) B.A., University of Illinois at Chicago; engineer, sales manager, consultant and teacher

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, four Illinois Arts Council Artists Fellowships and three Illinois Arts Council Literary Awards; fiction in *TriQuarterly*, *f2*, *f3*, *PrivateArts*, and *Stand*

Herb Allen* (Marketing Communication) Senior Producer, Central City Productions

Greg Allen (Theater/Music) B.A., Oberlin College; Founder and Artistic Director, The Neofuturists

Paul Amendes* (Theater/Music) B.M., Northern Illinois University; actor and director, vocalist and musician, composer, lyricist, and playwright

Sanford A. Angelos (Science Institute) M.S.C., 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

David Arieti (Science/Mathematics) M.S., Marine Science, Long Island University; research interest: environmental pollution and environmental health

Robert Arnoldt (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago

Judith Artoux (Academic Computing) M.F.A., School of the Art Institute of Chicago; computer artist and educator

Stephen Asma* (Liberal Education) Ph.D., Philosophy, Southern Illinois University at Carbondale; author, *Buddha for Beginners*, *Following Form and Function*, and many articles for academic journals

Derek J. Ault (Management) B.A., Columbia College; Director of Promotion, Alligator Records and Artist Management

Arvis Averette (Liberal Education) M.A., Social Work, University of Chicago; Program Coordinator, Chicago Housing Authority

Marcia Babler* (Marketing Communication) M.B.A., University of Wisconsin-Madison; marketing consultant; former corporate marketing executive

H E Baccus (Music) Executive Director, Contemporary American Music Program; professional singer; original member and former Artistic Director, Steppenwolf Theatre

Sue Bachman (Academic Computing) desktop publisher, Leo Burnett Agency of Chicago

Mary M. Badger (Theater/Music) Producing Director, Theater/Music Department; freelance lighting designer and technical consultant; advisory board member, Music/Theatre Workshop; Regional Secretary/Treasurer, United Scenic Artists LU829

Geoffrey Baer (Television) M.A., Northwestern University; producer and director, WTTW, Chicago

George Bailey* (English) M.A., DePaul University; writer; re-

views 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*, specialist in African-American studies; participant, Higher Education Cooperation Act Project

Doreen Bartoni* (Film and Video) M.A., Northwestern University; Assistant Chair, Film and Video department; independent filmmaker

Ronn Bayly (Television) Partner, Bayly-Regele; independent producer

Joan Beaudoin* (Television) M.S., Chicago State University; television production specialist; director, motivational and training programs; former television instructor and editor, Chicago Public Schools; supervisor, "Music Alive," Columbia College's music performance program

Jody Becker (Journalism) B.S.J., Columbia University; reporter, WBEZ, Chicago

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) B.F.A., School of the Art Institute of Chicago; fashion designer

Josette Behrend (Music) D.M.A., American Conservatory of Music; pianist; studied in France with pianist Jeanne-Marie Darré

Donna Berg (Television) B.A., Columbia College; Manager,

Video Department, McDonald's Corporation

Mary Berger (Radio/Sound) M.A., Northwestern University; author, *Speak Standard, Too*; speech language pathologist

Paul H. Berger* (Management) M.A., University of Chicago; 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 (Television) M.A., School of the Art Institute of Chicago; freelance 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

Trish Biondo (Radio/Sound) B.A., Loyola University; music director, WUSN morning show

Janet Bloch (Liberal Education) M.F.A., School of the Art Institute of Chicago; director, Woman Made Gallery

Frank Bloom (Marketing Communication) Ph.D., Psychology, Illinois Institute of Technology; Executive Vice President, Pizza Concepts, Inc.

