

2007

2007-2008 Course Catalog

Columbia College Chicago

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Columbia 

COLLEGE CHICAGO



INNOVATION IN THE VISUAL, PERFORMING, MEDIA,
AND COMMUNICATION ARTS

COLUMBIA COLLEGE CHICAGO AT A GLANCE

Columbia College Chicago educates students for the real world through hands-on training in the arts, media, and communication. Surrounding and infusing this practical career preparation is a strong framework of required courses in the liberal arts and sciences. A Columbia education combines the pragmatic and the theoretical, the entrepreneurial and the academic. 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. Columbia College Chicago is an independent and unaffiliated institution of higher education.

ACCREDITATION

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools. The college is accredited as a teacher-training institution by the Illinois State Board of Education.

ENROLLMENT

Approximately 11,500 students from 50 states, the District of Columbia, Guam, Puerto Rico, and from 46 foreign countries.

LOCATION

The college occupies more than 17 buildings in Chicago's South Loop.

DISCLAIMER

This catalog should not be viewed as a contract, and Columbia College Chicago reserves the right to change, amend, modify, or cancel without notice any statements in this catalog concerning but not limited to rules, policies, tuition, fees, curricula, and courses.

EQUAL OPPORTUNITY

Columbia College Chicago complies with all local, state, and federal laws and regulations concerning civil rights. Columbia College Chicago does not discriminate on the basis of race, color, national origin, sex, disability, age, religion, or sexual orientation in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Equity Issues Office or the Dean of Students.

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A MESSAGE FROM THE PRESIDENT

Choosing an educational home can be very difficult and challenging. Therefore, when students choose Columbia College Chicago, we feel honored that our offerings have been impressive enough to draw them into our educational environment.

At Columbia, we take pride in being an institution that provides opportunities to anyone willing to work hard to achieve his or her full potential. Our generous approach to admission is founded on the belief that, although previous experience in the arts and media are most important, they are not the only predictors of college success and later professional accomplishments. Hence, the college seeks prospective students who have experience and/or interest and an inclination in the arts and media, are not afraid of hard work, and are willing to meet our high standards.

We strive to maintain a supportive and stimulating academic environment in which learning is enhanced and encouraged. We provide students the opportunity to develop skills and techniques in a creative environment that will help each of them develop an individual voice. Our full-time and part-time faculty are drawn from and are actively involved in professions related to the disciplines in which they teach. This enables them to bring a professional, hands-on approach to the classroom. We also strive to stay abreast of all developments in various fields and invest in equipment and facilities that are contemporary with those used in the professional world.

The partnership between the college and the student is one of equal commitment: the student commits to working with determination, diligence, and dedication; the college commits to holding itself and its students to the highest standards of performance, instruction, and ethics.

As President, I am committed to advancing the college and, at the same time, to supporting the success of each individual student. I promise that your decision to attend Columbia will be a significant positive step in preparation for your life's work.

Warrick L. Carter, PhD
President
Columbia College Chicago

A MESSAGE FROM THE PROVOST

The words in this catalog describe the rich educational experiences and resources offered by Columbia College Chicago. The catalog will provide you with an introduction to Columbia's faculty, its curriculum, and the range of co-curricular possibilities open to you. More importantly, it will give you a sense of the vast, yet intimate, educational community that exists here.

Columbia's curriculum has been created to provide you with vital elements for success in your careers and in your lives as citizens of an increasingly diverse and fascinating global community. The curriculum is a fertile blend of the practical, the imaginative, and the scholarly, comprising a professional education that prepares you with a wide range of knowledge and skills—education that insists on high standards of performance, from both students and faculty.

At some point in the catalog you will also encounter the names of many of the women and men who make up Columbia's faculty. At that point they will be only names on a page. But look more carefully, because perhaps the most important relationships you enjoy while attending Columbia will be with these dedicated and wonderfully talented faculty members.

We pride ourselves on the community of learners we've created here at Columbia—a community that includes students, faculty, and staff members—all of whom work together to make a Columbia College Chicago education a truly special one. We're delighted that you have considered joining this vital, interesting community.

Steve Kapelke, MFA

Provost/Vice President for Academic Affairs

MISSION AND HISTORY OF THE COLLEGE

MISSION

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

Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;
- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of inventive faculty members who work professionally in 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 find out who they are, discover their own voices, respect their own individuality, and improve their self-esteem and self-confidence;
- to offer specialized graduate programs that combine a strong conceptual emphasis with practical professional education, preparing students with mature interests to be both competent artists and successful professionals.

HISTORY OF THE COLLEGE

Columbia College Chicago was founded in 1890 as the Columbia School of Oratory by Mary Ann Blood, an alumna of the Emerson School of Oratory (now Emerson College).

When, in 1890, Chicago won the right to host the World's Columbia Exposition, planned to open in 1893 in commemoration of the 400th anniversary of the voyages of Christopher Columbus, all the nation was caught up in the enthusiasm for the celebration and the city. Among those drawn to Chicago was Mary Ann Blood, born in 1851 in Hollis, New Hampshire, into a family rich in educators and creative innovators. Miss Blood's goal in coming to Chicago was to establish a school of expression that "should stand for high ideals, for the teaching of expression by methods truly educational, for the gospel of good cheer, and for the building of sterling Christian good character." When the Columbia School of Oratory opened for its first session in the fall of 1893, Mary Blood was its president. She served the college until her death in 1927.

In 1928, the college was incorporated into the Pestalozzi-Froebel Teachers College. A renewed, co-educational version of the college emerged in 1936, emphasizing the growing field of radio broadcasting. In 1944, the name of the college was changed to Columbia College of Chicago.

During the 1950s, the college broadened its educational base to include television and other areas of mass communication. In 1963, Mirron Alexandroff became president of the college with the goal to fashion a new approach to liberal arts education. Over the next five years, Columbia added new academic departments and programs taught by some of the most important and creative professionals in Chicago.

The academic strengths of Columbia College Chicago thus well established, the institution received full accreditation in 1974 from the North Central Association of Colleges and Schools.

In 1976, when Columbia's enrollment exceeded 2,000, the college purchased the Fairbanks Morse Building at 600 South Michigan (now the Alexandroff Campus Center). Since that time, the institution has continued to acquire properties throughout the South Loop, including buildings to house fully equipped facilities for academic programs and academic and student support services, as well as a library, bookstore, and student residence centers.

President Alexandroff retired in 1992. His successors include John B. Duff (president from 1992 to 2000) and Warrick L. Carter (president from 2000 to present).

Building upon a heritage of innovation, creativity, and strength, Columbia College Chicago continues to challenge students to realize their abilities and aspirations according to the motto *esse quam videri*—to be, rather than to seem.

MISSION AND HISTORY OF THE COLLEGE

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Accreditation

Columbia College Chicago is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools, 312-263-0456, www.NCAhigherlearningcommission.org. The college is accredited as a teacher training institution by the Illinois State Board of Education.

ACADEMIC PROGRAM

LIBERAL ARTS AND SCIENCES CORE CURRICULUM

Columbia College Chicago is committed to offering students educational opportunities in the arts and media within the context of an enlightened and comprehensive liberal education. The Liberal Arts and Sciences (LAS) Core Curriculum comprises those requirements that are shared by all students at the college; thus it seeks to foster a community of teachers and learners that is complementary to individual majors. This curriculum assists students in examining the world through the approaches and content of subject fields such as history, the humanities, languages, mathematics, the social sciences, and the sciences, utilizing diverse approaches and lenses that create a broad palette of knowledge to inspire and contextualize students' work and prepare them to be productive and engaged citizens of our nation and our world.

LAS Core Objectives

Students should be able to:

- read for both comprehension and pleasure;
- write as both a communicative and an expressive practice;
- conduct research, and as part of that process learn to measure, evaluate, and assess;
- reflect on and appreciate human endeavor across cultures and eras;
- consider and examine, historically and comparatively, human behavior, ethical issues, and social institutions;
- reason scientifically and understand the scientific method;
- understand and use basic mathematical concepts and skills;
- utilize various tools of analysis to enable critical thinking;
- express themselves orally in a clear and effective manner.

The LAS Core Curriculum is distributed through four rubrics:

I. Foundations of Communication: Knowledge and Practices—

Students will read for comprehension, pleasure, and to develop their critical thinking abilities. They will learn to write clearly and effectively and demonstrate an understanding of academic formatting conventions. They will learn to speak clearly and effectively and will develop an informed perspective on the relationship between the liberal arts and sciences and the fields within the fine, performing, and media arts.

II. Culture, Values, and Ethics—Students will become acquainted with the diversity of human behavior and the diversity of functions of social institutions. They will examine basic ethical questions that have confronted humankind as well as various approaches to these questions. They will develop textual literacies and awareness of literary issues by reading, analyzing and writing poetry, drama, fiction, and non-fiction.

III. Historical Narratives and Civic Consciousness—Students will develop basic historical literacy concerning the historical periods they study, gain exposure to research methodologies commonly employed by historians, and critically consider diverse sources and learn to use effective tools

for arriving at conclusions and supporting various theses. Students will develop an appreciation for historiography and its profound effect on their ability to think critically about current events.

IV. The Physical and Material World—Students will understand and practice the scientific approaches of questioning, analysis, testing, and "proving." They will come to appreciate the cumulative nature of advances in scientific knowledge. They will develop computational literacy sufficient to function responsibly and effectively in society.

LAS Core Curriculum Requirements Beginning Fall 2005

Students are required to complete successfully:

- 24 hours of LAS Core credit by the attainment of 60 credit hours;
- Composition I and Composition II by the attainment of 45 credit hours;
- At least six LAS Core credits at a level of 2000 or above;
- One course that satisfies a Global Awareness requirement and one that satisfies the U.S. Pluralism requirement (appropriate courses are so designated);*
- 42 hours of LAS Core credit for the Bachelor of Arts (BA) and 36 hours for the Bachelor of Fine Arts (BFA) and Bachelor of Music (BMus) as outlined below.

Summary Outline

Area	Credits
Foundations of Communication: 12 (9 for BFA, BMus)	
Knowledge and Practices	
New Millennium Studies: First Year Seminar	3
English Composition I and II	6
Oral Communication	3 (not required for BFA or BMus)
Culture, Values, and Ethics 15 (12 for BFA, BMus)**	
Humanities	6
Literature	3
Social Sciences	6
Historical Narratives and Civic Consciousness	6
History	6
The Physical and Material World	9
Mathematics	3
Science	3
Science with lab component	3

*Courses designated with Global Awareness credit are those whose content concentrates on areas outside of the United States. Those designated with U.S. Pluralism credit are those whose content concentrates on diverse communities in the United States.

**For the BFA and BMus, students take 12 hours under the rubric of Culture, Values, and Ethics—three hours each in the humanities, social sciences, and literature. The remaining three hours may be taken in either the humanities or the social sciences.

ACADEMIC PROGRAM

Technology Requirements Beginning Fall 2005

With the dynamic growth of technology and information resources, the need for technology literacy is essential for our students to succeed both professionally and personally.

The technology literacy requirement for graduation must be fulfilled by showing competency in all three of the following subject areas:

- document production—using Microsoft Word;
- computer architecture and maintenance—PC fundamentals;
- data analysis—using Microsoft Excel.

Subject matter will be assessed by exam. As a result of this exam, a student may:

- satisfy the technology requirement;
- be required to enroll in Fluency in Technology, a three-credit course;
- or be required to enroll in a complement of one-credit course modules based on subject area deficiencies.

Writing Intensive Requirement

In addition to the specific requirements for a major and for the LAS Core, students must also successfully complete a course designated Writing Intensive. Writing Intensive (WI) courses emphasize the further development of student writing skills and are offered throughout the college curriculum. These courses are designated by the code "WI" in the online course schedule.

College-Wide Electives

Courses other than those that fulfill the LAS Core Curriculum and major degree requirements are considered to be college-wide electives. A student's course of study must include as many college-wide electives as needed to achieve the total number of credit hours required for his or her degree (for students enrolled prior to fall 2001, 124 credits; for students enrolled fall 2001 and after, see Baccalaureate Degree Programs, this section). College-wide electives may be selected from any department and program in the college.

The requirements above apply to all students admitted to the college as of fall semester 2005. All continuing students admitted prior to fall semester 2005 are held to the LAS Core Curriculum requirements articulated below.

LAS Core Curriculum Before Fall 2005

Students who enrolled before fall 2005 are required to complete successfully:

- All students are required to complete 48 hours in the LAS Core.
- Students who entered prior to fall 1997 are required to complete the LAS Core requirements that were in place at their date of entry, as published in prior editions of the college catalog, unless they are absent for a period that requires readmission.
- Students returning to the college after such a period of time as to require readmission must complete the requirements that were in place at the time of re-entry.

- Students may not apply any course that is required and/or counted for their major or minor toward LAS Core requirements.
- Students must complete 24 credit hours of the LAS Core requirements by the time that they have completed 60 cumulative credits.

Please see the table below for a key to the abbreviations used to denote LAS Core requirements. For complete information about individual courses, please refer to the course listings under department headings.

LAS Core Before Fall 2005

	Abbreviation
Communications (6 credits) Students must complete the composition requirements within the first 36 credits of their college program.	EN
Oral Communications (3 credits)	SP
College Mathematics (3 credits)	MA
Computer Applications (3 credits) This requirement may be waived upon successful completion of a proficiency exam. Students who pass the proficiency exam must take an additional 3-credit LAS elective to meet the number of LAS credits required for graduation. Students anticipating taking additional courses in which computer skills are expected should take 35-1100 Fundamentals of Computer Applications within the first 36 credits of their college program.	CO
Science (6 credits) Three credit hours of science must be taken in a course with a laboratory component.	SC, SL (science with lab)
History (6 credits)	HI
Humanities (a total of 9 credits required)	
Humanities/Arts (3 credits)	HA
Humanities/Literature (3 credits)	HL
Humanities/Elective (3 credits)	HU
To fulfill the elective requirement in Humanities, students may select a course with the HU designation or any course with the HA or HL designation.	
Social Science (6 credits) Select from two different disciplines: Anthropology, Sociology, Economics, Political Science, and Psychology.	SS
LAS Electives (6 credits) Select from any of the two letter coded Liberal Arts & Sciences courses.	

BACCALAUREATE DEGREE PROGRAMS

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (BA), a Bachelor of Music (BMus), or a Bachelor of Fine Arts (BFA) degree in specific programs. In addition to Liberal Arts and Sciences Core Curriculum (LASCC) requirements, the BA, BMus, and BFA programs may include core requirements and specialized concentrations of courses that enable students to prepare for particular careers.

ACADEMIC PROGRAM

Major Declaration

All students entering Columbia in the fall 2001 or after must complete a major. Students who have accumulated 45 credits will be notified that they must declare a major and BA, BMus, or BFA status by the time that they have accumulated 60 credits. Transfer students with 45 credits or more will need to make this declaration at the end of their first semester at Columbia, or by the time they have accumulated 60 credits. Students entering Columbia prior to fall 2001 may follow degree options outlined in the college catalog at their date of entry.

Bachelor of Arts

Bachelor of Arts degree plans may meet one or both of the following curricular goals:

BACHELOR OF ARTS IN A MAJOR WITH A CONCENTRATION

The degree plan offers various emphases within a basic plan of study. These degree plans ordinarily are divided between core courses and a choice of several groups of courses that offer concentrated or specialized study within the major field. Core requirements are courses that are fundamental to the field, introducing students to the discipline and providing 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. Some departments offer degree plans with a concentration to be taken on an elective basis; however, others, due to professional requirements, require the concentration for the completion of the major. Credit hours required for both the core and concentrations vary according to major.

BACHELOR OF ARTS IN A MAJOR WITHOUT A CONCENTRATION

The degree plan provides a breadth of understanding within a field. These degree plans consist mainly of core courses with limited emphases or specializations through minimal variations within the required program. Several of these degree plans are offered in the visual and performing arts departments as options to the BFA degree(s) in that discipline. Required credits vary according to major.

Bachelor of Arts Degree Requirements

To qualify for graduation with a Bachelor of Arts degree, students entering in the Fall 2001 or after are required to complete:

- 120 credits with a minimum 2.0 cumulative grade point average;
- 42 credits in LASCC courses for students entering fall 2005 or later; 48 credits in LASCC courses for students entering before fall 2005;
- a declared major;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 315).

Requirements for all majors can be found on the college's Web site.

Minor Degree Plans

Students who have declared a major in a Bachelor of Arts curriculum are encouraged to include a minor to augment and complement their course of study. Minors consist of 18 to 24 credits and provide an introduction or sequenced specialization in an area of study from either a major or a Liberal Arts and Sciences department.

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

- Art and Design: Art History
- Arts, Entertainment, and Media Management: Management
- ASL-English Interpretation: American Sign Language Studies
- Dance
- Education: Child and Adolescent Education Through the Arts and Media
- English: Creative Non-Fiction (in collaboration with Fiction Writing), Literature, Poetry, Professional Writing
- Fiction Writing: Creative Non-Fiction (in collaboration with English), Fiction Writing, Playwriting
- Interactive Arts and Media: Web Technology
- Journalism: Publication Production
- Liberal Education: Black World Studies, Latino/Hispanic Studies, Women and Gender Studies
- Marketing Communication: Marketing, E-Commerce
- Photography
- Science and Mathematics: Environmental Studies
- Television: Non-Linear Editing, Writing for Television
- Theater: Acting, Directing, Playwriting

Specific credit and course requirements for each minor can be found on the college's Web site.

Bachelor of Music

In addition to BFAs in the performing arts, the Music Department offers a Bachelor of Music (BMus) degree in Composition. This initial professional degree requires a total of 80 credit hours in music courses within a total requirement of 128 credit hours. The BMus curriculum includes 39 credit hours in core courses, 42 credit hours in courses of specialization, and 7 credit hours in music lessons and ensembles, including an independent project as capstone experience. Students declare their candidacy for the BMus in Composition by 60 cumulative credits. Upon acceptance in the program students need to follow the Music Department's standards of performance to be considered for continuation.

Bachelor of Music Degree Requirements

To qualify for graduation with a Bachelor of Music degree in Composition, students are required to complete the following:

- 128 credits;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- 88 credits in music;
- declaration of the major;
- a minimum GPA of 2.5 in the major;

ACADEMIC PROGRAM

- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress policy (see page 315).

Bachelor of Fine Arts

The visual and performing arts departments offer BFAs in specific concentrations within their disciplines. Requirements range from 66 to 92 credits within a total requirement of 128 credits. These degree plans include a basic core, an in-depth specialization, a historic study of the field, and professional capstone experience. Students must declare their candidacy for the BFA by 60 cumulative credits, following the specific selection criteria as noted by the individual departments.

Bachelor of Fine Arts Degree Requirements

To qualify for graduation with a Bachelor of Fine Arts degree, students are required to complete the following:

- 128 credits with a minimum departmental grade point average as designated by the department;
- 36 credits of LASCC requirements for students entering fall 2005 or later; 48 credits of LASCC requirements for students entering before fall 2005;
- a declared major;
- the minimum GPA in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course completed at Columbia;
- compliance with the Satisfactory Academic Progress Policy (see page 315).

Study Abroad

Columbia College Chicago encourages students to consider spending a semester or summer abroad. Through student exchange programs housed in the office of Academic Initiatives and International Programs and departmental study abroad programs in various departments Columbia offers students the opportunity to study in Italy, Ireland, England, France, the Czech Republic, Mexico, Austria, and many other countries. For information about these programs and other study abroad opportunities contact the director of international programs at 312-344-7893.

Bridge Program

The Bridge Program provides assistance in strengthening basic skills, study habits, and an understanding of the expectations of college life to selected students whose application materials suggest that they will be greatly challenged by Columbia's curriculum. For further information, please consult the section on Admissions in this catalog (see page 301).

GUIDE TO UNDERGRADUATE ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

SCHOOL OF FINE AND PERFORMING ARTS

Art and Design
Arts, Entertainment, and Media Management
Dance
Fiction Writing
Music
Photography
Theater

SCHOOL OF LIBERAL ARTS AND SCIENCES

ASL-English Interpretation
Cultural Studies
Early Childhood Education
English
Liberal Education
New Millennium Studies
Science and Mathematics

SCHOOL OF MEDIA ARTS

Audio Arts and Acoustics
Film and Video
Interactive Arts and Media
Journalism
Marketing Communication
Radio
Television

COLLEGE SEMESTERS AND SCHEDULES

Each academic year at Columbia comprises two 15-week semesters (fall and spring), plus a summer semester. While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than traditional, 15-week courses. Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students, who compose a substantial percentage of the Columbia community. The January session (J-Session) is designed to offer concentrated learning experiences usually not available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include, but are not limited to, immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact undergraduate admissions.

For specific courses taught in any given semester, please consult the online course schedule for that semester.

GUIDE TO UNDERGRADUATE ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

KEY TO COURSE LISTINGS

Course Numbering Guide: Columbia College Chicago's course numbers are made up of six digits, and each of the digits represents important information about the course. The following numbering systems are used throughout the course listing for course identification. Please see the example course listing below for further illustration and explanation.