Rose Blouin* (English) M.A., English, Chicago State University; photographer and meditation instructor

Diana Bodkins (Radio/Sound) B.A., Radio, Columbia College; Program Director, WLS-AM and -FM

Alexandra Boettcher (Journalism) B.A., Michigan State University; former managing editor, *Ford Times* and *Discovery Magazine*; Manager, Corporate Communications, Sara Lee Corporation

Steven Bosak* (English) M.F.A., University of Arkansas at Fayetteville; Coordinator, Professional Writing program; author, *Gammon* and *The CD-ROM Book*; articles published in the *Chicago Sun-Times*, *Chicago Tribune*, *Computer World*, *Micro/Systems Journal* and *Popular Computing*

Barbara T. Bowman (Early Childhood Education) M.A., Education, University of Chicago; President, Erikson Institute

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, Court Theatre Company, University of Chicago

Maura Braun (Art and Design) B.S., Interior Design, University of Illinois at Chicago; graduate certificate

Robert Braschel (Academic Computing) M.S., Northern Illinois University

Freddie Breilberg (Radio/Sound) studio manager and staff engineer; Streeterville Recording Studios

Arnold Breman (Management) A.A.S., New York City Community College; thirty years experience in arts management; consultant; former Executive Director for The Joffrey Ballet, Chicago

Marcia Brice (Art and Design) graphic designer

Paula Brien (Journalism) M.S.J., Medill School of Journalism, Northwestern University; advisor, Career Planning and Placement, Columbia College; former newspaper and magazine reporter

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; Coordinator, Outreach Programs; former feature writer, *Chicago Daily News* and *Chicago American*; former editor, Urban Affairs, WLS-TV; inducted in Chicago Journalism Hall of Fame, 1993

Dorothy Brown-McClean (Marketing Communication) B.S., Hofstra University; Communication Training Specialist

Dennis Brozynski* (Art and Design) B.F.A., School of the Art Institute of Chicago; Coordinator, Fashion Design; fashion illustrator/designer

J. Terrence Brunner (Journalism) J.D., Loyola University; Executive Director, Better Government Association

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

Valerie Burke (Photography) M.F.A., University of Illinois at Chicago; fine art photographer

Therese Byrne (English) specialist, English as a Second Language

Barbara Calabrese* (Radio/Sound) M.S., University of Illinois at Urbana-Champaign; teacher of voice, articulation and oral communication; former Director of Clinical Services, Department of Speech and Hearing Science, University of Illinois at Chicago; host, "Access Chicago," WCKG and WCRX-FM; former talk show host, WCKG-FM

Dale Calandra (Theater/Music) Founder, Center Theater; Artistic Director, Oak Park Festival Theatre; actor; director

Jane Calvin (Photography) M.F.A., School of the Art Institute of Chicago; fine art and commercial photographer

Jane Canepa (Marketing Communication) B.A., University of Wisconsin-Madison; President, The Enventors Inc.

Charles E. Cannon* (Chairperson, Science/Mathematics) Ph.D., Physical Organic Chemistry, University of Wisconsin-Milwaukee; research interest: organometallics, curriculum development, interdisciplinary education

Max Cap* (Art and Design) M.F.A., University of Chicago; painter

Matt Carlson (Marketing Communication) B.A., Marquette University; President, News and Communication Services, Ltd.; freelance journalist; publicist

Grace Carlson-Lund (Photography) M.A., Columbia College; fine art photographer

Denise Carney (Academic Computing) M.S., Trinity College

Chris Cassell (Radio/Sound) B.A., University of Wisconsin; audio consultant

Marlo Castillo* (Art and Design) M.F.A., California Institute of the Arts; fine artist

Nick Ceh (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago; author, numerous articles on Russian and Balkan history

Paul Chan (Academic Computing) B.F.A., School of the Art Institute of Chicago

Dominique Chéenne* (Radio/Sound) Ph.D., Electrical Engineering, University of Nebraska-Lincoln; owner, C & C Consultants; specialist, acoustics and noise control design

Jie Qi Chen (Early Childhood Education) Ph.D., Applied Child Development, Tufts University; faculty, Erikson Institute

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 Module*; member, editorial board, *The Review of Human Factor Studies*; member, manuscript re-

view panel, *The American Biology Teacher Journal*

Judd Chesler* (Film and Video) Ph.D., Northwestern University; film historian

Michele Cheung (English) educator and writer; specialist in literature and mythology; director, children's nature program; storyteller; editor, *Dark Night field notes*