COURSE NUMBER	SUBJECT AREA	COURSE TITLE	COURSE DESCRIPTION
22-1101	ART HISTORY	History of Art I: Stone Age to Gothic	Course offers an introduction to the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the ancient Near East, Greece, Rome, early Christian, Byzantine, early medieval, Romanesque, and Gothic will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, sociopolitical, religious, and other contexts for the creation of art.
3 credits			
NUMBER OF CREDITS AWARDED FOR SUCCESSFUL COMPLETION OF THE COURSE			

22-1101

The first two digits of the course number identify the department or major; department 22 is Art and Design.

22-1101

The third digit, the digit following the hyphen, indicates the level of the course. Course levels are defined as follows:

- 1000 Introductory courses that usually do not require prerequisites.
- 2000 Intermediate courses that may require prerequisites.
- 3000 Advanced courses that normally require prerequisites.
- 4000 Undergraduate part of a combined graduate/undergraduate course. These combined graduate/undergraduate courses are defined as graduate courses in which qualified undergraduates may be permitted to enroll.
- 7000 Courses that may be taken by any undergraduate.

Courses appearing in the catalog of Columbia's Graduate Administration have these levels:

- 5000 Graduate portion of a combined graduate/undergraduate course.
- 6000 A course open to graduate students only.

22-1101

The fourth digit indicates the subject-matter area within the department or major. Each department and major assigns subject areas and concentrations to this digit for all courses in that discipline. These subject-matter areas appear as sub-headings in the course listings in this catalog. In this example of a course in Art and Design, the numeral 1 in the place of the fourth digit indicates a course in the subject area of Art History.

Within the course listings for this catalog and in the online Course Schedule for every semester, departments order their courses first by subject matter (that is, by the number appearing in digit four) and then by level and sequence.

GUIDE TO UNDERGRADUATE ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

22-1101

Digits five and six indicate the order of the course within a sequence. In this example, History of Art I is the first course in the Art History sequence. Additionally, course numbers ending in 88 and 89 are internships; course numbers ending in 98 and 99 are independent projects.

Prerequisites

Many courses require prerequisites. This reflects the view of the faculty that successful completion of the course requires certain background skills or knowledge contained in the prerequisite course(s). Students not meeting the prerequisites may not register for the course. Some prerequisites may be taken concurrently with the course. Prerequisites may be met by course equivalencies or waivers. A corequisite is a prerequisite that may also be taken concurrently with the course for which it is a corequisite. A concurrent requisite is a course that must be taken simultaneously with the course for which it is a corequisite. Questions concerning these options should be addressed in the department offering the course.

SCHOOL
OF FINE
AND
PERFORMING
ARTS

SCHOOL OF FINE AND PERFORMING ARTS

Never before in all of history have there been so many opportunities, possibilities, and options open to the young person with a keen interest in the arts—never. Just look around you—virtually everything you see or hear has been passed through the magical filtration system of the artist. We often refer to this special system as the creative process. Just look and listen: you see magazines, furniture, books, tennis rackets, vending machines, cars (including hubcaps and dashboards), cell phones and computer monitors, sneakers, jingles and hip-hop and jazz, uniforms, bracelets, boats, watches, paintings, posters, ball point pens, jeans and hats, carpets, musicals, dramas, dresses, digital cameras, traffic lights, pencil sharpeners, washing machines, street signs, modern dance, guitars, TV, underwear, public spaces with outdoor public art, Web sites, parks and picnic tables and tablecloths, CDs, recordings, air conditioners, stories being told and plays being written, lines being read and songs being sung, portraits being digitized and finalized in ways that redefine just how pictures can be made. Artists are the reason all these things look and sound as they do. This is the business Columbia College Chicago is in—and we're really good at it. All these fields represent very real professional opportunities for you as you consider what you want to do with your strong interest in the arts. We can even teach you how to be an arts manager, another rapidly growing part of the culture industry. These fields are growing and expanding all the time, and we keep up with these rapidly changing developments by having only professionally dedicated and fully involved faculty teaching our classes. You will work with these professionals to assure you are professionally prepared to enter into any of these fields. Our success rate is excellent, and our reputation is expanding.

The environment of Columbia College Chicago is such that no matter what you concentrate or specialize in you will be rubbing elbows with students who are as heavily involved in their majors as you are in yours; this means you also will be learning about the many related arts, including film and video and radio. Your arts experience is supplemented by our strong commitment to the liberal arts, and this will give you the required educational breadth to enter the professional world with a comprehensive overview and with indispensable confidence. You will be exposed to numerous theatrical performances, dance programs, and musical presentations, exhibitions, readings, and special guest lecturers from across the country (and world). We even have a unique feature in the Museum of Contemporary Photography of Columbia College, a distinct contributor to the arts scene of Chicago. Within walking distance of the college is Chicago's new Millennium Park, the most innovative and dynamic urban project in the U.S. The overall cultural scene of urban Chicago represents an educational environment of the first order.

I invite you to accept the challenge and the sheer excitement of the arts experience at Columbia College Chicago. I can think of few better ways to prepare for a career in the arts, anywhere!

Leonard Lehrer

Dean, School of Fine and Performing Arts

ART AND DESIGN

SABINA OTT, CHAIRPERSON

Columbia College Chicago's Art and Design Department accentuates the importance of aesthetic growth and the development of students' technical skills, craftsmanship, and overall artistic discipline in various art applications. We want our students to enter the work force as creative thinkers and producers, and also as great leaders and entrepreneurs. As a result, we try to impart a real-world level of expectation, emphasizing a balance between strong creativity and the realization of highly competitive field. Talent is paramount, but students at Columbia also learn the importance of diligence and commitment to their success as professional artists.

Courses are structured to provide practical and creative learning as students develop their personal vision in one of seven specialized Bachelor of Fine Arts programs: Fine Arts, Interior Architecture, Graphic Design, Illustration, Advertising Art Direction, Product Design, and Fashion Design. We also offer a Bachelor of Arts degree with a concentration in Art History, as well as a Bachelor of Arts in Art and Design for students who want a more liberal approach to learning and the freedom to investigate a broad range of interests.

During their foundation courses, students learn drawing systems that range from perceptual to conceptual. Students explore all aspects of two-, three-, and four-dimensional design. Introductions to photography, new art, computer technologies, and color theory prepare students for any major. Art history and criticism classes provide the vocabularies and contexts that students need to understand and integrate their ideas into the stream of visual culture. The department also aims to find collaborative opportunities so that students can more effectively share their ideas.

The Art and Design Department has outstanding facilities supported by expert staff. From drawing, painting, and fashion studios to model and woodshops, from graphics and Auto-CAD labs to experimental digital media spaces, we have the tools to teach students how to be professional practitioners within their chosen concentrations.

Art and Design faculty members possess a tremendous range of skill sets. Many are award-winning, internationally exhibiting artists or highly professional practitioners in various design fields. Our instructors possess a commitment to and exuberance about art that is actively communicated to students. All of our faculty members believe art and design can make positive changes in the lives and health of the community at large.

The Art and Design Department exposes our students to career-building opportunities as soon as possible through internships, exhibitions, outside competitions, and special programs. The Art Talks lecture series brings nationally and internationally renowned artists and designers to speak about their passion and life's work. Our collaboration with Anchor Graphics, a nationally respected printer will provide our students with exposure to the real workings of a major arts organization. Our annual Manifest event is the largest student art exhibition in the city and allows graduating seniors and graduate students to exhibit their bodies of work to the community at large. Finally, our Columbia Arts/Florence Summer program focuses on making and studying art in Northern Italy, where students are immersed in the culture of the Renaissance as they experience the vitality of contemporary Florence and its surroundings.

Sabina Ott

Chairperson, Art and Design

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN ADVERTISING ART

The role of art directors in advertising is to communicate the client's products, services, or ideas to the consumer. Art directors must create an impact upon the viewer through visual images appearing in magazines, newspapers, and television. To do this, advertising art directors must be sensitive to both copy and visuals when carrying out creative concepts. They must have an understanding of market trends, consumer attitudes, and social change, and these must be reflected in the finished artwork. In Chicago there are well over 500 advertising agencies employing over 15,000 people. A large number of agencies have a Chicago presence, including Leo Burnett, J. Walter Thompson, Draft, and DDB.

Following the pattern of their future careers, students often work in teams to complete projects. Adopting the role of photographer, illustrator, art director, copywriter, and television director, students learn to express ideas to their coworkers both verbally and visually. Projects include advertising campaigns that cover the media, promotional materials, point-of-sale advertising, and television advertising. Professional art directors and creative directors working in Chicago agencies teach many of the classes. Students learn problem solving, concept development, copywriting skills, marketing strategies, typography, photography, and visual imaging. Their background is further developed by a well-integrated core curriculum of fine arts and design courses.

BACHELOR OF FINE ARTS IN FASHION DESIGN

An exciting future awaits students within the Fashion Design program. The curriculum offers a pragmatic approach to the many areas of the fashion industries. Students experience and explore the dynamically creative, real world of fashion design. The Fashion Design curriculum offers the creative foundation from which students can grow as artists and acquire skills related to the profession. Fashion is art and sociology and ultimately reflects the aesthetic taste, political mood, economic condition, technical achievements, and social status of the wearer through the personal expression of dress. Fashion as an industry includes research, production, merchandising, and marketing. The opportunity to explore creativity and practicality is the foundation for a successful career in the fashion profession and must include an understanding of the integration of these elements. The Fashion Design BFA program enables the students to excel as art professionals within this ever-evolving profession. Students participate in a true fashion experience throughout their education with exposure to recognized guests designers, industry leaders, and accomplished alumni, and through fashion competitions, presentations, and exhibitions.

BACHELOR OF FINE ARTS IN FINE ART

The Bachelor of Fine Arts in Fine Art is centered on the individual student's artistic growth and self-definition. An emphasis on historical tradition and new ideas in contemporary art expands students' perceptual reach and aesthetic awareness. By engaging critical thinking, exploration, and experimentation, the program helps students discover and examine the world through the practice of art making. Fine Arts students study ideas, examine artworks, and learn about artists through slides, lectures, and practical application. Students learn to rely on their personal experience and encounters as sources for concept development and visual form. Mastery of technique is put at the service of conceptual problem solving.

The BFA in Fine Art begins with the core curriculum (level one) required of all Art and Design students. This includes 2-D Design, 3-D Design, Beginning Drawing, Art History I and II, Foundations of Photography and Darkroom Workshop. Once these common department-wide requirements have been completed, there are additional required courses (level two) designed specifically for Fine Art majors, which together constitute the Fine Art Foundation. These courses include Contemporary Issues in Painting and Drawing, Contemporary Issues in New Media, Contemporary Issues in Printmaking, and Contemporary Issues in Sculpture, which collectively lead to the BFA review at the end of the second year of study. The student subsequently has a great deal of latitude in designing her or his area of investigation, with over 30 studio electives in all media being available. The final phase of the curriculum (level three) includes capstone classes designed to prepare the student for graduate study, including Critique Seminar and Professional Practices for Artists, as well as rigorous art history and studio requirements.

The strength of the program rests in technical, material, and conceptual diversity, including traditional approaches to art making as well as immersion in new media; its low student-teacher ratio; state-of-the-art facilities; and an exceptional faculty that is dedicated to the growth of each student. Advanced BFA students have the opportunity to work in their own studio space, a benefit unavailable in many BFA programs. Regular end-of-semester critiques with all Fine Art faculty members chart students' progress through the program, culminating in the required terminal exhibition in order to receive the BFA degree.

The final two years of the BFA program prepare students to enter the world as working artists or to pursue an advanced degree. Our students are accepted to many prestigious MFA programs nationally. They are prepared to present their portfolios to galleries, learn how to apply for grants and other funding, and put their skills to work in a variety of fields in the visual culture.

PROGRAM DESCRIPTIONS

ART AND DESIGN

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

The Bachelor of Fine Arts in Graphic Design is intended to produce graduates versed in visual communications and graphic problem solving. The primary means by which we gather information is visual, and that visual information works best if it is presented so that it is accessible and understandable. The graphic designer is responsible for crafting information visually so people can use it productively. From manuals and annual reports to packaging and Web sites, this field offers designers the opportunity to work in various print and electronic media, creating a variety of visual communications for different audiences.

The program is a combination of practical and professional training with a broad background in historical, theoretical, and aesthetic issues, as well as critical thinking, creative problem solving, and new technologies. This prepares students for a career in graphic design and positions graduates so that they are employable upon graduation and able to remain at the forefront of the profession throughout their careers.

Students are exposed to extensive instruction, from basic drawing and computer software training to critical analysis, concept analysis, and professional practices. Major emphasis is placed on the creative, conceptual process and its individual development.

BACHELOR OF FINE ARTS IN ILLUSTRATION

The Bachelor of Fine Arts in Illustration prepares the student for a position in the communications industry using the skills and concepts relative to illustration within the context of liberal education. To prepare students for this career, the program will train the student not only in the skill of illustration, but also in the broader technical and conceptual issues relating to creating art and communicating ideas.

The BFA is rooted in the foundation program from which the student gains the knowledge of materials, techniques, and specialized vocabulary of visual arts. After acquiring a basic understanding of concepts and technical skills in their sophomore year, the student advances to the upper levels of the program. In all advanced junior- and senior-level classes, students develop visuals, referred to as portfolio pieces. Both in concept and skillful execution, the expectation is professional-quality work.

The BFA in Illustration will provide the student with the experience required to forge a relationship in which ideas and practices converge. Students are encouraged to create and explore the use of image, time, text, and sound, and apply it to related disciplines. The program challenges the traditional definition of illustration and creates a new analytical, societal, cultural, and aesthetic practice.

At the senior level, the student's work and knowledge culminate in the program's capstone courses and Professional Portfolio Development, a course that discusses interviewing skills, current employment trends, and the creation of a final portfolio for job interviews. After completion of the program, the student will have the knowledge and the skill needed to pursue a career in the communications industry.

BACHELOR OF FINE ARTS IN INTERIOR ARCHITECTURE

The goal of the Interior Architecture program is to develop professionally ready, career-oriented students who have acquired appropriate technical and aesthetic skills, achieved a thorough familiarity with the historic traditions of art and design, and are capable of expressing these skills in an aesthetically sensitive and visually articulate manner. Heavy emphasis is placed on the development of congruent design languages and vocabularies, which, when applied to design tasks, initiate, resolve, and implement responses appropriate to the diverse contract, commercial, and instructional design problems investigated by students.

The program investigates traditional, contemporary, and historical issues within the context of current social and environmental needs and mandates, such as universal design, adaptive reuse, changing demographics, ecological conservation, and cultural diversity.

The curriculum is formulated within a 3+3+2 structure: the first three semesters are foundation-level classes; the next three are advanced; and the last two are professional-level courses designed around a senior project of the student's choosing.

Our integrated approach offers the opportunity to become sufficiently adept in both the manual and computer skills needed for effective participation as an entry-level employee of professional design firms.

An integral part of the Interior Architecture concentration includes participation in internship programs developed by Columbia in conjunction with Chicago-based design firms. The internship experience provides additional technical development and practical experience in an on-the-job setting, and helps ease the transition from student life to professional life.

The post-graduation group practice expertise is highly recommended as the logical educational bridge before advanced degree study or development of an individual practice.

BACHELOR OF FINE ARTS IN PRODUCT DESIGN

The goal of the Bachelor of Fine Arts in Product Design is to train professional-level product designers to enter professional practice as industrial designers, and to be creative problem solvers with an integrated skill set of researching, rapid ideation, model making/prototyping, computer-aided design, and professional presentation.

PROGRAM DESCRIPTIONS

ART AND DESIGN

The overall curricular structure is best described as a tree. The central trunk consists of a series of design studios (Product I–V) and covers everything from technical issues (Product Design I: Materials and Techniques) to conceptual issues (Product Design II: Design Paradigms and Product Design III: Product Semantics) with an emphasis on interacting with industry or real-world problems in Product IV and V. Branching off from this core series of design studios is a series dealing with technical issues: three computer-aided design courses, technical illustration, a manufacturing course, and a course devoted to ergonomics and form. The other branch is devoted to capstone issues like portfolio, professional practices, internships, presentation techniques, and a yearlong thesis project. Students are given the opportunity to explore their personal interests through four product design electives dispersed throughout the program.

The student experiences range from blue-sky conceptual exploration to very critical issues requiring sophisticated research to propose realistic solutions to actual problems. Students engage in social, cultural, and economic issues in the various projects they undertake over the course of their study.

Students enter the world as in-house designers working for manufacturers, consultant designers dealing with a range of clients, or as freelance consultants or entrepreneurs developing and licensing their own products or services.

BACHELOR OF ARTS IN ART AND DESIGN

The Bachelor of Arts degree in Art and Design allows students to explore an alternative and/or broader approach to Art & Design Studies. Taking advantage of this curriculum allows students to cross disciplines and techniques from the entire department. This degree requires fewer credit hours than the BFA degrees and allows for a more tailored educational experience. Students may investigate a broader range of interests or focus in one area at a slightly quicker pace.

Bachelor of Arts students take the full range of our foundation courses: Art History I and II, Beginning Drawing, 2-D Design, 3-D Design, and Photography. Except for BFA-specific capstone classes, and assuming that the appropriate prerequisites have been fulfilled, students may subsequently take courses in the eight major disciplines: Graphic Design, Illustration, Advertising Art Direction, Product Design, Fashion Design, Interior Architecture, Fine Arts, and Art History. BA students may also enjoy membership in Art and Design student organizations and may be invited to participate in student exhibitions and competitions, lecture series, and special offerings such as the Columbia Arts/Florence Summer program.

Bachelor of Arts graduates will be qualified for any number of careers within the fields of art and design and have the ability to pursue graduate study. Our recently created Careers Center will help students prepare a professional portfolio that will serve them well. Graphic design firms, advertising agencies, art galleries, and studio apprenticeships are only a few of the possible professional opportunities available to our graduates.

The Art and Design Department also offers a post-baccalaureate certificate of major, as well as a minor in Art History.

BACHELOR OF ARTS IN ART HISTORY

Art History provides skills in analyzing and interpreting art in relation to its historical and cultural contexts. Students learn how art acquires and conveys meaning by exploring the interactions between artists, objects, patrons, and society at large across a broad spectrum of media, cultures, and periods. Unlike art history programs at other colleges, the curriculum at Columbia College emphasizes fields of study outside the traditional canon of Western art history. Our students specialize in one of four areas—modern and contemporary art, history of design, history of photography, or non-Western art. These areas provide exciting perspectives on our visual and cultural environment and reflect the inclusive and interdisciplinary nature of art and art history today.

The Art History B.A. consists of courses in art history, studio art, and in the liberal arts and sciences. Training in art history prepares students for a wide variety of professional opportunities or for further graduate study, whether in art history, other fields of the arts and humanities, journalism, or management. Graduates with this degree typically pursue art-related careers in museums and art galleries, as well as teaching, art criticism and publishing, art conservation, historic preservation, arts management, and cultural advocacy.

Minor in Art History

The minor in Art History allows students to expand their knowledge of the history and context of the visual arts while majoring in another area. Students take the core art history survey courses as well as courses on modern and contemporary art, non-Western art, and art theory and criticism. A knowledge of art history combined with other fields will provide students with excellent preparation for graduate studies or for rewarding careers in museums, galleries, art criticism, and cultural agencies. The minor in Art History allows many possibilities for interdisciplinary collaboration, in particular with majors in Fine Arts, Cultural Studies, Journalism, and Arts, Entertainment, and Media Management.

COURSE DESCRIPTIONS

ART AND DESIGN

22-1000 Advising

This course is required for all entering freshmen. Students will be grouped with other Art and Design majors and assigned a full-time faculty advisor. Through this course students will have the opportunity to meet with their advisor and discover the workings and requirements of the department. Advisors will contact students through their email accounts concerning meeting times and places.

0 CREDITS

22-1101 History of Art I: Stone Age to Gothic

Introduction to the history of art until the end of the Middle Ages. Various periods, including the Stone Age, Egypt, the Ancient Near East, Greece, Rome, Early Christian, Byzantine, Early Medieval, Romanesque, and Gothic, will be studied in relationship to the Western art tradition. The art of Asia, the Americas, and Africa may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art.

3 CREDITS

22-1102 History of Art II: Renaissance to Modern

Introduction to the history of art from the Renaissance to the Modern period. European art of the Renaissance, Baroque, Rococo, and Romantic eras will be studied, as will the artistic movements of the 19th and 20th centuries. The art of Africa, the Americas and Asia during the same time period may also be surveyed. Students will gain an appreciation of the aesthetic values of these cultures and an understanding of the historical, socio-political, religious, and other contexts for the creation of art works. This is a continuation of "History of Art I: Stone Age to Gothic," but can be taken independently.

3 CREDITS

22-1120 Art in Chicago Now

Course surveys contemporary art in Chicago. This will be facilitated through field trips to major museums, galleries, and artist studios, and by lectures by visiting artists and critics. Familiarity with current discourse through art publications will be stressed. A historical context will be developed through slide lectures about the recent history of Chicago art. The art market or business of art will also be discussed. Much of the class time will be conducted outside the college.

3 CREDITS

22-1131 History of Architecture I

Human thought and aspirations are revealed through the study of architecture. Course begins by examining ancient Egyptian architecture continuing through the Renaissance, Baroque, Rococo, and Neoclassical periods. Focus is on Western architectural forms. Through the context of examining architecture, instruction touches on interiors, decorative arts, and furniture.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC.
22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

22-1132 History of Architecture II

Human thought and aspirations are revealed through the study of architecture and building techniques. Course focuses primarily on Western cultures. Through the context of architecture, the disciplines of interior design and the decorative arts are also touched upon. Covered time period spans from the precursors of modern architecture to the 21st century architecture of today.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC.
22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN. 22-1131 HISTORY OF ARCHITECTURE I. 22-2802 HISTORY OF FURNITURE SEMINAR. 22-3803 DESIGN STUDIO III: CODE COMPLIANCE. 22-3804 DESIGN STUDIO IV: ADAPT REUSE. 22-3816 AUTOCAD DETAILING IV. 22-3821 RENDERING AND PRESENTATION. 22-3822 FUNDAMENTALS OF LIGHTING I

22-1140 Architecture in Chicago Now

Chicago is recognized as the birthplace of modern architecture, as a center for continuing architectural innovations, and as a premier city for public sculpture and landscape design. In this course we will investigate the built history of Chicago in architecture, landscape, and public sculpture through a series of thematic tours.

3 CREDITS

22-1210 Drawing I

Course teaches students how to represent accurately and proportionately 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.

3 CREDITS

22-1220 Fundamentals of 2-D Design

Students learn to organize visual images by acquiring understanding of visual elements, line, shape, tone, texture, and volume. Students examine and apply design principles such as repetition, variety, and movement. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for non-majors.

3 CREDITS

22-1230 Fundamentals of 3-D Design

Course focuses on use of basic design principles and elements in developing 3D compositions. Students use modular theories and systems as well as intuitive responses to manipulate a variety of materials. Projects are designed to heighten students' perceptions of forms in space. Course is required for all Art and Design and Photography majors.

3 CREDITS

22-1231 Contemporary Issues in New Media

Course provides students with opportunities to explore new art forms in both a studio and discussion context. Students create performance, installation, and site-specific works dealing with issues of time and space in non-traditional ways. Video (including access to a computer based digital editing

COURSE DESCRIPTIONS

ART AND DESIGN

suite), sound, performance, site-specific installation, photography, non-material approaches, and other contemporary means of communication are possible media. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design department.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

22-1236 Synthetic Material for Casting & Fabrication

This course provides students with information regarding the use of synthetic material for sculpture and 3D design. Traditional procedures such as mold making, casting, fabrication, and assemblage are reapplied through the use of plastic, rubber and other engineered materials. Students are encouraged to experiment with the introduced material so as to explore their unique properties as well as their capabilities for multiple production.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1241 Papermaking Studio

Contemporary and traditional art and handmade papermaking are explored, as well as the processes of watermarking, fire-stamping, and pigmentation. Various fibers for papermaking are studied.

3 CREDITS

22-1242 Papermaking: Creating Unusual Surfaces

In this course, students will learn how to construct a unique and interesting substrate to be integrated with other work: drawing, painting, photography, collage, sculpture, computer images, book arts, printmaking, and more. Students will become acquainted with basic methods and styles of other papermaking processes accomplished worldwide and, in turn, use this research to develop paper for their own art needs.

3 CREDITS

22-1244 Beginning Bookbinding

This class will introduce students to the tools, techniques, and terminology of traditional hand bookbinding. Students will build a variety of blank book structures, and leave with a thorough knowledge of sound bookbinding construction methods. The historical uses of each structure will be discussed, as well as some of the contemporary applications and adaptations used in making Artists' Books and in contemporary design practices.

3 CREDITS

22-1246 Mural Painting

This course introduces students to the history of mural painting. Students will be exposed to many art periods and styles as the point of departure for painting a mural. As a team, they will design the structure, formulate the content, and finalize the project in acrylics. Diversity and multiculturalism will be emphasized through the incorporation of art from different cultures.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1250 Scale Model Fabrication: Making Models of Interior and Exterior Spaces

This workshop will introduce students to the skills necessary to create small-scale models for use in studio or gallery presentations, installations, proposed onsite sculpture, and more. It also is an important tool for visualizing scale, proportion, and the conception of projects. This workshop is intended primarily for those in the Fine Arts curriculum; however, it will benefit those in other concentrations as well. This two-day workshop will cover a few basics of professional model making for applications in both indoor and outdoor spaces.

1 CREDIT

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1270 Jewelry Workshop

Qualities of enameling are explored in this workshop in which students combine techniques of jewelry and metalwork to add texture, color, and form. Techniques taught include Limoge, cloisonne, and grisaille. A fine arts background or previous jewelry course benefits students enrolled in this course.

1 CREDIT

22-1271 Fine Art Workshop: Frame & Stretcher

Workshop teaches students how to build canvas stretchers and picture frames using the equipment in the Art and Design department's Wood Shop. Course goal is to enable students to become more self-sufficient in presenting their work (paintings, photographs, drawings, prints, etc.). Each student produces between five and ten museum-quality canvas stretchers and picture frames. The course also introduces students to archival matting and mounting techniques.

1 CREDIT

22-1272 Fine Art Workshop: Papermaking

Using ordinary household equipment and a hydro-pulper, students make papers used for sculptural forming or casting as well as for painting and drawing.

1 CREDIT

22-1275 Digital Video Editing Workshop for Artists

This three-day workshop will teach Art and Design students the fundamentals of shooting and editing digital video. The workshop will be extremely useful not only for learning how to create original work in video format, but also for learning how to document work which does not transfer well to more static forms such as slides or photographs.

1 CREDIT

COURSE DESCRIPTIONS

ART AND DESIGN

22-1285 Anatomical Modeling

This course focuses on developing a greater understanding of the human form, as well as building on principles of 3-dimensional design and creating forms in space. Students work from live models and learn anatomy, clay modeling, mold making, and casting, as well as connecting drawing and conceptual, perceptive skills to sculpture.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-1310 Beginning Typography

Students investigate the basic aspects of letterforms and typography through a variety of projects. Students are exposed to the historical background, technical and aesthetic issues, and communicative abilities of typography as individual forms and as text.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1320 Design Lab

Course covers digital typesetting, layout, and image editing techniques for graphic design, illustration, and advertising. Topics covered include digital document construction and layout, typography formatting and specification, digital image editing, and application.

3 CREDITS

COREQUISITES: 22-1310 BEGINNING TYPOGRAPHY

22-1330 Information Design

This class teaches students the basic principles and practice of information design. Students will investigate, design, and test visual processes; develop information systems; map data; graph paths; and create interactive displays.

3 CREDITS

22-1600 Garment Construction I

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.

3 CREDITS

22-1610 Fundamentals of Fashion Design

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-D and 3-D forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design are studied.

3 CREDITS

22-1620 Fundamentals of Textiles

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.

3 CREDITS

22-1621 Workshop: Crochet; Creative Texture

Crochet: Creative Texture is an introduction to the creative process of crochet techniques which allows students to study different fibers and how to apply their knowledge to creating surface textures and the designing and production of garments. The student will learn to read and use a crochet pattern. The principles of crochet, after the techniques are mastered, allows students unlimited creativity and varied use of fibers.

2 CREDITS

22-1700 Product Design I: Materials and Techniques

Course is intended for all Product Design majors. Instruction focuses on general theories of design, including problem definition, articulation, and resolution. Students study methodologies and historical case studies which look at the development of successful products from the standpoint of markets, manufacturing, and cultural concerns. Through class projects, students explore issues of function, cognition, and aesthetics in context with the various product types.

3 CREDITS

COREQUISITES: 22-1701 PRODUCT DESIGN: DRAWING I

22-1701 Product Design: Drawing I

Course focuses on systematic drawing systems as key communicators of design intent across a variety of contexts: designers, marketers, engineers, and independent clients. With each context comes a different type of drawing requirement. The course emphasized the following drawing systems: orthographic projection, paraline projection, and perspective with a focus on the connection between drawing, thinking, and innovating. Students will gain an understanding of the fundamental importance of sketching as a presentation and an ideation tool. Class content includes overviews of all drawing systems as well as techniques for rapid ideation, product documentation, rendering, and presentation.

3 CREDITS

22-1705 Product Design II: Design Paradigms

Course focuses on the idea of design paradigms (or models of existing solution types) within design and builds the students' awareness of this critical methodology for solving problems by breaking the issues down to the most elemental nature. Through a series of lectures and small projects, students are exposed to the nature of paradigms and their flexible capabilities for multiple applications to various design problems.

3 CREDITS

CONCURRENT: 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1700 PRODUCT DESIGN I: MATERIALS AND TECHNIQUES

COURSE DESCRIPTIONS

ART AND DESIGN

22-1710 Introduction to CAD for Product Design

Course focuses on fundamentals on 3-D parametric solid modeling. Students learn this industry-standard software through carefully paced tutorial exercises and hands-on development of different product types and geometry. Instruction provides an overview of sketching and manual drafting and historical development of computer-aided design.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

22-1800 Design Theory I

Course is an introduction to theoretical principles and nomenclature of design. Class examines historical, practical, and psychological influences through readings and special emphasis on basic elements of design (space, form, and order), color theory, aesthetics, and typology of space.

3 CREDITS

22-1810 Interior Architecture: Drawing I

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 finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 CREDITS

CONCURRENT: 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

22-1811 Architectural Draft and Detailing I

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 finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

3 CREDITS

CONCURRENT: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-1813 AutoCad Fundamentals

Course provides framework for students to develop computer drafting expertise. Students gain the knowledge and experience needed to operate the program and perform 2-D drafting on a basic level. Course covers the most basic commands, and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I

CONCURRENT: 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

22-1819 Sources and Materials

Lectures, discussion, and field trips to showrooms, manufacturers, and suppliers expose students to discovery of new and classical interior design furnishings and architectural appointments.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II
CONCURRENT: 22-2801 DESIGN STUDIO II, 22-3815 AUTOCAD DETAILING III

22-1820 Color for Interiors

Course explores the nature, practical use, and psychological effects of color as it relates to interior design practice. Projects apply theoretical principles of color to the interior environment. Course is taught in a studio setting accompanied by appropriate lectures.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT
CONCURRENT: 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II

22-2100 History of European Art: Topics

Topics vary from semester to semester.

3 CREDITS

22-2110 History of Twentieth Century Art

Course surveys the history of modern art and critical theories from Post-Impressionism in the 1890s, covering major subsequent currents including Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-Modernism. Developments in design and architecture, including the Bauhaus, International Style, and Post-Modernism, will also be covered.

3 CREDITS

22-2120 Art Since 1945

Course examines the development of the visual arts in America and Europe after World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, the Black Arts Movement, the Beats, Chicago Imagists, Minimalism, and Conceptual art forms (body art, earth art, and performance art) are considered within a critical and theoretical context.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO .

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ART AND DESIGN

MODERN, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

22-2130 American Art, 1840-1940

Course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Topics include Luminism, Heroism, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

22-2135 African-American Art Since 1900

Course surveys the visual arts produced by people of African descent in the United States from colonial times to the present. Course introduces students to a range of artistic productions and provides a social-historical frame for the interpretation and analysis of art. Students examine the relationship between Black artists' work, the cultures of West and Central Africa, and the visual traditions of European and Euro-American artists.

3 CREDITS

22-2140 Introduction to Arts of Africa, Oceania, and the Americas

A general introduction to the arts of Africa, Oceania, pre-Columbian Mesoamerica, and the Native peoples of North America. Several cultures will be chosen from each area to illustrate the variety of art forms and their function and significance in society. Major themes include the relationship between art and society, the role of the artist, the forms, materials, processes, and definition of art within the cultures studied, and how the art of these areas has changed over time.

3 CREDITS

22-2141 Art and Ritual

Art and ritual have been closely connected ever since the earliest works of art were created in the Old Stone Age. This course will examine the relationship between art and ritual through diverse examples from many parts of the world and many time periods, including contemporary art. How has art been used in rituals related to spiritual beliefs, healing, the

life cycle, political power, social cohesion, and personal identity? What is the process by which art embodies, represents, or transforms spiritual and other beliefs in rituals? These and other questions will be addressed through lectures, class discussions, films, and field trips.

3 CREDITS

22-2142 Art of India

Course covers four thousand years of art on the Indian subcontinent. Course begins with the Indus Valley Civilization and then follows the development of painting, sculpture, and architecture created for the region's varied religions and rulers. Course concludes with modern and contemporary Indian art, with an emphasis on how it relates to the past. Indian religious, royal, and popular art forms will be examined in terms of their style, iconography, and meaning in context.

3 CREDITS

22-2145 Arts of Africa

Course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2500 years of art history, including the works of contemporary artists. Several ethnic groups and individual artists are highlighted to explore these major themes: the relationship between art and African culture, religion, and politics; the role of the artist in African society; and changes in African art over time.

3 CREDITS

22-2150 The Art of Mexico: The Olmecs to the Present

Course presents an overview of Mexican art over 3000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the 16th through 19th centuries. Course concludes with a study of 20th-century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC- ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

22-2170 History of Communication Design

Course introduces graphic design, advertising, and illustration students to the history of visual communication, including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

COURSE DESCRIPTIONS

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22-2171 Modern and Contemporary Design

This course offers a history of modern and contemporary design, with an interdisciplinary focus on product, graphic, architecture, fashion, and interior design. The emphasis will be on understanding the connection between design and the past, the present, and possible futures. A large portion of the course will be devoted to the theory and practice of design during the 20th century.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1112 WRITING AND RHETORIC: ENHANCED II

22-2172 Design Culture Now

Course presents a history of the way the designed world around us looks now. Instruction emphasizes current graphic design, advertising, architectural and interior design, fashion, and product design, with attention also paid to the history and technologies that have led to the present. Design's relation to popular culture and fine art will also be discussed. Course is required for the BA in Art and Design.

3 CREDITS

22-2175 Fashion: An Historical Perspective

Course examines 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.

3 CREDITS

22-2176 Contemporary Fashion

Students study modes and manners of dress and the arts reflected in society, from Dior's "New Look" of 1947 to the present. Curriculum covers historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future.

3 CREDITS

22-2190 Career Seminar for Art History

This course explores the variety of career possibilities available to students concentrating in art history. Students will make site visits and meet professionals who will describe many aspects of museum work, including the roles of creators, educators, registrars, administrators, and others, as well as work in art galleries, auction houses, conservation labs, historic preservation, and arts organizations.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

22-2212 Materials and Techniques in Drawing

Course includes study of collage, washes, pen and ink, craypas, pastels, and other new and traditional ways of working on paper. Coursework emphasizes simultaneous use of these various elements.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2214 Figure Drawing I

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I

22-2215 Figure Drawing II/Studio

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I

22-2216 Structural Anatomy

Lectures are supplemented by drawings from anatomical and live models to examine the surface form of the body and its relationship to artistic anatomy. Accurate observation and recording of individual and cooperative bone and muscle structures of the human form are emphasized.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I

22-2219 Fine Art Digital Studio 2D

Fine Art students will investigate issues of art and technology and be introduced to the hardware and software necessary to integrate digital processes into their own art making.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2220 Contemporary Issues in Painting and Drawing

This course will introduce current themes in painting and drawing and their historical antecedents. Technical issues will be discussed and practiced through a variety of materials, methods, and imagery. Students will produce a series of paintings in a wide variety of styles and media. Through exhibition attendance, visiting artist presentations, readings, and studio activity this course will introduce students to the discipline of painting and drawing as currently practiced and prepare them

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for more rigorous exploration. Students learn basic techniques of under-painting, mixing, blending, building form, composition, and concept with effective use of texture and color. Studio projects are augmented with slide lectures, discussions, and analyses of great art.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2221 Painting Strategies

This course will continue to explore art historical and contemporary developments in painting techniques, processes, and concepts. Projects will focus on developing individual painting skills and conceptual growth. Emphasis will be on the position and context of painting in the wider spectrum of contemporary art practice.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2220 CONTEMPORARY ISSUES IN PAINTING AND DRAWING

22-2222 Watercolor Studio

Course covers traditional and contemporary techniques and concepts in watercolor. Instruction emphasizes realizing form directly with brush and building space with color. An introduction to transparent painting processes is given.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2223 Figure Painting Studio

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 and Sculpture be taken concurrently.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I

22-2224 Contemporary Issues in Printmaking

Course teaches students basic intaglio and relief printmaking techniques and use of these skills to produce independent work. Students will master skills, experiment with the medium, and think creatively and critically. This class is required for all Fine Arts majors in both the BA and BFA programs in the Art and Design department.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2225 Printmaking Strategies

Course offers students the opportunity to further explore concepts and techniques studied in Printmaking I. Plate lithography, 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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2224 CONTEMPORARY ISSUES IN PRINT-MAKING

22-2230 Sculpture: Materials and Techniques

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2233 Mixed Media

Students draw upon a wide range of materials such as paper, metal, clay, plaster, wax, plastic, and found objects while incorporating various techniques in the fabrication of 3-D works. Students incorporate materials and technical skills that they may already possess. For example, while video and digital imaging is not taught in this class, students may incorporate such processes into their projects.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2234 Installation/4-Dimensional Design

Students expand their visual and conceptual vocabulary using various time-based media and site-specific approaches to the creation of new work. Classroom/studio activity will promote the creative process in a relationship between the artist's expression and the designated medium and site.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

22-2236 Performance Art

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

3 CREDITS

22-2238 Sculptural Paper

Students learn sculptural paper techniques, including mold-making, casting, and the use of various fibers as lightweight durable media.

3 CREDITS

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22-2239 Introduction to Artists' Books

This is an intensive, hands-on studio course introducing the tools and techniques of book construction as well as the conceptual possibilities and concerns of the book as a significant contemporary art form. Students will construct a variety of blank book models, learn simple image transfer techniques, and produce their own artists' books.

3 CREDITS

22-2240 Ceramics I

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

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2241 Ceramics II/Studio

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.

3 CREDITS

PREREQUISITES: 22-2240 CERAMICS I

22-2242 Jewelry and Objects I

Course is designed to develop skill, craftsmanship, and 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.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2243 Jewelry and Objects II

This course encourages personal expression through the creation of wearable art, jewelry, objects, and sculpture. Building on the foundations taught in Jewelry and Objects I, students learn a variety of techniques including etching, enameling, and forming. Non-traditional materials are also explored. Critiques and class discussions are an important component. Conceptual ideas are discussed and encouraged with each project while emphasizing skilled craftsmanship and aesthetics.

3 CREDITS

PREREQUISITES: 22-2242 JEWELRY AND OBJECTS I

22-2244 Furniture Design: Beginning

Course covers application of drafting techniques to the design of furniture. Students are instructed in the technical side of construction such as joints, wood movement and 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.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I

22-2245 Furniture Construction: Beginning

Course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Instruction emphasizes hands-on experience in designing as well as operating hand and power equipment. Information covered can be applied to all art disciplines.

3 CREDITS

PREREQUISITES: 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2247 Metal Casting I/Studio

Students are introduced to metal casting using the lost-wax process and sand casting. Wax or clay is used to form and original pattern for lost wax while wood, ren shape, or other durable material is used for sand casting. Mold making, foundry work, and metal finishing are covered, as are the rules-of-thumb for shrinkage, gating, and core creation. Advanced students may explore possibilities of multiple production and alternate molding techniques. This course is intended for both fine art and design students who are interested in metal casting as either a fine art pursuit or a manufacturing process used in industry.

3 CREDITS

22-2250 Body Space Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's work that were constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

PREREQUISITES: 22-1231 CONTEMPORARY ISSUES IN NEW MEDIA OR 22-3202 DIGITAL IMAGING II

22-2251 Contemporary Issues in Sculpture

This course provides students with an introductory exposure to the wide range of approaches that contemporary artists have taken to producing sculpture over the past 20 years. Site-specificity, the use of found and unorthodox materials, and the conceptual basis of contemporary object-making are all addressed. The process of learning to make decisions about appropriate materials is at the heart of the course. This is a studio course and assignments are given to further student exploration of current approaches to sculpture.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

COURSE DESCRIPTIONS

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22-2260 Color Strategies

Color Strategies will examine the study of traditional color theory in depth along with modernist color applications. The basic text sources for the course are Johannes Itten's "The Elements of Color" and Joseph Albers' "The Interaction of Color." Many of the color exercises taught at the Bauhaus will be a foundation of the class. The students will be able to orient their color thinking towards their major area of study throughout the semester.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2275 Draw Italy Then Now

In this course the city of Florence and its environs will serve as our classroom and source material. Students will explore the forms and ideas of Italy's artistic heritage by doing on-site drawings of works of art, architecture, and the landscape. Course readings and discussion will focus not only on the Medieval and Renaissance history of Florence, but also on the relationship of these historic forms and the philosophies that inform them to contemporary art, thought, and culture. Our site drawings, readings, and discussions will become the raw material for a prolonged studio project through which students will explore this relationship between the past and the present. This course will also include regular critiques and field trips to art museums and other sites of artistic interest. Previous advanced or intermediate-level drawing study and well-developed drawing skills will be necessary.