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) instructor, composition and world literature

Peter Christensen* (English) Ph.D., University of Minnesota; Literature Coordinator; specialist in Shakespeare and history of the novel; resident dramaturge, European Repertory Company

Thom Clark (Journalism) B.A., Loyola University; co-Founder/President, Community Media Workshop

Rodney Clough (Academic Computing and Art and Design) M.F.A., University of Illinois

Murray M. Coffey (Management) J.D., The John Marshall Law School, Cook County Public Defender

Jim Cogan (Radio/Sound) B.A., Western Illinois University; recording engineer

Joel Cohen (Radio/Sound) B.A., Literature, Roosevelt University; on-air talent; advertising/media consultant

Richard Coken* (Film and Video) B.A., Economics, North Park College; Assistant Chair, Film and Video department; award-winning engineer; sound-track designer for film and video

Margi Cole (Dance) M.F.A., University of Illinois at Chicago; teacher, choreographer; Founder and Artistic Director, The Dance Collective

Maury Collins (Management) M.B.A., American University; Partner, Nunn Collins Consulting

Dawn Collopy (Academic Computing) B.F.A., School of the Art Institute of Chicago

Luis Contreras* (Film and Video) B.A., University of Monterrey-Mexico; diploma, Character Animation, Sheridan College of Applied Arts and Technology

Bruce Cook (Academic Computing) Ph.D., Temple University; specialist in computer productivity, business presentations and technology in education

Jno Cook (Photography) M.F.A., School of the Art Institute of Chicago; experimental and fine art photographer

Peter Cook (Interpreter Training) B.F.A., Graphic Design, Rochester Institute of Technology; actor; professional development, National Theater of the Deaf Professional School; American Sign Language instructor

Steve Corman* (Journalism) B.A., University of Denver; Director, Broadcast Journalism; eight-time Emmy award-winner; TV news producer and writer; thirty years in broadcasting, WMAQ-TV, Chicago and KNSD-TV, San Diego

Bette Coulson (Music) M.M., Performance, Chicago Conservatory College; professional pianist

Rebecca Courington* (Acting Chairperson, Academic Computing) M.A., Governor's State University; multimedia and interactive programming; developer and designer, interactive computer kiosk, Fullersburg Environmental Education Center

Philip Courington (Academic Computing) M.A., Governor's State University

Jerome Courtland* (Film and Video) director and producer of films for Disney Productions; director of over 200 film and television series

Michael Coyle (Radio/Sound) B.A., Columbia College; senior engineer, Chicago Recording Company

Laurie Cozad (Liberal Education) M.A., University of Chicago Divinity School; M.S., Georgetown University; explores issue of gender, race, class and feminism in teaching and studying religion

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*

David Cromer (Theater/Music) freelance actor and director

Donald Crumbley, Sr. (Liberal Education) M.A., Urban Planning, Northeastern Illinois University

Wilfredo Cruz* (Liberal Education) Ph.D., Social Service

Administration, University of Chicago; Coordinator of Social Sciences; research interests: race relations, Latinos, urban problems and community organizing

Carlos Cumpian (English) author of poetry collections, *Coyote Sun*, *Latino Rainbow*, *Armadillo Charm*; editor, *MARCH*; poetry published in *Exquisite Corpse*, *ACM: Another Chicago Magazine* and numerous anthologies

Maureen Cunningham (Academic Computing) B.F.A., School of the Art Institute of Chicago

Hope Daniels* (Radio/Sound) B.A., California State University-Sacramento; Director of Community Affairs, Century Broadcasting, FM-100, Chicago; Deputy Press Secretary, Senator Carol Mosley-Braun; seminar leader, Community Media Workshop; reporter and motivational speaker

James Dauer (Management) Ph.D., California Coast University; information systems consultant

Mark Davidov (Fiction Writing) Ph.D., Semiotics, Institute for Standardization, Moscow; writer; poet; linguist; translator, "Moscow Does Not Believe in Tears," reflections of Moscow, Russia, Mayor Yri Luzkov

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.