3 CREDITS

22-2330 Introduction to Graphic Design

This course introduces students to graphic design as a form of visual communication through the use of type, image, form, and color. Projects explore design processes in two and three dimensions, visual identity and communication, thematic structure and hierarchy, creative problem solving, and basic design practice of critiques and discussion.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB
COREQUISITES: 22-2170 HISTORY OF COMMUNICATION DESIGN

22-2331 Introduction to Graphic Design for Photography Majors

This course introduces graphic design principles and processes to photography majors. Students will explore the creative thinking, problem-solving, and articulation of visual concepts and ideas as applied in graphic design. Projects and class lectures will explore design technique and organization, typography use and principles, page organization and structure, image making and editing, current equipment, and computer systems and softwares used in the design field.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN

22-2335 Strategic Design Planning

Strategic design planning focuses on solving complex problems in communication, organization, and production that the business community faces in our age of information. The class will focus on the planning process as it applies to products and services like Web sites, exhibits, signage systems, and educational programs. Students will learn how to do user analysis, research, problem/solution identification, and to create reports, prototypes, and models. Implementation of the plans, the next step in the process, will be addressed in the linked class, Information Design.

3 CREDITS

PREREQUISITES: 22-1330 INFORMATION DESIGN

22-2400 Illustration Introduction: Lecture

Illustration Introduction: Lecture covers and analyzes the origins of contemporary illustration. The course examines from a historical perspective, illustrators, illustration trends, styles, and techniques from print to animated motion pictures. Significant illustrators and illustrations are featured throughout the semester. The objective of the course is to gain a better appreciation of illustration and its origin. The student learns to analyze how illustration has reflected and influenced our society and culture today.

3 CREDITS

PREREQUISITES: 22-2420 APPLIED DRAWING

CONCURRENT: 22-2415 ILLUSTRATION INTRODUCTION: STUDIO

22-2415 Illustration Introduction: Studio

Course covers the fundamental process of illustration from conceptual development to application of traditional and digital media for books, magazines, journals, posters, and storyboards. The objective of the course is to develop, from a historical perspective, the fundamental understanding of illustration as a form of visual expression. Students learn to comprehend the basic principles of illustration as a form of communication.

3 CREDITS

PREREQUISITES: 22-2420 APPLIED DRAWING

COREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE

22-2420 Applied Drawing

Course examines theories of drawing, enabling the student to represent a visual concept, emphasizing visual form and construction of an object in space. The class explores various types of media to solve problems.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2510 Advertising Art Direction: Introduction

Course provides a survey of advertising principles from conception through production and places emphasis on creating an advertising idea for a product. Students learn how to develop and present their ideas from thumbnail to finish.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY

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22-2520 Advertising Design

Conceptual skills in both verbal and visual advertising are taught. Students will create integrated advertising across a spectrum of applications, magazine ads through collateral items—brochures, direct mail, etc.

3 CREDITS

PREREQUISITES: 22 1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22 1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22 1320 DESIGN LAB, 22 2170 HISTORY OF COMMUNICATION DESIGN, 22 2330 INTRODUCTION TO GRAPHIC DESIGN, 22 2510 ADVERTISING ART DIRECTION: INTRODUCTION

22-2535 Marker Indication

Basic marker rendering skills and techniques are explored through marker drawings of both inanimate objects and the figure. The course is appropriate for illustration, advertising, and graphic design majors.

3 CREDITS

22-2600 Garment Construction II

Course presents more complex and specialized manufacturing techniques in clothing construction. 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 examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.

3 CREDITS

PREREQUISITES: 22 1600 GARMENT CONSTRUCTION I

22-2601 Patternmaking: Flat Pattern

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.

3 CREDITS

PREREQUISITES: 22 1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22 1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22 1600 GARMENT CONSTRUCTION I, 22 1610 FUNDAMENTALS FASHION DESIGN

22-2602 Patternmaking: Draping

Course teaches the production of sculptural patterns. Students apply fabric to a 3-D form as a garment and then transfer it to a flat pattern. Students develop organized pattern-making skills and apply them to finished original designs. Complete pattern production methods are explained; professional standards are stressed.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22 1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22 1600 GARMENT CONSTRUCTION I, 22 1610 FUNDAMENTALS FASHION DESIGN

22-2603 Fashion Illustration I

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.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II

22-2610 Fashion Design: Concepts

In this course the fashion design student will explore the various aspects of fashion design with emphasis on creativity, conceptualization, engineering, and executing problems specific to the art of fashion. Particular aspects of how to create garments, such as designing for the human body, armature/structure, knowing the sculptural medium (textiles), creating the concept, and the engineering process to achieve the concept, will be stressed.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-1620 FUNDAMENTALS OF TEXTILES, 22-2600 GARMENT CONSTRUCTION II
COREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-2620 Textile Fabrication Techniques

Students explore creation 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.

3 CREDITS

PREREQUISITES: 22-1620 FUNDAMENTALS OF TEXTILES

22-2621 Millinery: Hats and Beyond

Course introduces students to the design and construction of hats. 3-D design principles and hat-making techniques are studied and applied to wearable and non-wearable creations. Students learn basic skills of millinery construction through the methods of patterned and blocked forms. Students also learn glove construction.

3 CREDITS

22-2705 Intermediate CAD for Product Design

Course examines the design of intermediate level mechanical parts and assemblies within 3-D solid parametric software. Students learn to create complex geometry through the use of lofts and sweeps. Students study in greater detail what goes into the construction of manufactured parts and approach the process of computer-aided design from a systematic point of view. Explorations of design databases and complex rendering techniques are also a key component of the course.

3 CREDITS

PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 35 1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22 1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-2710 Product Design III: Product Semantics

Course expands the students' process of innovative design development through a series of smaller focused projects. Students learn traditional and contemporary design methodologies that can be applied to the process of developing new products. Instruction also focuses on integration of traditional handwork (sketching, rendering, and model making) and digital tools into the development and refinement of the final products.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN

22-2715 Advanced CAD for Product Design

Course focuses on complex modeling processes, including the development of complex parts, assemblies, and core and cavity molds. Students develop skills for creating animations of complex assemblies and for exploring moving parts with simulation software. Students learn to use software for the final documentation as well as for concept development. Students also look at the integration of various software to create a robust design database and to complete final presentations in a variety of formats.

3 CREDITS

PREREQUISITES: 22-1100, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN

22-2720 Form Analysis for Product Design

Course focuses in depth on issues of form-appropriateness for user-centered design and manufacturing. Relying on case studies of a broad array of products, instruction exposes students to issues of ergonomics, kinesthetics, material selection, design for disassembly (DFD), and other issues that determine the interrelation of form, function, and production. Course is structured as a seminar with a smaller studio component where the principles discussed may be applied in shorter practical design projects.

3 CREDITS

PREREQUISITES: 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS

22-2725 Interaction Design

Course introduces students to the complex issues involved in interaction design. Through a series of projects and readings, students explore a variety of design issues involving the navigation of complex data as well as the physical interaction of devices intended to assist in that navigation. Students create prototypes of their own hand-held digital devices to explore the ergonomic as well as the physical mapping of issues involved. Students learn a variety of quick prototyping processes for physical models in addition to using software such as Macromedia Director and Flash to virtually prototype the interface. Course is intended to look at the interconnection between the physicality and the virtuality of digital devices.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

22-2730 Introduction to Visual Ethnography

No description available.

3 CREDITS

22-2735 Technical Illustration

Course builds on Product Design: Drawing I by introducing students to vector- and raster- based approaches to rendering concepts. In the product development cycle, sketching comes first, followed by physical form models or rendered concepts to add a level of realism and greater comprehension of an idea. This process formerly done with markers and other media is now largely accomplished digitally. The student is introduced to a number of digital strategies to take a sketched concept and develop it into a fully realized rendered image using vector- and raster- based software. Students learn the fundamentals about lighting as they pertain to a full array of product surfaces ranging from wood and metal to plastic, ceramic, and rubber. This is a technical studio with an emphasis on learning the necessary skills to create professional quality product renderings. Software includes Adobe Photoshop and Illustrator.

3 CREDITS

22-2740 Toy Design

Course is designed to introduce students to the fundamental issues of designing products for the toy industry. Students are introduced to brainstorming around existing product niches, emerging technologies, or mechanical movements. Students are also introduced to the ideation process through sketching, model-making, and prototyping and presentations. Course assignments cover a broad range of toy markets from educational to plush toys to action toys and novelty products. This is an extraordinary course intended to give students the opportunity to design particularly for the toy industry while focusing on many of the traditional skills a product designer needs.

3 CREDITS

22-2745 Introduction to Exhibition Design

This studio course deals specifically with issues relating to designing exhibitions: museum, trade-show, and gallery. The focus of the course is on the multiple issues pertaining to the realization of functional exhibition spaces from the standpoint of environmental graphics, space planning, and fixture design. This course is designed to be interdisciplinary and to involve a graphic and spatial component in the process. The studio will involve a combination of theoretical and practical issues.

3 CREDITS

22-2750 3-D Freeform Surface Modeling

This is an advanced computer aided design course devoted to free form surface modeling. Students learn to create sophisticated nurb surfaces using the industry standard software Rhino with an emphasis on creating forms that are hard to accomplish with solid modeling software packages.

3 CREDITS

PREREQUISITES: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-2755 Structural Packaging Design

This course is devoted to the design of structural packaging as it pertains to product design. The product designer is a critical force in the design and manufacture of packaging for a wide array of product categories from food to cosmetics to consumer electronics. These packages are structural in the sense that they serve a dual role of both protecting the product during shipping and allowing for shelf placement and transport home by the consumer. Structural packaging, although less sophisticated from a manufacturing standpoint, still involves a wide array of materials and processes that cross over from the manufacturer of durable goods. The package is a unique problem in that its function is relatively short but its impact is potentially very large.

3 CREDITS

PREREQUISITES: 22-1700 PRODUCT DESIGN I: MATERIALS AND TECHNIQUES, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS

22-2801 Design Studio II

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.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 52-1102 OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY, 52-1102 OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 52-1102
CONCURRENT: 22-1819 SOURCES AND MATERIALS, 22-3815 AUTOCAD DETAILING III

22-2802 History of Furniture Seminar

Survey course covers the history of furniture from antiquity through the 20th century. Seminar is designed to precede the two History of Architecture courses and provide a foundation for further historical exploration.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND

DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III

CONCURRENT: 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

22-2812 Architectural Draft and Detailing II

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.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I
CONCURRENT: 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS

22-2814 Topics in Portfolio Graphics: Photoshop Illustration

Course is a tutored lab in which students work on thesis projects, design class projects, or use other interior design computer-related material. Class utilizes an unstructured approach in which subject matter is determined by needs of students. Reviews and customized tutorials are offered. Students must use class time working on some aspect of computer-aided drafting.

1 CREDIT

PREREQUISITES: 22-1813 AUTOCAD FUNDAMENTALS

22-3100 Topics in Art History

Course focuses on specific topics, themes, ideas, or periods in the history of art. Each semester this course covers different material that might not be included in the permanent course offerings or concentrates on new or experimental approaches to issues in art history.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

22-3105 Dada, Surrealism, Futurism

Course surveys the avant-garde art movements of the early 20th century with particular focus on Futurism, Dada, and Surrealism. In keeping with the experimental flavor of the art produced by these movements, course has an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. Course also provides a historical frame for understanding the experiments and investigations

COURSE DESCRIPTIONS

ART AND DESIGN

of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

3 CREDITS

PREREQUISITES: 52-1122 ESL WRITING AND RHETORIC II

22-3110 Twentieth Century Art Theory and Criticism

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernism critical theories of Clement Greenberg. Instruction covers other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art found in Deconstructionism, Feminism, Neomarxism, and identity politics.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

22-3115 21st Century Aesthetics

No Description Available

3 CREDITS

22-3120 Theory/Practice Art Exhibitions

Students are involved in all aspects of planning and implementing an exhibition at the Art and Design 11th Street Gallery. Students participate in selection of art works, research, label-writing, registration, conservation, education, design, installation, and publicity. Course also explores theoretical and ethical issues related to museums, art collecting, cultural patrimony, curatorial authority, and representation of diversity. The theme of the exhibition changes each semester the course is offered.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

22-3200 Drawing the Graphic Novel

Course provides students with a means for creative self-discovery and the exploration of complex ideas. Students record their observations, experiences, and memories in a sketchbook and translate this material into various graphic narratives of varying lengths. The class explores the rhythms of storytelling and formal elements of comics. Students learn to compose comic pages using iconic visual language, while experimenting with a variety of tools, media, and approaches.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1285 ANATOMICAL MODELING OR 22-2214 FIGURE DRAWING I

22-3211 Creative Drawing Studio

Students deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II

22-3223 Advanced Studio

Concentrating on personal perceptions and ideas in relation to the medium and to contemporary trends, students develop personal goals and projects under instructor's guidance. Visiting artists, slide lectures, and critiques increase awareness of current and past art. In this advanced level class, students who already have an understanding of basic technique and composition develop a general awareness of historical and contemporary artmaking forms.

3 CREDITS

PREREQUISITES: 22-1240 COLOR AND COMPOSITION, 22-2221 PAINTING STRATEGIES, 22-3222 PAINTING III

22-3225 Multiplicity: Theory and Practice in Contemporary Art

In this course students will examine the theoretical and philosophical implications of the multiple through readings, discussions, writing assignments, and studio art projects. Studio techniques demonstrated may include printmaking, casting, or other processes useful in the production of multiples. The course will culminate in an individual presentation in which students examine their own work in the theoretical context established by the course. Art history students may present a similar analysis of the work of a contemporary artist.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

22-3226 Multimedia Strategies in Printmaking

Emphasis is on a broad range of techniques, with the opportunity to work at a large scale and with multiple media, including hand-drawn, painted, digital and photographic matrices. New twists on traditional techniques and non-toxic alternatives will be introduced. Students will be encouraged to work across media and develop a more spontaneous approach to printmaking.

3 CREDITS

PREREQUISITES: 22-2224 CONTEMPORARY ISSUES IN PRINT- MAKING

COURSE DESCRIPTIONS

ART AND DESIGN

22-3227 Materials and Techniques in Painting

Students examine basic ingredients of paint in many forms: oils, watercolor, other water-soluble paints, and newer polymer media. Instruction includes series of 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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-2220 CONTEMPORARY ISSUES IN PAINTING AND DRAWING

22-3231 Experimental Photography/ Graphic Techniques I

Course is a systematic exploration of alternative photographic processes, such as Cynatype, Van Dyke, process camera work, and halftone production. Students experiment with images through manipulation of graphic arts, film, cliché verre, and photographic prints. Each student develops a self-directed project using one of these mediums.

3 CREDITS

22-3232 Experimental Photography Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes with digital imaging techniques to include making digital negatives. Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.

3 CREDITS

PREREQUISITES: 22-3231 EXPERIMENTAL PHOTOGRAPHY/ GRAPHIC TECHNIQUES I

22-3235 BA Seminar and Workshop in Art and Design

Course includes a seminar and workshop to be conducted by full-time faculty from the Fine Arts and Graphic Design concentrations. Seminar focuses on current topics in art and design practice. In the workshop, students apply their knowledge of history, culture, art, and design to a final senior project.

4 CREDITS

22-3242 Jewelry and Object Strategies

Students will learn advanced processes in the design and making of body ornaments, sculpture, and objects. Techniques including forming, fabrication, patination, and mechanisms will be learned. Development of individual creative projects in addition to the application of design principles will be emphasized. Contemporary issues and history in the field of metals and jewelry design will be addressed.

3 CREDITS

PREREQUISITES: 22-2243 JEWELRY AND OBJECTS II

22-3250 Visiting Artist Workshop I

Workshop conducted by well-known artists in the fine arts community provides hands-on experience for students who would like to expand their horizons in artistic expression. Course gives students the opportunity to work one-on-one with an artist in a studio setting.

1 CREDIT

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3253 Studio Tutorial

Designed for the development of the studio artist, this course will give students the opportunity for an in-depth critique from an individual professor and their peers. Students will meet with a professor on a one-to-one basis for one hour for a minimum of five times per semester, with three additional four-hour group meetings for class critiques.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1231 CONTEMPORARY ISSUES IN NEW MEDIA

22-3254 Topics in Studio Art

This course will focus on specific topics, themes, and ideas in studio and post studio art. Each semester the course will cover different material that might not be included in the permanent course offerings or will concentrate on new and experimental approaches to issues in art practice.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3263 Professional Practices for Artists

Professional issues such as portfolio preparation, approaching galleries, dealing with establishing alternative spaces, internships, residencies, and granting opportunities will be addressed. Preparation for graduate school, exhibition, and installation strategies will be central to the class. Reading and field trips to commercial and alternative galleries and museums will support an interdisciplinary approach to professional practice. This course is required for all Fine Art majors.

3 CREDITS

22-3264 Critique Seminar

This course offers students rigorous critiques of their work from faculty and peers. The purpose of the student-work critique is to help students develop their capacity for critical thinking - especially critical and constructive analysis of their own work. Effective verbal, intellectual, and conceptual strategies for addressing the production and presentation of work will be learned. This is a required class for all Fine Art majors during the junior and senior years, and is repeatable for credit.

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3270 The Journal: Writing, Editing, Producing

This class will function as an editorial and writing group, working together to produce an issue of Columbia College's Journal of Art and Design. Class members will write their own texts, commission articles, and interview prominent people in the fields of fine art, fashion, graphic design, product design, architecture, interior design, and other cultural practices.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

22-3299 Independent Project: Art

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

1-16 CREDITS

22-3340 Intermediate Typography

This course examines the historical, aesthetic, and cultural development of typographic forms from their beginnings in 1455 to 1900. Projects involve the examination of historical styles and theories of type design and typographic layouts, and their influence on modern and contemporary typography.

3 CREDITS

PREREQUISITES: 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN

22-3345 Publication Design

Course examines editorial operations, production procedures, and the role of the art director to familiarize students with theoretical and practical concerns of magazine and trade publication design and Internet publishing. Course emphasizes the identity of current publications as a result of design format and grid structure.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3530 PHOTO COMMUNICATIONS, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 36-2601 AUTHORIZING INTERACTIVE MEDIA

22-3347 Book Design

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on relationship of content to layout and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3378 DESIGN LAB II

22-3348 Type as Image

Course is rooted in the basic fundamentals of typography and letterforms. Students are directed to explore the process of creating and editing typographic forms into visual images to communicate a message or express an idea. The objective of the course is to be able to utilize typography as a form of illustration. The learning goal of the course is to develop an appreciation of typography as a form of illustration.

3 CREDITS

PREREQUISITES: 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2415 ILLUSTRATION INTRODUCTION: STUDIO

22-3350 Sign, Symbol, Image

This course examines visual forms as signifiers of meaning and their use in graphic design-related visual communication. Cultural, psychological, social, and historical interpretations of forms are analyzed through design projects, readings, discussion, and research.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN

22-3355 Corporate Graphics

Students create a logo (mark or symbol) for an organization and then develop related pieces developing an identity. Course examines corporate identification systems including methodologies, history, development, implementation, and specifications. Visual topics explored are logo, letterhead, annual report, graphics standard manual, and collateral material.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3350 SIGN, SYMBOL, IMAGE

22-3360 Packaging Design

Course explores materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2420 APPLIED DRAWING, 22-3340 INTERMEDIATE TYPOGRAPHY

COURSE DESCRIPTIONS

ART AND DESIGN

22-3361 Packaging Design II

This packaging course deals with the 3-D development of packaging using flat planer material to establish the form through folding, creasing, and die-cutting. The course focuses on the development of interesting solutions, including graphic identity and layout, to a variety of package needs, retail, consumer product, point-of-purchase, and promotional. Students will develop all aspects including a fully functioning prototype for a variety of different client contexts. Course will look into the mass production issues as well as specialty types of packaging.

3 CREDITS

22-3365 Broadcast Design: Introduction

The student develops a command of several methods for producing graphics specifically designed for motion pictures and television. Planning, storyboarding, and preparing images for motion pictures are addressed. The lesson plans include designing still images and video images for insertion into a composition for motion graphics or motion pictures.

3 CREDITS

22-3370 Advanced Typography

Course studies 20th century design philosophies and their influence on typography and typographic design. Projects allow students to experiment with type from a variety of approaches and examine its possibilities as expressive form in relation to syntax and visual communication.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-3340 INTERMEDIATE TYPOGRAPHY

22-3375 Website Design I

Course, intended for Art and Design, and Photography majors, covers 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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN

22-3376 Web Site Design II

Course covers advanced topics in Web site design and is intended for Art and 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 in addition to completion of a written thesis.

3 CREDITS

PREREQUISITES: 22-3375 WEBSITE DESIGN I, 35-2400

22-3377 Information Architecture

No description available.

3 CREDITS

22-3378 Design Lab II

Course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Adobe PhotoShop, Illustrator, InDesign, and Macromedia Dreamweaver. Course is designed for advanced-level art students with a direction in graphic design and advertising art.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN

22-3384 Management for Designers

Students learn to function effectively in real world design management situations. Students receive practical insights into the business of design management situations and the business of design—for example, how to start a business, how to bill, how to prepare contracts/proposals, network and solicit clients, deal with printers/photographers, and gain insight into copyright law. Course is a must for future advertising art directors, graphic designers, and illustrators.

3 CREDITS

22-3385 Professional Portfolio Development

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2420 APPLIED DRAWING, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3340 INTERMEDIATE TYPOGRAPHY

COREQUISITES: 22-3344 CORPORATE GRAPHICS OR 22-3345 PUBLICATION DESIGN OR 22-3360 PACKAGE DESIGN

22-3390 Special Issues in Design

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

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-3400 Art Director/Commercial Photographer

This course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising industry. Creative teams will be established consisting of one art director and one studio photography student. Class is team taught by Art & Design and Photography professors.

4 CREDITS

22-3430 Figure Illustration

Figure Illustration focuses on conceptual development, rendering techniques, distortion, and stylization as a means of communication using clothed and nude models. Various media and techniques are explored.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-2214 FIGURE DRAWING I

22-3432 Children's Book Illustration

Students gain a historical appreciation for the art by studying 19th- and 20th century children's book illustrators and their techniques, sources of inspiration, and influences. Students experiment and develop individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

3 CREDITS

22-3435 Cartooning

Course introduces different aspects and basic techniques of cartoon drawing. Five genres of cartooning are explored. The course includes an in-depth study of one-liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes the historical study of specific types of cartoons dating back to 1745. Styles of cartoons, thematic types, and construction of cartoon character for the technique of animation are explored.

3 CREDITS

PREREQUISITES: 22-2214 FIGURE DRAWING I

22-3460 Digital Illustration I

Students begin to master digital painting, drawing, and image processing techniques to extend and augment their skills and techniques with traditional media and methods. Students work with the latest painting and drawing software that digitally mimics traditional tools such as watercolor, oil paint, airbrush, and charcoal. Students also explore methods such as brush effects, compositing, masking, and collage as a resource for initiating, developing, and refining illustration concepts.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB

22-3465 Sequential Imaging

Students learn to develop images sequentially for creative application in print, television, film, animation, and Web site design. Students conceive or interpret concept, then develop that concept into a final time-based presentation through research, thumbnail sketches, and renderings. Students

continue to refine and develop their illustration skills while beginning to understand and master sequential presentation methods using the latest computer-based imaging sequencing software.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3450 CONCEPTUAL DEVELOPMENT IN ILLUSTRATION

22-3481 Applied Concepts in Advertising Illustration

Course teaches the conceptual process of creating a visual language used in an advertising environment to achieve marketing strategies and advertising goals. Students are encouraged to select a variety of media such as illustration, photography, or animation to achieve a solution. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2216 STRUCTURAL ANATOMY, 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2420 APPLIED DRAWING, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3348 TYPE AS IMAGE, 22-3430 FIGURE ILLUSTRATION, 22-3460 DIGITAL ILLUSTRATION I, 22-3465 SEQUENTIAL IMAGING

22-3482 Applied Concepts in Editorial Illustration

Course combines analysis and personal expression to convey ideas from social and political commentary into a visual representation. Content includes traditional and non-traditional methods and materials. Students apply previously learned skills and techniques to solve visual problems in a professional environment.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2216 STRUCTURAL ANATOMY, 22-2400 ILLUSTRATION INTRODUCTION: LECTURE, 22-2420 APPLIED DRAWING, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3348 TYPE AS IMAGE, 22-3430 FIGURE ILLUSTRATION, 22-3460 DIGITAL ILLUSTRATION I, 22-3465 SEQUENTIAL IMAGING

22-3490 Special Issues in Illustration

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.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB,

COURSE DESCRIPTIONS

ART AND DESIGN

22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2214 FIGURE DRAWING I, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2411 ILLUSTRATION I: PROJECTS, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3421, 22-3432 CHILDREN'S BOOK ILLUSTRATION

22-3525 Art Director/Copywriter Team

Writers and designers team up to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. Class is taught by Art & Design and Marketing professors.

4 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

22-3530 Photo Communications

Course provides students with a better understanding of photographic images and their application to design. Students shoot their own photographs for their layouts thus developing a visual language, enhancing photo selection, and improving 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 or digital location photography, table-top, and lighting work. Alternative ways to generate photographic images are reviewed.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3340 INTERMEDIATE TYPOGRAPHY, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I

22-3535 Storyboard Development

Students study the strategy used in developing an idea and execution for television advertising. Emphasis is placed on storyboard layout, presentation, and visual storytelling.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1210 DRAWING I, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

22-3540 Creative Strategies in Advertising Design I

Students work with marketing information as the basis for campaign visuals. Course explores the comprehensive responsibilities of the art director, from concept to solution particularly as advertising represents the marketing voice for clients.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1310

BEGINNING TYPOGRAPHY, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

22-3542 Creative Strategies in Advertising Design II

Course continues study begun in Creative Strategies in Advertising Design I.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

22-3550 Advertising Communication

Students apply basic communication theories to solve concrete advertising problems. Instruction emphasizes perceptual, psychological, and business determinants of advertising in print and television.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1310 BEGINNING TYPOGRAPHY, 22-1320 DESIGN LAB, 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

22-3590 Special Issues in Advertising

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.

1 CREDIT

22-3600 Advanced Garment Construction

Course presents 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.

3 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-2600 GARMENT CONSTRUCTION II

22-3601 Advanced Patternmaking: Flat Pattern

Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic patterns, pattern development, and modern industrial methods. Students must demonstrate refinement and efficiency of patternmaking skills, methods,

COURSE DESCRIPTIONS

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organization, and application with both in-class and outside activities and projects. Grading of patterns is an important part of this course.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2601 PATTERNMAKING: FLAT PATTERN

22-3602 Advanced Patternmaking: Draping

Students create patterns for specific design problems integrating knowledge of draping methods. Students demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2602 PATTERNMAKING: DRAPING

22-3603 Fashion Illustration II

Course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Students demonstrate further development of individual interpretation and stylization of fashion illustration in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed.

3 CREDITS

PREREQUISITES: 22-1211 DRAWING II, 22-2603 FASHION ILLUSTRATION I

22-3605 Fashion Styling

This course brings together Fashion Design, Fashion Management, and Photography students who work on real-world situations that bring original fashion designs to the marketplace. Emphasis is on promotion and media strategies in a variety of business environments. The goal of the course is to foster an atmosphere of collaborative learning. Cross-listed with 28-3960 Fashion Styling (Arts, Entertainment, and Media Management) and 23-3410 Fashion Photography II (Photography).

1 CREDIT

22-3610 Fashion: Theory & Practice

Course emphasizes development of a personal design philosophy through problem solving 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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-1620 FUNDAMENTALS OF TEXTILES, 22-2600 GARMENT CONSTRUCTION II, 22-2601 PATTERNMAKING: FLAT

PATTERN, 22-3600 ADVANCED GARMENT CONSTRUCTION, 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN, 22-3602 ADVANCED PATTERNMAKING: DRAPING

22-3611 Menswear Design

Concept of fashion design is applied to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to the male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2600 GARMENT CONSTRUCTION II, 22-2601 PATTERNMAKING: FLAT PATTERN

22-3640 CAD for Fashion Design

Course covers the application of computer-aided design (CAD) to pattern drafting for clothing production.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN, 22-2601 PATTERNMAKING: FLAT PATTERN, 22-2602 PATTERNMAKING: DRAPING, 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN, 22-3602 ADVANCED PATTERNMAKING: DRAPING

22-3641 CAD: Fashion Presentation

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 the CAD production course. Fundamental elements of art and design with emphasis on color are used as a basis for student work.

3 CREDITS

PREREQUISITES: 22-1210 DRAWING I, 22-1230 FUNDAMENTALS OF 3-D DESIGN

22-3642 Fashion Design: Digital Portfolio Development

This course is an introduction to Adobe Photoshop and Adobe Illustrator as applied to the needs of the Fashion Design student. It will focus on aspects of the software which pertain to the development of the fashion design Senior Thesis final project and portfolio. Projects will include production of technical flat drawings of garments, textile pattern design and application, digital correction and enhancement of fashion photographs, and creation of digital fashion illustrations.

2 CREDITS

PREREQUISITES: 22-3650 SENIOR THESIS: FASHION DESIGN I
CONCURRENT: 22-3651 SENIOR THESIS: FASHION DESIGN II

COURSE DESCRIPTIONS

ART AND DESIGN

22-3644 Adobe Illustrator for Fashion Design

This course is an introduction to Adobe Illustrator as applied to the needs of the Fashion Design student. It will assist Senior Thesis students in the development and execution of the elements required for their final senior thesis presentation. Projects will include the production of technical flat drawings, key line sheets, order forms, and a designer logo.

1 CREDIT

PREREQUISITES: 22-3650 SENIOR THESIS: FASHION DESIGN I
CONCURRENT: 22-3651 SENIOR THESIS: FASHION DESIGN II

22-3650 Senior Thesis: Fashion Design I

Students design and develop an original line of clothing with market potential. In this first of a two-semester thesis, 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.

3 CREDITS

22-3651 Senior Thesis: Fashion Design II

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3650 SENIOR THESIS: FASHION DESIGN I

22-3700 Product Design IV

This course focuses on research and development of a new and innovative product. Students will do everything from market research and product definition to the creation of a professional-appearance model and a fully documented design database. The product must involve the design of a complex assembly, combining a variety of manufacturing processes. Students are responsible for researching every aspect of the project and for developing a clear budget for all tooling costs for materials. Course includes field trips to manufacturers and the presentation of case studies of complete development cycles.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN

22-3705 Special Issues for Product Design I

Two-day workshop focuses on a variety of short topics. Course presents a special topic in a short but intense workshop environment. Areas that may be included are as follows: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research

methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

22-3710 Product Design V

Course focuses on the development and subsequent testing and refinement of a new product. Students research and develop a new product resulting in a working prototype to be field tested, videotaped, and analyzed. Based on this analysis, refinements are made and product is prototyped again and re-tested. Students work with CAD/CAM software or rapid prototyping to develop the original prototype, thereby learning the refinement process and the flexibility of parametric design database. Course introduces case studies along with methods of field-testing, videotaping, and compiling information into a visual database for presentation.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3725 PRESENTATION GRAPHICS/RENDERING

22-3715 Digital Presentation Techniques

Course introduces product design students to essential methods of digital presentation techniques. Students focus on a variety of advanced digital techniques for utilizing graphic design programs, digital presentation programs, and portfolio development strategies. Students use work from past projects to develop more polished and sophisticated presentations in preparation for their portfolios and internships including the design and production of a CD-ROM and animations.

3 CREDITS

22-3720 Manufacturing for Product Design

Course is dedicated to advanced manufacturing processes as they concern product designers. Students build on material covered in the introductory course as well as processes introduced within the design studio sequence. Advanced processes are examined along with the connection between product designers and engineers. Interrelationship between CAD/CAM and rapid prototyping is addressed in greater detail,

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as are issues of green manufacturing, design for disassembly (DFD), and specialized batch production. Field trips to advanced manufacturing sites or presentations from material and process specialists form a key component of the class. Coursework includes a design-related project.

3 CREDITS

PREREQUISITES: 22-1100, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2700, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN

22-3725 Presentation Graphics/Rendering

Course introduces students to the essential methods of presentation and rendering. Course combines a variety of manual and digital approaches. Students learn to render in a variety of media using different techniques. Course covers theory behind presentations, including consideration of the elements of a successful presentation. Digital component involves learning fundamentals of important graphic programs (Adobe Illustrator/Photoshop), thereby enabling students to develop the graphic component of a project into a professional portfolio piece and sophisticated design booklets.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV

22-3740 Product Design Thesis I

Course allows a student to choose a semester-long project under the advisement of a faculty member. Students select an area of interest and conduct all necessary research, development, prototyping, and refinement required for the development of a successful product. Requirements include market research, cost analysis, prototyping, and field-testing and refinement. Students produce a complete booklet documenting the full process and completed product in its entirety.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO

MODERN, 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING

22-3741 Product Design Thesis II

Course consists of a semester-long project chosen by the student under advisement of a faculty member. If approved by a faculty member, this can be a continuation of 22-3740 Product Design Thesis I. Students select an area of interest in order to broaden material and process awareness. Completion of project requires a complex user interface and extensive research into the development of a working virtual prototype. Students spend the first third of the semester doing research and are responsible for the development, prototyping, and refinement required to create a successful product. Requirements also include market research, cost analysis, prototyping, field-testing, and refinement. Student produces a complete booklet documenting the full process and the completed product in its entirety.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-2700, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 22-3740 PRODUCT DESIGN THESIS I

22-3750 Product Design Professional Business Practices

Course examines professional business practices within a design consulting firm or design office of a manufacturer. Students focus on a variety of specialized activities that commonly occur inside a design office. Through a series of design problems, students are exposed to working in design teams, designing over a network, researching methods, and researching alternative ways to manufacture a single product. Course is taught as a seminar with short projects geared toward an understanding of the professional office environment.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2700, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 22-3740 PRODUCT DESIGN THESIS I

COURSE DESCRIPTIONS

ART AND DESIGN

22-3755 Product Design Portfolio Development

Course focuses entirely on the development and refinement of a professional quality portfolio based on work from prior design studio courses. Course examines theory behind creating an effective portfolio. Guest speakers give professional presentations, discuss what should be included in a portfolio, and critique student portfolios. Instruction is split between practical coursework refining existing projects and lectures on the variety of ways to present design ideas and finished design proposals.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS, 22-2700, 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3710 PRODUCT DESIGN V, 22-3715 DIGITAL PRESENTATION TECHNIQUES, 22-3720 MANUFACTURING FOR PRODUCT DESIGN, 22-3725 PRESENTATION GRAPHICS/RENDERING, 22-3740 PRODUCT DESIGN THESIS I
CONCURRENT: 22-3741 PRODUCT DESIGN THESIS II

22-3803 Design Studio III: Code Compliance

Course exposes students to the methodology of the design process through of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning, safety constraints, building code, and the Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III
CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

22-3804 Design Studio IV: Adaptive Reuse

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION
CONCURRENT: 22-3822 FUNDAMENTALS OF LIGHTING I

22-3805 Design Studio V: Global Issues

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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1131 HISTORY OF ARCHITECTURE I, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPT REUSE, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I

22-3806 Senior Project A: Research and Programming

This five-week course develops student's ability to gather information and compile research material to develop a Design Program for their designated thesis topic. Research is conducted using textbooks, periodicals, photographs, sketches, the Internet, and on-site analysis, if appropriate. Material and Design Program are formally presented during week five.

1 CREDIT

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPT REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I, 22-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS
CONCURRENT: 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

22-3807 Senior Project B: Schematic Design

Ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through use of sketch techniques. All material for this 10 week period is presented in sketch and model format. During week 10 students present their accumulated material in a final format for critique.

2 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3804 DESIGN STUDIO IV: ADAPT REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION, 22-3822 FUNDAMENTALS OF LIGHTING I, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS
CONCURRENT: 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3988 INTERNSHIP: ART AND DESIGN

22-3808 Senior Project C: Design Development

Five-week course refines the preliminary and schematic work of 22-3806 Senior Project A: Research and Programming and 22-3807 Senior Project B: Schematic Design. Course focuses on design development and the completion of the final graphic presentation of the student's Thesis project.

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN
CONCURRENT: 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3823 BUSINESS PRACTICE FOR DESIGNERS, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP

22-3809 Senior Project D: Working Drawings

Five-week course gives the student the opportunity to develop selected details specific to their Thesis project, such as interior architecture elements, millwork, and custom furniture.

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3823 BUSINESS PRACTICE FOR DESIGNERS, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP

22-3810 Senior Project E: Presentation and Critique

Five-week course ends the thesis series. Students formally present their work representing the past thesis courses at a final critique session. Critique panel is composed of design professionals, faculty, and peers.

1 CREDIT

PREREQUISITES: 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3988 INTERNSHIP: ART AND DESIGN
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3823 BUSINESS PRACTICE FOR DESIGNERS, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP

22-3815 AutoCAD Detailing III

Intermediate level course continues AutoCAD Fundamentals and Architectural 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, and targets. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II
CONCURRENT: 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II

22-3816 AutoCAD Detailing IV

This is the final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting. 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.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND

COURSE DESCRIPTIONS

ART AND DESIGN

DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III
CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3821 RENDERING AND PRESENTATION

22-3817 Design Presentation: Digital Format

Course continues the exploration of 3-D started in AutoCAD/Detailing IV by focusing on the three dimension commands within AutoCAD. The primary focus of the class is to combine 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 the built-in rendering parameters, the student learns to create realistically rendered images from inside AutoCAD.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III, 22-3816 AUTOCAD DETAILING IV

22-3818 VIZ/3-D

3-D Studio VIZ is a program used to quickly create professional-quality 3-D models, photo-realistic still images, and film-quality animation on your PC. Program is rooted in 3-D art, not in 2-D drafting. This program was developed for architectural and interior design practice, civil engineering, and industrial design.

3 CREDITS

PREREQUISITES: 22-3816 AUTOCAD DETAILING IV

22-3821 Rendering and Presentation

Course focuses on creation of two and three dimensional color renderings of projects in a variety of materials and approaches. Study emphasizes delineation of orthographic, paralines and perspectives, fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques. Instructor also introduces students to presentation techniques and helps them develop their skills in this area.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1800 DESIGN THEORY I, 22-1810 INTERIOR ARCHITECTURE: DRAWING I, 22-1811 ARCHITECTURAL DRAFT AND DETAILING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1819 SOURCES AND MATERIALS, 22-1820 COLOR FOR INTERIORS, 22-2801 DESIGN STUDIO II, 22-2812 ARCHITECTURAL DRAFT AND DETAILING II, 22-3815 AUTOCAD DETAILING III
CONCURRENT: 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV

22-3822 Fundamentals of Lighting I

Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use in graphic expression. Students examine levels of lighting, light sources, and luminaries as well as 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.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1230 FUNDAMENTALS OF 3-D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III: CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION
CONCURRENT: 22-3804 DESIGN STUDIO IV: ADAPTIVE REUSE

22-3823 Business Practice for Designers

Course explores business procedures currently practiced today. Instruction covers marketing and selling, Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilizes computer technology for the development of the necessary materials. Course illustrates the process of selling yourself, your ideas, and your firm.

3 CREDITS

PREREQUISITES: 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-3804 DESIGN STUDIO IV: ADAPT REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3822 FUNDAMENTALS OF LIGHTING I, 22-3988 INTERNSHIP: ART AND DESIGN, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3824 PORTFOLIO DEVELOPMENT WORKSHOP

22-3824 Portfolio Development Workshop

Two full-day workshops expose students to the mechanics of portfolio presentation and development. Students take this portfolio workshop and the thesis course series concurrently (Thesis C-E).

1 CREDIT

PREREQUISITES: 22-1131 HISTORY OF ARCHITECTURE I, 22-1132 HISTORY OF ARCHITECTURE II, 22-3804 DESIGN STUDIO IV: ADAPT REUSE, 22-3805 DESIGN STUDIO V: GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3822 FUNDAMENTALS OF LIGHTING I, 22-3988 INTERNSHIP: ART AND DESIGN, 23-1110 PHOTOGRAPHY FOR INTERIOR ARCHITECTURE MAJORS
CONCURRENT: 22-3808 SENIOR PROJECT C: DESIGN DEVELOPMENT, 22-3809 SENIOR PROJECT D: WORKING DRAWINGS, 22-3810 SENIOR PROJECT E: PRESENTATION AND CRITIQUE, 22-3823 BUSINESS PRACTICE FOR DESIGNERS

COURSE DESCRIPTIONS

ART AND DESIGN

22-3988 Internship: Art and Design

No description available.

1-6 CREDITS

22-3989 Internship: Interior Architecture

No description available.

1-6 CREDITS

22-3998 Independent Project: Art and Design

Independent Projects are advanced, student-driven learning experiences involving substantial student independence in project design and project execution. Independent Projects are appropriate for students who wish to explore a subject on their own beyond what is possible in regular courses offered by the College. An independent project must not be equivalent in content to courses currently offered by the College. Independent Projects must be approved by a faculty advisor who will also evaluate the final results and award a grade.

1-6 CREDITS

22-3999 Independent Project: Art and Design

Independent Projects are advanced, student-driven learning experiences involving substantial student independence in project design and project execution. Independent Projects are appropriate for students who wish to explore a subject on their own beyond what is possible in regular courses offered by the College. An independent project must not be equivalent in content to courses currently offered by the College. Independent Projects must be approved by a faculty advisor who will also evaluate the final results and award a grade.