Heather Davis (Marketing Communication) B.A., Columbia College; Vice President, Sadler-Davis Group, Inc.

Jeff Davis (Journalism and Television) B.S.J., Medill School of Journalism, Northwestern University; independent television and video producer; former news and sports producer, WMAQ-TV, WLS-TV, WGN Radio, Chicago; five-time Emmy award winner; winner of AP and UPI Illinois State Awards for excellence in broadcast journalism

Orbert Davis* (Music) M.M., Jazz Improvisation, Northwestern University; professional trumpeter; composer; arranger; recording artist

Diane Dederick (Marketing Communication) M.S., Spertus College; entrepreneur, public relations consultant

Jill Deets (Academic Computing) M.A., Illinois State University; computer education specialist

Don Gennaro DeGrazia* (Fiction Writing) M.F.A., Creative Writing, Columbia College; writer; author, *American Skin*; editor, *F Magazine*

Tony Del Valle* (English) M.A., Northwestern University; researcher, Chicago Language and Literacy Project, Office of Social Science Research, University of Illinois at Chicago; freelance writer; recipient, Leadership and Dedication Award, Chicago Puerto Rican Congress and ICEOP Award, University of Illinois at Chicago; published in *Hair Trigger* and *West Side Stories*

Martin de Maat* (Theater/Music) Artistic Director, The Second City Training Center; Artistic Consultant, The Second

City and Annoyance Theatre; faculty, Omega Institute and 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

Dave Dennis (Radio/Sound) Senior Engineer, Radio/Sound department, Columbia College

Antipas R. Desal (Liberal Education) Ph.D., French, Northwestern University

R. Michael DeSalle (Management) M.B.A., University of Tennessee; Vice President of Finance and Chief Financial Officer, Columbia College

Henry DeZutter (Journalism) M.S.J., Medill School of Journalism, Northwestern University; co-Founder/Vice President, Community Media Workshop

Harlan Diddrickson (Fiction Writing) M.F.A., Playwriting, Carnegie Mellon University; playwright and screenwriter

Frank Dietrich (Marketing Communication) B.A., Columbia College; Account Supervisor, Media Relations, Cramer-Krasselt

Herb DiGirola* (Film and Video) M.F.A., University of California at Los Angeles; Director, Documentary Center; award-winning documentary filmmaker

Richard DiMalo (Science/Mathematics) B.S., Meteorology, University of Wisconsin-Madison; meteorologist, FOX 32

Dan Dinello* (Co-Director, Interactive Multimedia) M.F.A., University of Wisconsin-Madison; independent film/videomaker; screenwriter; journalist

James Disch (Television) news and programming director, Chicagoland Television

Lorraine Domanowski (Art and Design) interior designer

Frank Donaldson (Music) drummer and percussionist with Corky Siegel's Chamber Blues; former member, Ramsey Lewis Trio

Chris Doucette (Science Institute) M.A.T., Mathematics, Boston University; editor of mathematics texts, Prentice Hall

Adrienne Drell (Journalism) M.S.L., Yale University School of Law; reporter, *Chicago Sun-Times*

Deborah Du Devour (Science Institute) Ph.D., Immunology and Microbiology, Rush University

John Dylong* (Art and Design) M.A., University of Chicago; graphic designer; author

Joe Ella Eaglin-Siuda (Science/Mathematics) M.S., Chemistry/Biochemistry, University of Illinois at Chicago; faculty advisor, Environmentalists of Columbia Organization

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; Eagleton Fellow, Rutgers University; former producer, CBS News and WBBM-TV,

Chicago; author, *While America Sleeps*; seven-time Emmy award winner; four-time Chicago International Film Festival award winner; winner, DuPont-Columbia, Iris, RTNDA and AP awards

Christine Efken (Marketing Communication) B.A., Marquette University; Vice President and Director, Customer Research, Teenage Research Unlimited

Phyllis Eisenstein (Fiction Writing) novelist and short story writer, Longmeadow Press and New American Library

Gerald Epstein (Marketing Communication) B.S., Loyola University; Media Consultant, Gerald Epstein Media Services

Joan L. Erdman* (Liberal Education) Ph.D., Anthropology, University of Chicago; Coordinator of Social Sciences; 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) M.F.A., Moore College of Art; architectural photographer

Dianne Erpenbach* (Management) M.A., National Louis University; former Communications Manager, Mark Shale; Chairperson, Textile Department, International Academy of Merchandising and Design

Kate Ezra* (Art and Design) Ph.D., Northwestern University; art historian

Anne Fancher* (Interpreter Training) M.A., Curriculum, Instruction and Assessment, Concordia University; special certificate, cognition; Columbia College Teacher of the Year, 1995; nominee, Carnegie Foundation for the Advancement of Teaching Award; visual language interpreter

Ginger Farley (Dance) former dancer, Hubbard Street Dance Co.; teacher; choreographer; member, Jan Erkert and Dancers; recipient, Illinois Arts Council Choreographic Fellowships

Nancy Feldman (Academic Computing) B.A., Columbia College; specialist in multimedia and virtual reality

Edward J. Fellin (Management) B.S., DePaul University; Tax Manager, The Northern Trust Company

Bill Ferguson (Journalism) former Managing Editor, *United Press International*

Irwin Fieldman (Science Institute) M.S., National Louis University; mathematics instructor, Roosevelt University

Bill Fisher (Marketing Communication) freelance marketing consultant; former Promotions Manager, *Chicago Sun-Times*

Lyman Flook (Radio/Sound) M.F.A., School of the Art Institute of Chicago; freelance recording engineer, photographer; interdisciplinary artist; production manager, Time Arts

Lynn Floriano (Art and Design) M.F.A., Bowling Green State University; jewelry designer

Scott Fosdick* (Journalism) Ph.D., Northwestern University; Director, Magazine Editing; freelance magazine article writer; former critic; entertainment editor, various daily newspapers

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 photographer

Chap Freeman* (Film and Video) M.F.A., University of Iowa; screenwriter

Patty Frey (Television) B.A., Columbia College; graphic artist; freelance writer

Bill Friedman (Photography) M.F.A., School of the Art Institute of Chicago

Bill Gaines (Journalism) B.S., Butler University; investigative reporter, *Chicago Tribune*; Pulitzer prize winner

Fred Gardaphe* (English) Ph.D., American Literature, University of Illinois at Chicago; writer and critic, *Dagoes Read* and *Italian Signs American Streets*; playwright, *Vinegar & Oil*, *Imported From Italy*; editor, *Voices in Italian Americana*, *New Chicago Stories*, *From the Margin: Writings in Italian Americana*; specialist in multicultural literature and criticism

Emily Gaul (Science/Mathematics) Ph.D., Chemistry, University of Illinois at Chicago; special interest: photography and dyes

Colleen Geier (Interpreter Training) M.S.Ed., Education/Special Needs, SUNY

College at Brockport; Certified Transliterator, Registry of Interpreters for the Deaf; freelance interpreter

Ariana Gerstein (Academic Computing) M.F.A., School of the Art Institute of Chicago; specialist in computer animation and imaging

Evanthia Gerulis (Marketing Communication) M.S.J., Medill School of Journalism, Northwestern University; specialist in account management, Leo Burnett USA, Bayer Bess Vanderwarker, Quaker Oats Company

Kathleen J. Giblin (Management) M.S., Western Illinois University; Managing Producer/Designer, The Comedy Option

Linda Gilkerson (Early Childhood Education) Ph.D., Early Childhood Special Education, University of Illinois at Urbana-Champaign; faculty, Erikson Institute

Jeffrey Ginsberg* (Theater/Music) M.F.A., Yale School of Drama; actor; director; former co-Artistic Director, National Jewish Theater; former co-Artistic Director, Immediate Theatre