1-6 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

J. DENNIS RICH, CHAIRPERSON

Columbia's Arts, Entertainment, and Media Management Department offers comprehensive preparation for careers in the business of arts, entertainment, media, sports, and fashion/retail management. The program prepares students for staff and managerial positions in arts organizations and in the entertainment, fashion, media, and sports industries. In addition, the department offers courses designed to equip individual visual or performing artists and entrepreneurs wishing to start their own enterprise. Finally, the program prepares students who want to continue their studies in graduate or professional schools.

Over the years, the demand for people who can manage the increasingly complicated career of an artist has grown considerably. A successful arts manager understands the aesthetic impulse and the work of artists, whether they are popular media artists, members of a chamber group, or fashion designers. They also understand that marketing, money management, research, and planning are essential to survival. The Arts, Entertainment, and Media Management Department (AEMM) believes in teaching students to be managers who can provide artists with structures in which they can thrive.

The AEMM Department is one of the largest cultural management training centers in the world, with a full-time faculty of 16 and more than 100 part-time instructors from the field. The faculty includes leading figures in cultural management fields. They know what is expected of arts managers, and they make these expectations clear in course syllabi. Faculty members not only stay current with emerging trends in their fields, but also provide students with opportunities for internships and career placement, and act as student advisors, mentors, leaders, and professional role models. Several instructors hold executive positions with major recording companies, broadcast and motion picture corporations, talent agencies, performing arts companies, fashion retailers, and sports teams. The faculty also includes attorneys and accountants with expertise in the arts, entertainment, and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

Internships are an integral part of the AEMM Department, bringing together theoretical concepts and administrative skills in practical on-site situations. By working with leading organizations in the Chicago area, qualified students have the opportunity to gain hands-on experience and make contacts necessary for a successful career in arts, entertainment, and media management. The student, the department, and the sponsor work together to make the internship an exciting component of the student's college career.

Good management skills are vital for anyone. Because we are concerned with the quality of life in every community, we focus on educating those committed to the arts, entertainment, media, fashion, and sports industries.

J. Dennis Rich

Chairperson, Arts, Entertainment, and Media Management

PROGRAM DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

BACHELOR OF ARTS IN ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Founded in 1976, the Arts, Entertainment, and Media Management Department offers a Bachelor of Arts with specialized concentrations to prepare students for management positions in the visual arts, performing arts, media, sports management, music business, small business/entrepreneurship, and fashion/retail management. Students may choose to focus on either non-profit or for-profit management. Each concentration combines conceptual and theoretical learning with practical experience, including a possible internship.

The Arts, Entertainment, and Media Management (AEMM) Department emphasizes the importance of efficiency, sound judgment, and demonstrated social responsibility. In addition to studying comprehensive business foundations, students develop skills in critical thinking, communication, and quantitative and qualitative analysis. The goal is to equip students with skills that will advance the industry and encourage constructive participation in civic, political, and cultural affairs.

The Columbia College Chicago AEMM Department offers:

- education in the classroom and the field for those who want to manage creative enterprise in the arts, entertainment, media, and fashion industries.
- coursework to enhance the knowledge of those already active in the field.
- classes to assist the individual artist or entrepreneur with economic, legal, and business issues.

Students majoring in AEMM select from among seven concentrations, tailoring their education to fit their needs and interests. The AEMM Department provides majors with an intensive education in their field of concentration and prepares its students to enter the professional work force after graduation. At the same time, the AEMM Department stresses the development of knowledge and skills that are widely transferable and that are applicable throughout life.

As a manager of creative enterprise, students can specialize in areas such as marketing, financial management, fundraising, sales, or production. Students might also choose to be an entrepreneur and organize their own company. No matter what option students select, two attributes are necessary to be an effective manager in the arts: a genuine love of the art form and the practical business skills and knowledge that enable organizations to effectively fulfill their missions. As managers, professionals can help provide the realistic framework upon which creative artists can build. Good management increases opportunities for good art to develop and flourish.

Classroom experience includes team learning, group projects, and interactive learning. Case study methods and seminar-style learning are common in many classes. Students are challenged to relate real-life situations to classroom instruction. Many classes base assignments upon actual companies or organizations.

Internships are an integral part of the AEMM major, bringing together theoretical concepts with real-world situations. In cooperation with leading organizations in the Chicago area, qualified students have the opportunity to acquire hands-on field experience, confidence, and contacts to help them gain a leading edge in the competitive job market. The student becomes more aware of what is involved in his or her chosen career by actually working in a professional organization. The student, faculty advisor, and sponsoring organization work together to make the internship one of the most important experiences in the student's college education. Internships are credited by graduating students as instrumental in helping them land their first job in their chosen field.

The Arts, Entertainment, and Media Management Department also offers a post-baccalaureate certificate of major and a minor in Arts, Entertainment, and Media Management.

CONCENTRATIONS

ARTS ENTREPRENEURSHIP AND SMALL BUSINESS MANAGEMENT CONCENTRATION

The Arts Entrepreneurship and Small Business Management concentration is one of the few programs in the world that provides complete and comprehensive education and training in the business of the arts. Students learn how to recognize business opportunities and act on them. Skill sets are taught for starting, growing, and maintaining a business. Students have the unique opportunity to access funding that can enable them to implement the arts business plans they create as part of this program. Students who are artists looking to become self-employed as well as those who wish to engage in the arts and create an artistic enterprise will benefit immensely from this program. This program produces self-employed artists and arts entrepreneurs.

FASHION/RETAIL MANAGEMENT CONCENTRATION

The Fashion/Retail Management concentration offers instruction in fashion management with the related technical and professional areas of fashion merchandising, retailing, and the art of the entrepreneur. The curriculum integrates studies in marketing, fashion merchandising, design, art, theater, and liberal arts tailored to individual career goals.

MEDIA MANAGEMENT CONCENTRATION

Students interested in this concentration will combine the business and aesthetic sides of media. The discipline leads to a profession in the businesses of television, radio, film, journalism, and interactive media, as well as entrepreneurial endeavors.

PROGRAM DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

MUSIC BUSINESS CONCENTRATION

Students interested in the music industry should select the Music Business specialty. This specialization leads to professions in the multifaceted world of music entertainment. This course of study prepares students to take advantage of opportunities in label management, talent management, and live performance production, as well as hands-on application in music production.

PERFORMING ARTS MANAGEMENT CONCENTRATION

Arts, Entertainment, and Media Management students interested in producing and presenting organizations should select the Performing Arts Management concentration. This specialization leads to professions in live performance, dance, and theater productions.

SPORTS MANAGEMENT CONCENTRATION

Sports Management is an area of study that combines the concerns of live entertainment and media management with aspects of talent management leading to careers in professional sports in franchises, federations, venues, or equipment.

VISUAL ARTS MANAGEMENT CONCENTRATION

This area of study combines the aesthetic and business sides of the visual arts for students who wish to work with artists, curators, scholars, artist representatives, and collectors. It prepares students who want to own companies in the visual arts field or who seek management roles in museums, galleries, or exhibitions.

Minor in Arts, Entertainment, and Media Management

A minor in Arts, Entertainment, and Media Management will give students the information and skills necessary to interact effectively with the management of arts, entertainment, fashion, and media organizations.

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-1110 Introduction to Management

This course provides students with an overview of the various management functions. Students are prepared to engage the entrepreneurial opportunities in the arts as small business owners and managers. Upon completion, students will possess the basic knowledge of managerial functions in the context of small and large corporations. Students must be able to use the basic managerial functions as controls and set goals, provide leadership, and create an environment of clear strategic vision and analysis. Students will be able to recognize their own career paths in the business of the arts.

3 CREDITS

28-1115 Introduction to Marketing the Arts

Students analyze an arts, entertainment, media, 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.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-1410 Art & Business of Recording

Course provides an overview of the domestic and worldwide operation of the multibillion-dollar record industry. Topics include responsibilities of producer and label, song writing, copyrights, publishing, royalties and residuals, recording artist contracts and developments, session players, basic music theory, and technology as related to the recording industry. Required course for Music Business majors.

3 CREDITS

28-1711 Fundamentals of Business

This course is strictly for Non-AEMM department students. This course provides non-AEMM students with an overview of the business of arts. Students gain knowledge of how businesses are structured and operated. Students learn the planning process, employee relations and motivation, marketing, and sales. Students also learn how to create and control operational controls and financial controls.

3 CREDITS

28-1910 Introduction to Fashion Business

Course covers workings and interrelationships of various industries and services that compose the fashion business. Instruction offers a 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 the fashion field and how to make business decisions, recognize and solve problems, and maximize opportunities. Skills learned in this course prepare students for advanced courses in the curriculum.

3 CREDITS

28-1915 Fashion Product Evaluation

This 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: Fashion Merchandising (28-3910) and Decision Making: Fashion/Retail Management (28-3970).

3 CREDITS

28-1920 Visual Merchandising

Course provides the practical application of concepts taught in Management Department's marketing and merchandising courses. Students interested in retail management learn how to create visual displays and present merchandise effectively. This knowledge can lead to specific careers in visual merchandising and is beneficial for the retail manager to use in the functions of management.

3 CREDITS

28-1925 Topics: Fashion Show Production

Course introduces fashion show planning and implementation techniques. Students have an opportunity to observe a retail fashion show in its planning stages.

2 CREDITS

28-1930 Clothing and Society

This course focuses on the socio-cultural significance of dress. Course offers a framework for interpreting the meaning and use of dress in their personal lives as well as in the lives of others. Upon completion, students should be able to analyze dress as a communication system.

3 CREDITS

28-1935 Ethnic Costumes

Course examines dress and adornment practices of folk societies, ethnic groups, and indigenous populations. Students analyze psychological, social, and symbolic functions of these costumes. Unique, colorful costumes are explored as design inspirations or influences for present day fashions. Course includes in-depth study of costumes representative of the multicultural Chicago community.

3 CREDITS

28-1937 Century of Design

Course examines designers' marketing and merchandising strategies and considers how they have shaped the fashion retail industry. Course provides an in-depth study of fashion designers of the late 19th and 20th centuries and their impact on modern business practices. Instruction covers the evolution of fashion designers from Charles Worth to Alexander McQueen and their influence on the industry.

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-2110 Accounting I

Financial Accounting is a thorough coverage of financial accounting topics. Clear principles and procedures are used to demonstrate the coverage of the accounting cycle for the organization. General-purpose financial statements are prepared: Income Statement, Statement of Equity, Balance Sheet, and Statement of Cash Flow. The remainder of the class covers financial topics that will enhance the student's understanding of general-purpose financial statements and the use of financing through ratio analysis.

4 CREDITS**28-2111 Legal Aspects Arts and Entertainment**

Course enables students to better understand legal issues in business dealings in the arts and entertainment industries and to recognize where legal problems may arise. Course work includes readings and lectures relating to copyright and other intellectual property rights, contracts, licensing agreements, first amendment issues, agency agreements, and the formation of partnerships and corporations.

3 CREDITS**28-2115 Computer Uses for Managers**

Course provides students with a practical framework for applying computer technology to unique information needs of various organizations. Computer technology is an invaluable resource that should be used to support the decision-making process.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY 35-1112 PC FUNDAMENTALS, 35-1113 USING MICROSOFT EXCEL OR FIT, 35-1111 USING MICROSOFT WORD, 35-1113 USING MICROSOFT EXCEL, 35-1111 USING MICROSOFT WORD, 35-1112 PC FUNDAMENTALS

28-2120 Writing for Managers

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. May be used to fulfill writing intensive requirement.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

28-2150 Topics: Organizational Behavior: Human Relations Workshop

Effective managers must be technically oriented and human oriented. Course teaches students to manage and lead people effectively. Students learn how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2155 Sales and Management

This course provides the arts entrepreneur with an overview of the various sales management functions, and provides exposure to many of the problems faced by the modern day sales manager in an artistic arena. It closely examines the special concerns of artists who manage sales professionals whose responsibility it is to begin to develop a sales staff for his or her special needs. Upon completion, students should have a basic knowledge of the sales managerial process, the goal setting, and planning process required. Students learn fundamental sales controls and motivating artistic sales professionals. This will be a fun and interactive class and each individual's growth in learning the skills to sell and to manage a sales force that promotes an artistic craft or product will determine the final grade.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2160 Labor Relations for the Arts

Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employer-employee relations, contracts, union mediation and arbitration, and current legal and economic conditions in the labor market.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2165 Managing Human Resources

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. Students practice interviewing techniques; creating compensation packages; developing, training, and disciplining employees; and developing performance appraisals.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2170 Managerial Economics

This course introduces the fundamental concepts of economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking as it applies to the management of an arts business. This is an integrated macro-micro introduction for the arts business manager and the small business owner. Students will also learn how to use economic information to manage their own finances and investments.

3 CREDITS**28-2195 AEMM Directed Study**

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for

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students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

28-2250 Investments

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.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I OR 28-1711 FUNDAMENTALS OF BUSINESS

28-2411 Applied Marketing: Recording Industry

Course continues content of 28-1410 The Art and Business of Recording and 28-1115 Introduction to Marketing the Arts. Instruction covers processes following production of the recorded master. Topics include press kit development; manufacturing, packaging, and developing recording products; marketing plans that include merchandising, sales and distribution; advertising and promotion; and the importance of the charts, airplay, and live concerts.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1410 ART & BUSINESS OF RECORDING

28-2420 Producing Recorded Music I

Course provides introductory information on the role of the music producer in producing recorded music. Through classroom lectures, hands-on application, and observation in a recording environment, students experience and gain an understanding of the role of a music producer. Concepts include: basic music theory related to the recording process, the union, planning budgets and logistical issues, producing aesthetics, understanding microphones, and the roles of recording personnel in a recording environment.

2 CREDITS

PREREQUISITES: 28-1410 ART & BUSINESS OF RECORDING

28-2422 Introduction to Pro Tools for Producers

Course provides an introduction to using Digidesign Pro Tools software as it applies to the music producer. Through hands on applications students will be introduced to topics including Digidesign hardware interfaces, Pro Tools software use, integrated digital software application, industry standard plug-in use, and digital recording session organization.

3 CREDITS

PREREQUISITES: 28-1410 ART & BUSINESS OF RECORDING, 28-2420 PRODUCING RECORDED MUSIC I

28-2430 Talent Management

Course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2435 Music Publishing

Students learn the principles and procedures involved in music publishing both nationally and internationally.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-2440 Applied Retail: Record Stores

No description available.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2940 RETAIL MANAGEMENT

28-2610 E-Business I

Course provides students with a broad overview of the concepts and principles of e-business. This knowledge is increasingly important for all students, regardless of their area of concentration, because traditional businesses and arts organizations are becoming hybrids by adding an online presence to their existing structure. Topics discussed include a definition of e-business, online management strategies, distribution channels, privacy and security issues, and cyber-law, among others. This course is particularly recommended for Music Business students.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2710 Oral Communication and Public Speaking for Managers

Course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Students will prepare and present several different types of speeches that arts managers are often required to make. Particular attention is paid to style, persuasion, and credibility in public speaking.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC: ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

28-2725 Cultural Tourism

This course offers insights into arts involvement and cooperative relationships with all aspects of the tourism industry including: hotels, carriers, convention and visitor bureaus, tour operators, travel agents, and government agencies. Students develop an understanding of the many promotional, financial,

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and programmatic benefits of cultural tourism by discussion with professionals, and with case studies. Instructional discussion enables students to develop practical approaches to specific situations.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2820 Club Management

Course examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, dealing with contracts and riders. Special section features effects of outside influences on a club, including interaction with city inspectors, customers, and the community.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2850 Special Events: Concert and Festival Sponsorship

Course offers in-depth study of marketing special events, especially outdoor events such as concerts, festivals, fairs, parades, and sports events. Students are introduced to professional possibilities and learn how and why corporate sponsors use special events for cause-related marketing. Students write a sponsorship proposal.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-2855 Events: Concert and Festival Production Management

Experiential course is designed to provide resources, tools, and training necessary for planning 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.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-2939 Fashion Journalism Workshop

This workshop introduces students to the basics of the sometimes less-than-glamorous world of fashion journalism. Students learn tough interviewing, researching, and analytical skills that enable fashion journalists to sift through the hype and relay the story to readers. The workshop culminates in a final writing project.

2 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC: ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

28-2940 Retail Management

Students learn how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory, and examine the processes involved in maintaining a successful retail establishment.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT

28-3110 Finance

Finance is the art and science of managing money. This course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to markets. The types of financing that apply to the public and private organizations will be discussed. This course will apply the tools of the financial manager as a decision-maker of the organization.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-3120 Accounting II

Utilizing the materials from Accounting I, this course covers the fundamentals of accounting as applied to partnerships, corporations, and non-for-profit organizations. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, net assets, dividends, and earnings per share, long-term debt and debt vs. equity financing, cash flows, profitability, and liquidity ratios for evaluating organizations is also covered.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-3130 Arts Entrepreneurship I

This course provides students with the knowledge to determine the 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. This course focuses on the concepts, skills, expertise, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurship perspective. Upon completion the student must have awareness of the basic problems of pursuing a business opportunity and be able to demonstrate the planning process of a business start-up. Students must be able to apply logic to entrepreneurial situations, be able to identify, understand, and balance the motivations and goals of the business as well as your own personal

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motivations and goals, have an understanding of the process of business plan creation, and be able to create a business plan and blend arts and entrepreneurship.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, 52-1152 WRITING AND RHETORIC II OR 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, 52-1112 WRITING AND RHETORIC-ENHANCED II OR 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, 52-1122 ESL WRITING AND RHETORIC II OR 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

28-3135 Strategic Management

Course focuses on role and methods of the chief executive and board 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.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS
COREQUISITES: 28-3110 FINANCE

28-3150 Project Management for Arts Managers

Project Management for Arts Managers is a course intended to familiarize students with fundamentals of project management and their application in the arts. The course will cover a variety of techniques used to manage any type of arts project regardless of scope and industry. An emphasis will be placed on understanding the importance of matching project goals and objectives with the mission of an arts organization or potential funders' interests.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-3160 Personal Effectiveness for Managers

No description available.

3 CREDITS

28-3187 Internship Seminar

Course is taken during the semester of a student's first internship. Course helps students make a positive experience of on-the-job activities and problem solving in preparation for the transition from internship to career.

1 CREDIT

28-3188 Internship: Management

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.

1-6 CREDITS

28-3198 Independent Project: Management

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.

1-6 CREDITS

28-3199 Independent Project: Management

The student with the approval of a supervising faculty may design a project to study independently an area that is not at present available in the curriculum. Prior to registration the student must submit a written proposal to the Chair of the department that outlines the project and its anticipated outcomes for approval.

1-6 CREDITS

28-3415 Record Promotion

Course offers insight into process by which music is promoted to radio stations for 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.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY

28-3424 Producing Popular Recorded Music

This is an on-site music production/management course. Students will be exposed to the basic concepts of managing the application of recorded music in the Entertainment Industry. To facilitate the understanding of these concepts, students will be provided information through instructors who are current industry professional working on commercial productions in the entertainment industry. Class will include music production instructors working in the field of music supervision production in film and TV and music production for commercial CD releases. Additionally, students will apprentice with recognized industry professionals while they are working on industry projects.

3 CREDITS

PREREQUISITES: 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-4424 PRODUCING RECORDED MUSIC III: ADVANCED CONCEPTS, 28-4426 MUSIC SUPERVISOR: ENTERTAINMENT INDUSTRY

28-3430 Developing Record Deal Strategies

Students learn strategies involved in the Artist and Repertory functions in the music industry. Specific topics include: negotiating various record company contracts from the viewpoint of the lawyer, record company, and artist and manager; strategic budgeting and negotiation of a professional demo to a record deal; artist's development versus product development; song-casting production, test marketing, focus groups, Internet as a tool for repertoire; and utilizing technology for artist development.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2430 TALENT MANAGEMENT

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28-3470 AEMMP Record Company: Production

This course examines the operation of a recording organization (label) by soliciting and selecting an artist to be signed to the AEMMP student-run record label. Students will be responsible for Artist and Repertoire (A&R) function (finding potential artists and repertoire), contract negotiation, pre-production (selecting songs, creating demos), production (recording), post-production (mixing and mastering), and manufacturing (graphic design and duplication).

3 CREDITS

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-3471 AEMMP Record Company: Marketing

This course follows 28-3470 AEMMP Record Company: Production. AEMMP Record Company provides students with experience in the operation of an actual record company. This student-run label provides students with experience in the development of marketing, promotion, and merchandising plans. The main goal of the class is to introduce AEMMP recording artists (selected in AEMMP Record Company: Production) to the music industry and to retail sale. By assuming management roles students also develop and monitor budgets. Additionally, utilizing radio, print media, the Internet, and other current trends in marketing commercial releases, students create a publicity campaign for AEMMP artists.