Karen Glaser (Photography) M.F.A., Indiana University; fine art photographer

Elizabeth Glysh (Academic Computing) Ph.D., University of Oregon; computer consultant and educator

Henry Godinez* (Theater/Music) M.F.A., Professional Theatre Training Program, University of Wisconsin-Milwaukee; actor; director; co-Founder and co-Artistic Director, Teatro Vista

Leonard Goodman (Liberal Education)

Peter Gomer (Journalism) B.S., Northwestern University; National Science Correspondent, *Chicago Tribune*; co-author, "Altered Fates: Gene Therapy and the Retooling of Human Life;" Pulitzer Prize winner

Diane Grady (Radio/Sound) J.D., Chicago Kent College of Law, Illinois Institute of Technology; M.S., Communications Disorders, Governors State University; attorney

Glennon Graham* (Liberal Education) Ph.D., History, Northwestern University; Chair, President's Committee on Minority Student Development and Student Life; member, Westside Black History Project; two-time recipient, Fulbright Teaching Award

Vicki Gratzke (Interpreter Training) B.A., Gallaudet University; American Sign Language instructor; ASLTA certified

Monica Weber Grayless (Management) M.A., DePaul University; Executive Director, National Academy of Recording Arts and Sciences, Chicago

Norma Fay Green* (Journalism) Ph.D., Michigan State University; Director, Graduate Journalism Program; twenty-five years of print media experience, newspapers, magazines and book publishers, Michigan and Illinois

Arlene Greene* (English) M.A., English, Roosevelt University; fiction and poetry published in *Oyez Review*, *Perihelion*, *Hair Trigger* and *South Side Stories*; Director, Writing Center, Columbia College

Clarke A. Greene (Management) B.S., University of Wisconsin-Madison; marketing and organizational consultant

Thomas Greif (Liberal Education) M.A., Theology, Santa Clara University

Larry Bird Grimes (Management) President, Eagle Communications, Ltd.; Operations Manager and Promotions Coordinator, The Cotton Club

Jennifer Gritton (Art and Design) B.F.A., Washington University; graphic designer

Richard Grossman (Liberal Education) Ph.D. candidate, History, University of Chicago

Ron Gunther (Television) B.S., University of Illinois at Urbana-Champaign; freelance producer; director

Gayle Guthrie (Management) B.S., Northwestern University; President, Guthrie Enterprises Group

Carole Gutierrez* (Theater/Music) M.F.A., University of Illinois at Urbana-Champaign; actor; member, A.E.A., S.A.G., A.F.T.R.A.; recipient, Joseph Jefferson Citation After Dark Awards; faculty, Training Center of Center Theatre

Debra S. Hale (Management) M.A., AEMM, Columbia College; Senior Communications Specialist, Graduate School of Business, University of Chicago

Cindy M. Hall (Management) M.A., AEMM, Columbia College; fifteen years experience in information management; Webmaster for marketing company

Robert Halpern (Early Childhood Education) Ph.D., International Development Education, Florida State University; faculty, Erikson Institute

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) M.F.A., School of the Art Institute of Chicago; fine artist; sculptor

Reginald Hanks (Management) B.A., University of Illinois at Chicago; President, RLH & Associates Marketing Consultant

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 novel, *Take Me to the Underground*; stories published in *Word of Mouth: Short Short Stories by Women*, *Christopher Street* and *Reclaiming the Heartland: Lesbian and Gay Voices from the Midwest*

Ann Hanson* (Science/Mathematics) M.S., Mathematics Education, University of Maryland; Executive Director, Illinois Council of Teachers of Mathematics; special interest: human evolution

Michael C. Harris (Management) B.A., DePaul University; editor, *Illinois Entertainer*

Charley Harrison (Music) M.M., Composition, Northwestern

University; composer; arranger; transcriber, Smithsonian Jazz Masterworks; commercial producer

Paul Carter Harrison* (Theater/Music) M.A., Psychology, New School for Social Research; award-winning playwright; author, *The Drama of Nommo*; recipient, Rockefeller Foundation Fellowship for American Playwriting and National Endowment for the Arts Playwright's Fellowship

Alice Hargrave (Photography) M.F.A., University of Illinois at Chicago

Kay Hartmann* (Art and Design) M.S., Northwestern University; graphic designer

William Y. Hayashi* (Liberal Education) Ph.D., Committee on Social Thought, University of Chicago; psychotherapist; social philosopher; special interests: creativity and meditation

Michael Hays (Art and Design) B.F.A., Rhode Island School of Design; illustrator

Wendy Helman (Management) J.D., University of Chicago; Director, The Chicago Theater

Bill Heitz (Television) producer, Bill Heitz Productions

Ann L. Hemenway* (Fiction Writing) M.F.A., Creative Writing, University of Iowa; writer and editor; winner, AWP Intro award; short stories in *Private Arts* and *Emergence*

Terri Hemmert (Radio/Sound) B.A., Elmhurst College; disc jockey, WXRT

Kevin Henry* (Art and Design) M.F.A., School of the Art Institute of Chicago, Architectural Design

Bob Hercules (Television) M.A., University of Michigan; President, Media Process Group

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Dolores J. Smith (Management) M.A., Ohio University; President, D. J. Smith Enterprises, Management Consultants

Patricia Creed Smith (Academic Computing) M.A., University of Detroit; computer consultant; educator

Stephen Marc Smith* (Photography) M.F.A., Tyler School of Art, Temple University

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Tenena Soro (Liberal Education) Ph.D., Linguistics, Northwestern University

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Phyllis Soybel (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago

Estelle Spector* (Theater/Music) freelance director/choreographer; member, Joseph Jefferson Awards committee

Karen Springen (Journalism) M.S.J., Columbia University; correspondent, Newsweek

Ron Steele (Radio/Sound) B.S., Electrical Engineering; Illinois Institute of Technology; President, EKO Recorders

Josef Stefff* (Film and Video) M.F.A., Ohio University; independent filmmaker

Bruce Stein (Liberal Education) M.S., Social Administration, Case Western Reserve University

Irwin Steinberg (Management) M.A., California State University; President, Domilin Films; President, IHS Corporation; Founder and former President, Mercury Records; former Chairman, Polygram Records

Alice E. Stephens* (Film and Video) Ph.D., Florida State University; independent filmmaker; screenwriter; psychologist

Linda Rutledge Stephenson (Fiction Writing) M.A., Texas Tech University; writer

John Stevenson (Liberal Education) Ph.D., Philosophy, University of Chicago; freelance writer and critic

Tracey Steward (English) M.A., Writing, DePaul University; Assistant Director, Writing Center, Columbia College

David Stoney (Science Institute) Ph.D., Forensic Science, University of California at Berkeley; Director, McCrone Research Institute

Frances Stott (Early Childhood Education) Ph.D., Educational Psychology and Child Development, Northwestern University; faculty, Erikson Institute

Carol Ann Stowe* (Coordinator, Early Childhood Education) Ph.D., Educational Processes, Northwestern University; teacher and researcher, learning development in context

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Susan Strong-Dowd (Fiction Writing) B.A., Columbia College; 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

Margaret Sullivan* (Acting Chairperson, Marketing Communication) B.A., Loyola University, Advertising Program; writer and editor

Jim Sulski* (Journalism) M.A., University of Illinois at Chicago; Faculty Advisor, Columbia College *Chronicle*; twenty years journalism experience; freelance writer, *Chicago Tribune* and the *Tribune's* Web page, *Consumer's Digest*, *Exito Magazine* and other periodicals

Chris Swider* (Film and Video) M.F.A., Polish National Film School, Lodz (P.W.S.F.I. TV); independent filmmaker; screenwriter

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Litjen Tan (Science Institute) Ph.D., Microbiology/Immunology, Northwestern University; Research Associate, Department of Microbiology/Immunology, Northwestern University

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Wayne Teasdale (Liberal Education) Ph.D., Theology, Fordham University; M.A., Philosophy, McAuley Institute