3 CREDITS

28-3472 Decision Making in the Music Business

This course is a capstone course in Music Business for seniors and selected juniors that examines the organization and operation of principle sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. This course encapsulates the student's academic experience in the Music Business concentrations. Students will understand the decision making process as it relates to the size and scope of the music business and its table of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities.

3 CREDITS

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-3615 E-Business Practicum

This advanced course is intended to provide students with the opportunity to apply skills learned in other courses to create an on-line presence for a traditional "brick and mortar" retail business. Working with an instructor/adviser, individual students or groups of students work in partnership with a selected retail business to develop an e-commerce strategy and create a virtual store.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1610, 28-2610 E-BUSINESS I, 28-2940 RETAIL MANAGEMENT

28-3712 Self-Management for Artists

Course offers students opportunity to evaluate their own needs as individual artists and begin study to meet those needs. Instruction includes presentations by guest artists, accountants, and attorneys. Course provides introductory information about Management courses recommended. As a colleges-wide elective, this course may not be applied to a Management major.

3 CREDITS

28-3750 Fashion in Sports: Applying Sports at Retail

The worlds of sports and fashion are strongly connected and continuously influence each other. This class will explore the relationship between sports and fashion by showcasing how each of their unique roles shape the retail environment, including how they interact through special events, visual merchandising, celebrity endorsements, professional careers, and more. By understanding the powerful dynamics in which sports and fashion combine together, students will be able to gain a broader knowledge of the sporting goods and apparel industry as well as the fashion retail industry at large.

3 CREDITS

PREREQUISITES: 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1937 CENTURY OF DESIGN, 52-1152 WRITING AND RHETORIC II, 53-1015 INTRODUCTION TO WRITING & REPORTING, 53-2020 REPORTING FOR PRINT & BROADCAST OR 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1937 CENTURY OF DESIGN, 52-1122 ESL WRITING AND RHETORIC II, 53-1015 INTRODUCTION TO WRITING & REPORTING, 53-2020 REPORTING FOR PRINT & BROADCAST OR 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1937 CENTURY OF DESIGN, 52-1112 WRITING AND RHETORIC: ENHANCED II, 53-1015 INTRODUCTION TO WRITING & REPORTING, 53-2020 REPORTING FOR PRINT & BROADCAST OR 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1937 CENTURY OF DESIGN, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING, 53-1015 INTRODUCTION TO WRITING & REPORTING, 53-2020 REPORTING FOR PRINT & BROADCAST

28-3755 Sports Law

This course is an in-depth presentation of the legal aspects of professional sports for franchises, agents, and media contracts. It analyzes a number of legal issues connected to the organization of sporting events, the participation in sporting events, and the communication of such events to the public. Topics include Torts and Criminal Law in Sports, Title IX, Anti-trust (Collusion, Single Entity, Franchise Relocation), player contracts, collective bargaining agreements, drug testing, dispute resolution, athlete representation, licensing and sponsorships, broadcast rights, and facilities contracts.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

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28-3910 Merchandise Management

Students explore product development practices; study roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising products to consumers; and develop a merchandise plan for a product line.

3 CREDITS

PREREQUISITES: 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1915 FASHION PRODUCT EVALUATION

28-3920 Visual Merchandising Practicum

Course places students in the role of the visual merchandiser with a real business or not-for-profit client. Students will learn the steps involved in managing and executing a window display. Students will complete two window installations/de-installations within the semester.

3 CREDITS

PREREQUISITES: 28-1920 VISUAL MERCHANDISING

28-3925 Fashion Show Practicum

Course places student in the role of fashion show producer for a major retailer. Students will learn the steps involved in managing and producing fashion presentations featuring designer collections and seasonal trends. Students will complete a monthly presentation within the semester.

3 CREDITS

PREREQUISITES: 28-1925 TOPICS: FASHION SHOW PRODUCTION

28-3939 Fashion Journalism

This intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and replay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 CREDITS

28-3940 Retail Buying

Course teaches buying activities to students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis is placed on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I, 28-3910 MERCHANDISE MANAGEMENT

28-3949 Retail Store Practicum

This course is intended 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.

3 CREDITS

PREREQUISITES: 28-2940 RETAIL MANAGEMENT, 28-3910 MERCHANDISE MANAGEMENT, 28-3940 RETAIL BUYING

28-3960 Fashion Styling

Course brings together Fashion Design, Fashion Management, and Photography students to work on real world problems of bringing fashion designs to the market place. Instruction emphasizes promotion and media strategies in a variety of business environments. Cross-listed with Photography 23-3410 Fashion Photography II and Art and Design 22-3605 Fashion Styling.

4 CREDITS

PREREQUISITES: 28-3910 MERCHANDISE MANAGEMENT

28-3961 Research, Networking and Portfolio Development

This course is integrated with course 28-3963 and 28-3962 and taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will implement industry research techniques that will serve as the foundation of a presentation to industry professionals. This study will also include exploration of costuming employment opportunities in the various media and entertainment industries. Students are expected to complete a professional portfolio for costume design and/or costume supervision.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1915 FASHION PRODUCT EVALUATION OR 22-1600 GARMENT CONSTRUCTION I, 31-2615 COSTUME DESIGN OR 28-1915 FASHION PRODUCT EVALUATION, 31-2615 COSTUME DESIGN
CONCURRENT: 28-3962 COSTUME SUPERVISION FOR TV, FILM AND ENTERTAINMENT, 28-3963 COSTUME DESIGN FOR TV, FILM, AND ENTERTAINMENT

28-3962 Costume Supervision for TV, Film and Entertainment

This course is integrated with course 28-3963 and 28-3961 and taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will learn how to develop a budget for costume production and/or acquisition manually and electronically and present the plan at a production meeting. Students will also learn the logistics of costume supervision such as calling actors, getting sizes, performing fittings, coordinating shooting schedules and costume needs, and organizing wardrobe trailers. Permission of Program Coordinator is required to enroll.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1915 FASHION PRODUCT EVALUATION OR 22-1600 GARMENT CONSTRUCTION I, 31-2615 COSTUME DESIGN OR 28-1915 FASHION PRODUCT EVALUATION, 31-2615 COSTUME DESIGN
CONCURRENT: 28-3961 RESEARCH, NETWORKING AND PORTFOLIO DEVELOPMENT, 28-3963 COSTUME DESIGN FOR TV, FILM, AND ENTERTAINMENT

28-3963 Costume Design for TV, Film, and Entertainment

This course is integrated with courses 28-3962 and 28-3961 and taught at the CBS Studio in Studio City, California, for an intensive five weeks. Students will learn how to analyze and break down scripts for costume needs; analyze character development through scripts; sketch design concepts according to industry standards; and present appropriate rendered costumes to an industry professional. Permission of Program Coordinator required.

4 CREDITS

PREREQUISITES: 22-1600 GARMENT CONSTRUCTION I, 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1610 FUNDAMENTALS FASHION DESIGN, 28-1915 FASHION PRODUCT EVALUATION OR 22-1600 GARMENT CONSTRUCTION I, 31-2615 COSTUME DESIGN OR 28-1915 FASHION PRODUCT EVALUATION, 31-2615 COSTUME DESIGN
CONCURRENT: 28-3961 RESEARCH, NETWORKING AND PORTFOLIO DEVELOPMENT, 28-3962 COSTUME SUPERVISION FOR TV, FILM AND ENTERTAINMENT

28-3964 Costume for TV/Film/Entertainment

This course provides a comprehensive study of the components of costume design and costume supervision for TV, film, and entertainment. This course involves learning how to manage a project for designing and supervising costume needs for TV, film, video, commercials, and live entertainment.

12 CREDITS

PREREQUISITES: 28-2915 OR 22-1610 FUNDAMENTALS FASHION DESIGN OR 22-1600 GARMENT CONSTRUCTION I OR 31-2615 COSTUME DESIGN

28-3970 Decision Making: Fashion Management

Graduating students must take this required course during their final semester. This class applies previously learned fundamentals of critical business decision making that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package or business strategy that will be presented to industry professionals.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2110 ACCOUNTING I, 28-3910 MERCHANDISE MANAGEMENT

28-4123 Arts Management Experiential Research

In this course, students will apply skills learned in Introduction to Marketing the Arts and Introduction to Management to conduct and analyze research in various areas of arts management.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4125 Ethics & Business of Arts

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

3 CREDITS**28-4150 Workshop Negotiation Techniques**

Course offers the opportunity to learn negotiation techniques, recognize unfair tactics, and bring about mutually beneficial situations. Instruction also touches on body language, personality types, regional and international ethnic differences, and hidden meanings of words.

1 CREDIT**28-4151J Taxation I: Personal Taxes**

This basic course does not attempt to present all the tax codes and regulations. Certain complex subjects are introduced only for students to be aware of them and to seek help or to do additional research. The topics presented in this course should allow students to have enough experience to handle routine tax returns. They should also gain valuable insights into long-term financial planning and realistic income spending plans.

1 CREDIT**28-4153 Taxes**

Course examines impact and implications of current tax laws. Students examine effects of federal income tax on individuals, partnerships, corporations, and not-for-profit agencies.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I

28-4155 Investment Portfolio Management

This course is an 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.

3 CREDITS

PREREQUISITES: 28-2250 INVESTMENTS OR 28-3110 FINANCE

28-4160 International Arts Management

Course provides arts management students with an understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4179 Special Topics

Topics vary from semester to semester. Students should check with the Department.

3 CREDITS

PREREQUISITES: VARY FROM SEMESTER TO SEMESTER

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4210 Exhibition Management

This course provides students with an overview of management issues in visual arts museums and galleries, including exhibition planning, development and interpretation, environmental and technical concerns in exhibition and collections management, artist relations, and public and educational outreach. The course will include hands-on experience, field trips, lecture and research activities, guest speakers, and discussion of current issues in cultural production and presentation. The course will culminate in a class-designed exhibition.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II

28-4270 Decision Making: Visual Arts Management

Course explores roles of chief executive officers of museums and managers of fine arts galleries. Topics include the institutional and artistic mission; board and community liaison; museum, corporate, and private art collections; and acquisitions and facilities management.

3 CREDITS

PREREQUISITES: 28-3110 FINANCE, 28-4210 EXHIBITION MANAGEMENT OR 22-3120 THEORY/PRACTICE ART EXHIBITIONS, 28-3110 FINANCE

28-4310 Grant Proposal Planning and Writing

Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Study of relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization. Recommended for not-for-profit sector.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC- ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

28-4315 Fund Raising

Course provides an overview of basic fund-raising techniques for non-profit 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.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 52-1152 WRITING AND RHETORIC II OR 28-1115 INTRODUCTION TO MARKETING THE ARTS, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 28-1115 INTRODUCTION TO MARKETING THE ARTS, 52-1122 ESL WRITING AND RHETORIC II OR 28-1115 INTRODUCTION TO MARKETING THE ARTS, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

28-4316 Major Gifts – Online

This course emphasizes the importance of major gifts and major gift vehicles in the fundraising process. It teaches students how to identify the characteristics of prospects, conduct successful prospect research, plan for personal solicitation, and cultivate and retain major donors. The course activity focuses on the preparation of a major gift campaign plan.

3 CREDITS

PREREQUISITES: 28-4315 FUND RAISING

28-4330 Comparative Cultural Policy

Provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students will learn how the arts contribute to human and community development and learn how cultural managers can develop partnerships and strategies to work more effectively with policy makers.

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS ARTS AND ENTERTAINMENT

28-4340 Advocacy for Arts majors: Building Relationships with Elected Officials

Students are introduced to the purpose, principles, and practices of advocacy as part of the democratic process, particularly as it applies to non-profit arts organizations. Instruction reviews the political structures within arts advocates' work, with an emphasis on Illinois state government. Students are armed with the tools to participate effectively in making the arts a public policy priority and to learn how to use lobbying to defend the interests of non-profit and commercial arts organizations. Students are linked with organizations and individuals engaged in arts advocacy and are provided with an opportunity to lobby at the state government level.

1 CREDIT

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC- ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

28-4350J European Experiments in Arts Policy and Management

This course combines an intense arts management and cultural policy seminar with a complete cultural immersion. It will provide a unique overview of the history, evolution, and challenges of cultural policy and arts management in the European Union. This course will be held at the International Centre for Culture and Management in Salzburg, Austria.

3 CREDITS

28-4410 The Press, Consumers, and the Music Business: Music as Cultural Practice

Students explore popular music and rock criticism through reading, writing, and discussion. Course focuses on the historical aspects of rock and its criticism. Course explores the relationship between the press and the musical work's production,

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

marketing, and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC- ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

28-4415 New Anatomy of Record Industry

This course will give students a comprehensive array of techniques, tools, and strategies, both standard and alternative music industry. The course will guide students in planning and executing a career in the new entertainment industry.

3 CREDITS

28-4422 Producing Recorded Music II: Applied Techniques

This course is intended to complement the Producing Recorded Music I class by continuing to explore many of the recording and production concepts previously covered. This class concentrates on providing students with an opportunity to utilize the tools of the recording environment through hands-on applications. Additionally, students are exposed to pre-recorded recordings and through analysis develop critical listening skills necessary for success in this field. Further applications of basic music theory is also emphasized.

3 CREDITS

PREREQUISITES: 28-2420 PRODUCING RECORDED MUSIC I

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4424 Producing Recorded Music III: Advanced Concepts

Utilizing information gained in Producing Recorded Music II and through interactive application, students will gain knowledge relating to the aspects of pre-production, pre-editing, tracking, mixing, and post-editing music for commercial recordings. Emphasis is placed on: planning procedures, applications of music theory, imploring producer attributes, and utilizing recording terminology, and the execution of these concepts. Students will produce tracking, mixing, and editing sessions with an actual artist.

2 CREDITS

PREREQUISITES: PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4426 Music Supervisor: Entertainment Industry

Course examines the responsibilities of a music supervisor/manager as they relate to motion pictures. Specific emphasis is placed on understanding the decisions necessary to select appropriate music for film, supervise recording sessions, obtain proper licenses, negotiate usage fees, hire and work with the film music composer, and oversee all music-related budgets.

Graduate Student: Producing Recorded Music II, Arts Media and the Law, Financial Management, knowledge of basic Music Theory.

Qualified Undergraduate: Producing Recorded Music II, Legal Aspects, Finance, knowledge of basic Music Theory.

3 CREDITS

PREREQUISITES: 28-2422 INTRODUCTION TO PRO TOOLS FOR PRODUCERS, 28-2435 MUSIC PUBLISHING, 28-4422 PRODUCING RECORDED MUSIC II: APPLIED TECHNIQUES

28-4428 Manage Your Own Mobile Digital Recording Studio

Course examines the process for the successful execution of a live music concert recording. Topics include: production/recording, planning; budget development (live vs. in-studio); venue evaluation; concert space acoustics; recording equipment selection; production project planning; record keeping; marketing strategies; advertising; sales, and pricing; managerial controls; and human relations as it relates to clients, employees, and creditors. Additionally, students will understand how computer technology is used to manage your company, what the Internet possibilities are, why insurance is important, and what legal issues to consider.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2420 PRODUCING RECORDED MUSIC I, 28-3130 ARTS ENTREPRENEURSHIP I, 52-1152 WRITING AND RHETORIC II OR 28-1110 INTRODUCTION TO MANAGEMENT, 28-2420 PRODUCING RECORDED MUSIC I, 28-3130 ARTS ENTREPRENEURSHIP I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 28-1110 INTRODUCTION TO MANAGEMENT, 28-2420 PRODUCING RECORDED MUSIC I, 28-3130 ARTS ENTREPRENEURSHIP I, 52-1122 ESL WRITING AND RHETORIC II OR 28-1110 INTRODUCTION TO MANAGEMENT, 28-2420 PRODUCING RECORDED MUSIC I, 28-3130 ARTS ENTREPRENEURSHIP I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

28-4429 Urban Inspirational Music Production

This course examines the successful management and production of music within the Urban Inspirational (Gospel) industry. Students will gain knowledge related to: managing a live performance recording within a church music ministry or other; connecting the "arts dynamic" to gospel music; preparing church groups for performances and recordings; and establishing music publishing and contract relations. In the second half students coordinate and present a Urban Inspirational Music concert/recording.

3 CREDITS

28-4436 MIDEM: Foreign Distribution of Music

This course is designed to explore the international music business through attendance at MIDEM, the world's largest international music market. Students will research international music markets, publications, Web sites, etc., and identify companies that will attend the MIDEM conference held every January in Cannes, France. The identified companies will be contacted to introduce selected music projects when the students attend MIDEM. Coursework during the fall semester prepares students' design and practice effective techniques for "pitching" the selected music project.

2 CREDITS

PREREQUISITES: 28-1111, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4472 Special Topics: AEMMP Record Company Promotion

Students follow a marketing plan developed by 28-4471 AEMMP Records Company Marketing 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.

1-6 CREDITS

PREREQUISITES: 28-4471 AND PERMISSION OF MUSIC BUSINESS COORDINATOR

28-4475 Producing Recorded Music – Skill Development

This course is project-based for music business students who are interested in the music production process for the recording industry. Each student will independently engage in a complete process of creating a final mix master for a commercial artist. Students will control all the production aspects, including preproduction, production, and post-production. Students are required to create a production plan, develop a production budget, and meet client's production requirements for the final master. The final product will be evaluated by an industry-recognized professional music producer, and the student's grade will be reflected based on the evaluation of the final master. All recording sessions will be held on Sunday in the AEMM production lab in room 703 and 704. Students may utilize outside facilities or equipment upon the approval of the production coordinator.

3 CREDITS

PREREQUISITES: 28-4424 PRODUCING RECORDED MUSIC III: ADVANCED CONCEPTS AND PERMISSION OF MUSIC BUSINESS COORDINATOR.

28-4511 Building Leadership Skills

Course provides in-depth demonstration of the skills and techniques essential to effective business leadership. Concepts and applications of goal setting, team building, negotiations, and communications are analyzed, discussed, and practiced. Students discover their basic leadership style within situational leadership theory and learn to use this knowledge efficiently.

3 CREDITS

28-4514 Critical Analysis of Small Business

The course is limited to junior and senior undergraduates and acts as a companion course to Arts Entrepreneurship I. This course allows students to use various management techniques, skills, and functions. The course provides insight into the inter-relation of those factors and their possible effects of the business by covering many of the problems, situations, and opportunities that face all small business managers and entrepreneurs. The course materials are equally applicable to the arts, retailing, general business, and non-profit organizations. The course uses the case history methodology. All of the cases involve real-life situations in small business management. Each session deals with two case histories and their application to business principles. The class structure includes

oral presentations, written assignments, class discussions team projects, and informal lectures. Graduate students enrolled in this course will be required to engage this course with more rigor and clarity and will perform at the graduate level.

3 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I, 28-3110 FINANCE OR DEPARTMENT CONSENT

28-4516 Arts Entrepreneurship II

This course is the capstone of the arts entrepreneurship sequence. The other two companion courses are Arts Entrepreneurship I and Critical Analysis of Small Business. This course covers in depth the mental organization, research, and planning necessary to a successful entrepreneur. The course centers on the development of business plans including research, organization, location, competition, production of the product or service, marketing, finance, and staffing. Emphasis on financial needs and projections is a key component of this course. Throughout the semester, the students must be prepared to present and defend the elements of their plans to the instructors and classmates.

PREREQUISITES: 28-3110 AND 28-3130 AND JUNIOR STATUS OR ABOVE OR DEPARTMENT CONSENT

3 CREDITS

PREREQUISITES: 28-3110 FINANCE, 28-3130 ARTS ENTREPRENEURSHIP I

28-4610 The Business of Broadcasting

Course provides historical background of the television business, beginning with the initial launch of the industry in the 1940s. Students examine the establishment of the regulatory system, including the Federal Communications Commission (FCC), the operational structure of stations and networks, the development of cable and satellite broadcasting, and the programming policies and strategies of the present broadcasting industry. Class provides a road map to business practices and methods of operation of broadcasting up to the end of the 20th century.

3 CREDITS

28-4615 Media Management

Students learn to apply functions of management to print media and commercial and public broadcasting; identify specific tasks related to media management, for example, regulation, production, marketing, programming, and engineering; and evaluate strategies for media management in the context of new communications technologies in the marketplace.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER

28-4630 Motion Picture Marketing

Course covers commercial aspects of film distribution and exhibition. 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 of future cinema.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4635 Business of the Film Industry

This course will study in an informative and entertaining way how the movie business works in today's ever-changing marketplace, concentrating equally on mainstream Hollywood films as well as smaller independent films made outside the studio system. The two businesses co-exist, compete, and sometimes crossover in their attempts for money, starts, distribution deals, movie screens, and audience approval. The course will examine recent mega-mergers in the media world, the type of movies being released, the factors that constitute whether a film is considered a success or failure, and what it takes to compete as a professional working in the very competitive movie industry. Topics will include past events that have shaped today's film business climate, the various methods of film financing, the cost of film distribution, the state of independent film, the operation of movie theaters, and the mysteries of Hollywood accounting. Throughout the course, students will get an inside glimpse into the economic, political, and power structures behind the scenes which help determine which movies get made, distributed, and seen by the public.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4660 Management Applications of the Web

Course introduces students to the World Wide Web and its uses for managers. Students learn to conduct research on the Web and examine ways in which the Web is currently used by arts, entertainment, and media organizations in fund raising, public relations, promotions, and advocacy efforts. Students will develop a Web site for an arts, entertainment, or media organization in Chicago.