Brad Temkin (Photography) M.F.A., University of Illinois at Chicago; fine art photographer

Bradford Thacker (Management) Manager, Gallery 37, Chicago Cultural Center

Chris Thale (Liberal Education) Ph.D. candidate, University of Chicago

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Jie Wang (English) Ph.D., English, University of North Dakota; author; translator/lecturer; published in *Plainswoman* and *International Journal for the Sociology of Language*

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Ron Weiner (Television) B.A., Columbia College; freelance director; twenty-five years experience as director of "Donahue"

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John White* (Art and Design) A.A.S., Central Piedmont Community College; photojournalist

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Jeff Wleck (Television) Graphic Artist, Outboard Marine

Albert Williams* (Theater/Music) B.A., Music, Columbia College; singer; actor; musical theater composer and librettist; chief theater critic, *Chicago Reader*; winner, Peter Lisagor Award for Outstanding Arts Journalism

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Kimo Williams* (Management) M.A., Webster University; composer, performer, author and record producer; owner, Beck Records

Michele Williams (English) M.S.W., Social Work; M.A., Adult and Continuing Education, Michigan State University; hospital social worker; private practice therapist; public speaking instructor

Sharon Williams (Management) M.A., Governor's State University; consultant, CCH Publishing Company; former editor, Hip Hop Publishing

Clarence Wilson (Management) J.D., Northwestern University School of Law; specializing in corporate and intellectual property law; Law Offices of Clarence Wilson, Jr.; former president, Lawyers for the Creative Arts

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Tim Wittman (Art and Design) M.A., University of Chicago; art historian

Richard Woodbury* (Dance) B.A., University of Minnesota; music director; composer, musician and sound designer for dance and theater; recipient, Ruth Page Award as Outstanding Collaborative Artist

Marlon Woods (Management) B.A., Governor's State University; B.M.E., American Conservatory of Music; senior consultant, Maxim Group Consultant Company; freelance computer consultant

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Paul Wozniak (Television) B.A., Television, Columbia College; television engineer, Columbia College

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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

Gary Yerklins (Music) B.A., Composition, American Conservatory of Music; singer and songwriter for the Insiders; recording artist

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Catherine Zaccarline (Journalism) B.A., State University of New York at Buffalo; freelance designer

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Academic Calendar 1999-2001

Fall Semester 1999

Classes Begin Monday, September 27, 1999

Thanksgiving Holiday Thursday-Saturday, November 25-27, 1999

Holiday Break Begins Monday, December 20, 1999

Classes Resume Monday, January 3, 2000

Martin Luther King, Jr. Holiday Monday, January 17, 2000

Semester Ends Saturday, January 22, 2000

Spring Semester 2000

Classes Begin Monday, February 14, 2000

Spring Recess Begins Monday, April 3, 2000

Classes Resume Monday, April 10, 2000

Memorial Day Holiday Monday, May 29, 2000

Semester Ends Saturday, June 3, 2000

Commencement Sunday, June 4, 2000

Summer Semester 2000

Classes Begin Monday, June 12, 2000

Independence Day Holiday Monday-Tuesday, July 3-4, 2000

Semester Ends Saturday, August 5, 2000

Fall Semester 2000

Classes Begin Monday, September 25, 2000

Thanksgiving Holiday Thursday-Saturday, November 23-25, 2000

Holiday Break Begins Tuesday, December 19, 2000

Classes Resume Tuesday, January 2, 2001

Martin Luther King, Jr. Holiday Monday, January 15, 2001

Semester Ends Saturday, January 20, 2001

Spring Semester 2001

Classes Begin Monday, February 12, 2001

Spring Recess Begins Monday, April 2, 2001

Classes Resume Monday, April 9, 2001

Memorial Day Holiday Monday, May 28, 2001

Semester Ends Saturday, June 2, 2001

Commencement Sunday, June 3, 2001

Summer Semester 1999

Classes Begin Monday, June 11, 2001

Independence Day Holiday Monday, July 4, 2001

Semester Ends Saturday, August 4, 2001

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