3 CREDITS

PREREQUISITES: 28-2115 COMPUTER USES FOR MANAGERS

28-4665 E-Business II: Strategies

Course is designed to provide students who want to start their own business with the knowledge and skills to create an online business from inception to operation. Topics include developing an online business plan, Web site design and development, Web marketing, brand management, production, distribution, and fulfillment issues, customer and employee relations, privacy and security issues, and financing options, among others. Case studies of successful and unsuccessful online businesses will be used.

3 CREDITS

PREREQUISITES: 28-2610 E-BUSINESS I, 28-3130 ARTS ENTREPRENEURSHIP I OR 28-4660 MANAGEMENT APPLICATIONS OF THE WEB

28-4667 Topics in New Media Management

This course provides students with an introduction to issues of concern to managers in the information age. Topics include understanding new media and its implications for the future of the arts and entertainment. The music business has changed to accommodate the Internet and MP3, many publications

have developed online interactive editions, and the Web sites of some fashion retailers let you "see" how their clothes look on you. Class examines these developments and their implications for managers.

1-6 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2610 E-BUSINESS I

28-4670 Decision Makers in Media

Graduate and upper-level undergraduate students examine media management, focusing on operational and strategic decision making processes. The course includes discussions of current issues and practices influencing media management decisions such as advertising and rating systems, original and syndicated programming, and industry consolidation and convergence.

3 CREDITS

PREREQUISITES: 28-4610 THE BUSINESS OF BROADCASTING

28-4675 E-Business III: Decision Making

This course will help students develop decision making skills which can be applied in a variety of e-business settings. Lectures will be supplemented with readings about the legal, technical, and economic issues involved in successfully integrating e-commerce into a business or arts organization. Guest lecturers will join the class to share their experiences in managing the e-business aspects of their organizations. Through lectures, readings, and case studies, students will gain insight into the process of deciding how, when, and whether to add an online element to an organization and the challenges and opportunities having a Web presence creates for arts, entertainment, and media managers.

3 CREDITS

PREREQUISITES: 28-4665 E-BUSINESS II: STRATEGIES

28-4710 Survival as an Individual Artist and Entrepreneur

This course teaches students to design, perpetuate, and manage their own careers by creating a product or service that will sell. The necessity for this is examined in light of today's artistic environment which often dictates that a successful career in the arts is not solely based on training and education, cannot be quantifiably measured, and is often self-determined.

1 CREDIT**28-4711 Making a Living in the Arts**

This three-part workshop is designed for graduating students who want to work and make a living in the arts arena. Instruction emphasizes special needs of the independent artist, using Chicago's rich cultural community as a model.

1 CREDIT

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

28-4760 Sponsorship for Sports and Live Entertainment

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events and present career opportunities therein. Sponsorship is the fastest growing form of marketing promotion in the USA. Sports account for 2/3 of the sponsorship market, but the greatest growth is found in philanthropy and the arts. Far from being a compromising grant, sponsorship offers a unique opportunity: leveraging the sponsor's marketing might to spread their name beyond your doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4765 Special Topics: Business of Professional Sports

Course examines the industries of sports management and sponsorship, and career opportunities therein. Students learn how sports entities market and manage themselves and attract business partners (sponsors) eager to reach targeted customers through the event. Course also examines the types of employment training and skills career seekers require.

3 CREDITS

28-4810 Facility Management

Students learn operation of venues; survey a variety of single and multipurpose facilities; and examine managing, financing, and booking policies. Course examines leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT OR 28-1711 FUNDAMENTALS OF BUSINESS

28-4815 Box Office and Beyond: Revenue Generation Strategies for Live Entertainment

The difficulty to improve productivity for live events (Baumol Law) will force future managers to investigate new and creative ways to maximize box office revenues and to look beyond for new sources of profit. This course presents all revenue maximization techniques, including box office management/ticketing, yield management, bartering, licensing, concessions, sponsorship, and media contracts, as well as their applications and their functions in the not-for-profit and profit sectors of the live entertainment industry, including theater, concerts, and sport events.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS OR 54-1800 INTRODUCTION TO SPORTS MARKETING OR 28-6100

28-4830 Presenting Live Performances

Advanced-level students learn process of program planning, including theater, concert, and dance programming, distinguishing between producing and presenting elements. Course focuses on facilities selection, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I

28-4831 Touring Live Entertainment

Course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis is 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 touring demands: booking, logistics, staffing, and decision making.

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4832 Producing Live Entertainment

Course gives an overview of structure, professional ethics, artistic integrity, development, financing, and inner workings of producing theatrical properties. Although course focuses on profit-making theatrical sectors, instruction also addresses production of non-theatrical event. Students increase awareness of administrative, legal, and management responsibilities that producing demands.

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS

28-4870 Decision Making: Performing Arts Management

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 how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience.

3 CREDITS

PREREQUISITES: 28-4830 PRESENTING LIVE PERFORMANCES, 28-4831 TOURING LIVE ENTERTAINMENT

DANCE

BONNIE BROOKS, CHAIRPERSON

Pursuing a degree in dance offers college students the opportunity to fully commit their bodies, minds, and imaginations to learning and accomplishment in one of the world's oldest forms of physical, spiritual, and artistic expression. The mission of the Dance Center of Columbia College Chicago is to provide our students with a superior contemporary dance education in the context of higher learning. We fulfill this mission through the work of a qualified, professional faculty, a comprehensive curriculum that offers both Bachelor of Arts and Bachelor of Fine Arts tracks, world-class guest artists, and a nationally recognized dance-presenting season.

The Dance Center's curriculum demands active engagement from our students – from the moment they begin their first class through to their graduation day. Dancing is a daily practice. Our students are required to advance through multiple skill levels of dance technique via a rigorous training process that includes classes in both contemporary (modern) dance and ballet. Additional courses in contact improvisation, jazz, hip hop, and world dance forms are offered to round out students' exposure to all forms of dance. As they progress through our technique requirements, students are also learning about and practicing dance improvisation and composition, music and rhythmic analysis, dance history, body sciences, cultural studies, and concert dance production. Each degree track culminates in capstone course work in either dance making or teaching. Our program places high emphasis on creative endeavor and requires that all students complete and present at least one finished choreographic project on our stage. Throughout their matriculation students enjoy numerous opportunities to perform and to create their own dances. Concerts featuring student choreography and performances highlight each semester.

The Dance Center's faculty is composed of accomplished professional artist/teachers who balance their roles as educators with active involvement in artistic, scholarly, and professional endeavors. Faculty members continue to achieve distinction and honors as dance performers, choreographers, teachers, artistic directors, writers, composers, and more. Through their continued connection to the real world practice of their respective arts, the faculty brings currency and a rich range of practical experience to our students. See our faculty bios on our Web site at www.dancecenter.org for more information.

The Dance Center's dance presenting season features some of the finest contemporary dance companies in the world. Our students enjoy numerous opportunities to see and study with these important artists. Guest companies have one- to three-week engagements at the Dance Center, involving themselves in teaching and other residency activities that give students direct exposure to the artistry and experience of outstanding professionals. Recent presentations have included international companies such as the England's Richard Alston Dance Company, Cloud Gate Dance Theater of Taiwan, Senegalese-based Jant Bi, and France's Lyon Opera Ballet, as well as

American companies such as Joe Goode Performance Group, Trisha Brown Company, Ron K. Brown/Evidence, Merce Cunningham Dance Company, Susan Marshall Company, and Urban Bush Women. For information about our current season, visit our Web site at www.dancecenter.org.

Through rich engagement with all these facets of our program, we prepare students for varied career paths within or beyond the dance field. Graduates of our program have a solid record of continuing activity and success in dance and related fields. Dance Department alumni have gone on to dance in major New York dance companies; to teach dance within a full range of institutions from private studios to universities; to form their own dance companies and produce their own work; to enter dance and performing arts management careers; to pursue advanced degrees in choreography, dance education, and dance therapy; and to further their qualifications with certifications in K-12 teaching and somatic practices such as pilates, massage therapy, and more.

The Dance Center, a four-story art deco building that the college purchased, renovated, and occupied in 2000, is located at the southern end of Columbia's urban campus. It is a superb facility, with six dance studios; a state-of-the-art 272 seat theater; a "smart" classroom which offers large-screen video viewing and Internet access; a small, hands-on audio/media lab; a student lounge; and locker rooms with showers.

A successful education in dance is a rigorous undertaking requiring strength and flexibility of body, mind, and imagination. Are you ready? If so, consider joining us at The Dance Center of Columbia College Chicago. You will be challenged and you will grow.

Bonnie Brooks
Chairperson, Dance

PROGRAM DESCRIPTIONS

DANCE

The Dance Department offers three programs designed to suit varied levels of student interest and ability in the art of dance. Bachelor of Fine Arts and Bachelor of Arts programs are designed to provide the skills and knowledge necessary for lifelong engagement in the field, while the minor in Dance offers a limited course of study as an adjunct to a major in another field.

Prospective students are encouraged to carefully consider their decision to enroll as a Dance major. Pre-professional training in dance is highly challenging. Columbia's BFA and BA programs are based on comprehensive requirements and high expectations. Access to some required courses is by audition, and only those students who demonstrate sufficient progress and skill will move successfully through the program.

The curriculum is anchored in three primary areas of study: physical training in dance techniques; artistic practice in improvisation, choreography, and performance; and intellectual examination of historical, cultural, and theoretical contexts for dance. A Dance major's typical week might include 12 hours in dance technique courses, three hours in other movement creation and exploration courses, three hours in an academic dance course, and six hours in liberal education courses. In addition to classroom hours, the student might devote another 12 or more hours to study and rehearsal outside of class. Whether pursuing a Bachelor of Arts or Bachelor of Fine Arts, students will be fully engaged and richly challenged physically, creatively, and intellectually. Upon completion of the program students will:

- Be skilled contemporary dancers with substantial physical performance abilities.
- Be able to actively engage in dance making through choreography, improvisation, and performance.
- Be knowledgeable concerning historical, cultural, scientific, and theoretical information and perspectives on dance.
- Be knowledgeable concerning dance pedagogical practices and functional body mechanics.
- Be able to describe, analyze, and interpret dance works.

These broad objectives apply to all Columbia's Dance students; however, requirements and expectations regarding degree of skill attained, variety of experiences, and depth and breadth of knowledge progress from basic levels in the minor to pre-professional expectations of the BFA.

The Dance Department also offers a post baccalaureate certificate of major and a minor in Dance.

BACHELOR OF FINE ARTS IN DANCE

The BFA program is intended for students with professional aspirations and includes courses that in their breadth and depth prepare students to enter the field as young artists. At 79 credit hours, the demands of the BFA program are significant. The possibility of a minor in another subject area within a standard four-year course of study is essentially eliminated. Therefore, the BFA is most appropriate for students who are ready to make a definitive commitment to dance. Acceptance into the BFA program requires formal application sometime between 45 and 60 credit hours of completed coursework at Columbia College Chicago.

The BFA program requires a substantial commitment to and accomplishment in physical training with inclusive proficiency requirements in the most advanced levels of both contemporary dance and ballet. The program features additional sequenced coursework in somatic practices, historical and cultural perspectives, music and rhythm, dance theory and applications, and dance pedagogy, as well as a core sequence in dance making, devoted to the development of creative voice and abilities. In the senior year BFA candidates select a two-course capstone sequence centered on either dance teaching or choreography.

Performance Standards

The Dance Department expects exemplary effort and accomplishment from our BFA candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the BFA program. BFA candidates must:

- Pass all required courses with grades of C or better and maintain a minimum 2.5 GPA.
- Complete Dancemaking III (33-3383) with a grade of B or better.
- Advance through technical requirements in a timely manner. (Technical level should generally match their matriculation standing; that is, first year is level one, second year is level two, and so on.)
- Exhibit full engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BFA in Dance

Transfer students seeking the BFA degree must be in full-time residence a minimum of four semesters (excluding summers) and complete a minimum of 50 credit hours of required coursework, including all required courses beyond the core, within the Columbia's Dance Department. Any prior dance courses will be evaluated for equivalency with our requirements, and a limited number may be allowed to stand in place of program requirements.

PROGRAM DESCRIPTIONS

DANCE

BACHELOR OF ARTS IN DANCE

The BA program is intended for students who wish to make dance the focus of their undergraduate education but who desire the opportunity to explore other areas of interest (including coursework that will complement and support their commitment to dance) as part of their college learning experience. The Dance major requires substantial proficiency in physical performance with inclusive requirements in advanced levels of contemporary dance and ballet. The program features additional coursework in the breadth of the field, including work in somatic practices, historical and cultural perspectives, rhythm for dancers, dance pedagogy, and a core-course sequence in dance making. In the senior year, BA candidates complete a capstone course wherein they choreograph, produce, and perform a work of their own. The requirements for the BA are intended to allow enough time and credit hours for students to explore other fields through elective courses or minors. The majority of our students pursue the BA degree.

Standards of Performance

The Dance Department expects exemplary effort and accomplishment from our BA candidates. Failure to meet one or more of the following expectations will result in review of the advisability of a candidate's continuation within the program. BA candidates in dance must:

- Pass all required courses with grades of C or better.
- Advance through technical requirements in a timely manner.
- Exhibit engagement and presence in their artistic and scholarly practices and conduct themselves in a manner beneficial to their own and others' education.

Transfer Students Seeking a BA in Dance

Transfer students seeking the BA degree must be in full-time residence a minimum of three semesters (excluding summers) and must complete: a minimum 10 hours of technical requirements including all proficiencies, at least two of three required courses in the dance making sequence, and no fewer than 25 credits total within the department. Any prior dance courses will be evaluated for equivalency with Columbia College's Dance Department requirements. A limited number of transferred courses may be allowed to stand in place of program requirements.

Minor in Dance

The minor in Dance is intended for students who desire a formal course of study in dance as an adjunct to a major in another field. The minor in Dance provides students with practical and intellectual exposure to dance and a degree of physical proficiency in contemporary dance idioms. The minor is composed of basic proficiency requirements in the physical techniques of dance, as well as courses in dance making and either Western Dance History or Cross-Cultural Perspectives on Dance. Students seeking a minor in Dance will complete two performance projects as capstone experiences within the minor.

Transfer Students

Transfer students seeking a minor in Dance must complete all required coursework at Columbia College. Students may petition the department to accept course substitutions if they have prior coursework that duplicates any of Columbia's requirements.

COURSE DESCRIPTIONS

DANCE

33-1211 Dance Fundamentals

Students study the fundamental principles, practices, and vocabulary common to modern dance and ballet technique. Emphasis will be on developing the strength, flexibility, endurance, coordination and alignment necessary for succeeding in technique classes. Students will also learn dance etiquette and rhythmic and performance skills, and will explore life-style issues affecting dance training. Class begins with warm-up exercises and progresses to rhythmic movement patterns that travel through space.

2 CREDITS

PREREQUISITES: 33-1211 DANCE FUNDAMENTALS

33-1231 Jazz Dance: Beginning

Jazz, a common form of dance used in musical theater and commercial and entertainment industries, has its roots in social dance and is heavily influenced by African-American traditions. Course covers the basic steps, vocabulary, and variations of dance in these fields. Students learn basic techniques based on ballet and modern dance. Through daily warm-ups and exercises students gain strength, flexibility, endurance, and coordination. Musicality and performance skills are taught through a series of dance combinations. Students complete vocabulary quizzes, written assignments, and a final project.

3 CREDITS

33-1241 African Dance: Beginning

Course introduces dances, music, and culture of West Africa. Class begins with warm-up exercises that condition the body for the rigors of this form by developing strength, aerobic stamina, coordination, flexibility, and rhythmic awareness. Second part of class is devoted to learning authentic dances and songs from West Africa, as well as their historical and cultural contexts. Students work closely with the instructor and a master drummer to gain an understanding of the marriage of drumming, rhythm, and music to African dance. Students further explore the history and culture of Africa through dance concert attendance, readings, and the completion of three written assignments.

3 CREDITS

33-1251 Tap Dance: Beginning

Tap dance, a uniquely American dance form evolved from African-American and Irish-American folkdances, is an important component of contemporary American musical theater. This introductory course covers the basic steps of tap technique. Students learn coordination, rhythmic variations, and performance skills through a series of tap combinations. Students are responsible for practical and written assignments. Tap shoes are required.

3 CREDITS

33-1261 Tai Chi Chuan: Beginning

Course is an introduction to a martial art and discipline for balancing the body, mind, and spirit. Students engage in a unique system of slow, fluid, and continuous movements that gently build strength, coordination, and balance, while teaching students methods for relaxation, focus, and non-strenuous energy-renewal. In addition to the physical activities of the class, readings, discussions, and two written assignments related to Tai Chi, Taoist philosophy, and Chinese history provide a deeper understanding of the form and valuable cross-cultural insights.

2 CREDITS

33-1271 Yoga: Beginning

Course introduces the ancient discipline of personal development that balances body, mind, and spirit. Students learn a series of physical postures as well as practical methods for relaxation, proper breathing, meditation, and concentration that promote health, alleviate stress, improve skeletal alignment, and increase muscular strength and flexibility. Course also provides an introduction to the history and philosophy of yoga, which students explore through readings and written assignments.

3 CREDITS

33-1281 Contact Improvisation

In this course you will be guided in developing physical and perceptual skills such as: falling, rolling, working with disorientation, giving and supporting weight with a partner, and moving comfortably in and out of the floor. You will often work in duets, dancing with your classmates in a variety of situations. You will also work on solo improvising and dancing in groups. The course employs focused warm-ups designed to cultivate various physical states and movement qualities, technical skill development, and extended periods of dancing where you will practice integration of course material into the broader context of improvising.

1 CREDIT

33-1285 Body Tune-up and Conditioning

Course provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Sessions consist of physical workouts employing exercises designed to increase aerobic endurance, muscular strength, and joint and muscle flexibility. Health related issues of diet and life-style are also examined in order to build a foundation for a healthy life. Individual fitness goals are defined, and focused programs of exercises and dietary recommendations are developed.

3 CREDITS

COURSE DESCRIPTIONS

DANCE

33-1311 Modern Technique I

Course develops physical proficiency in the performance of basic dance materials while developing students' understanding of fundamental principles, practices, and vocabulary common to modern dance. Classes consist of a series of technical exercises that condition the body for strength, flexibility, endurance and coordination; develop a physical and conceptual awareness of the elements of space, time, and energy; and promote performance skills of concentration, focus, and musicality.

1 CREDIT

PREREQUISITES: 33-1311 MODERN TECHNIQUE I

33-1316 Modern Technique I (F)

Course may only be taken concurrently with Modern Technique I (33-1311). See that course for description.

1 CREDIT

CONCURRENT: 33-1311 MODERN TECHNIQUE I

33-1321 Ballet

Course develops physical proficiency in the performance of basic ballet vocabulary while promoting an understanding of the principles, practices, and vocabulary common to ballet. Ballet training enables the students to gain strength, balance, and dexterity with an emphasis on correct anatomical alignment. Barre exercises condition and prepare the musculature to anticipate the execution of virtually all movements of the classical vocabulary. Knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class.

1 CREDIT

PREREQUISITES: 33-1321 BALLET I

33-1326 Ballet I (F)

Course may only be taken concurrently with Ballet I (33-1321). See that course for description.

1 CREDIT

CONCURRENT: 33-1321 BALLET I

33-1331 Dance Styles and Forms

Students study specific movement forms and styles that increase their base of abilities as dancers, while broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured, such as cultural styles, concert forms, movement sciences, or specific modern techniques. Examples include Jazz, Tap, Bharata Natyam, Flamenco, African, Irish, and Tai Chi Chuan and Hip-Hop. Instruction covers background, history, and current applications of the topic in addition to the actual dance technique. Course develops awareness of movement and aesthetic principles particular to each example and explores social and cultural traditions that evolve from and characterize each dance.

1 CREDIT

PREREQUISITES: 33-1311 MODERN TECHNIQUE I OR 33-2312 MODERN TECHNIQUE II

COREQUISITES: 33-1311 MODERN TECHNIQUE I OR 33-2312 MODERN TECHNIQUE II

33-1351 Introduction to Dance Studies

This course serves as an orientation and discovery experience for dance majors. The course arms students with information needed to empower their decision making as they proceed into their studies in dance. Topics to be covered include: an introduction to dance as an art form, dance history, dance techniques, health issues, an overview of the field, career option and preparation issues, and characteristics of effective learning and practice at the Dance Center of Columbia College. Class sessions will be led by a number of different Dance Department faculty, staff, students, and alumni in an effort to bring new students fully into our learning community.

1 CREDIT

33-1371 Experiential Anatomy

This course is an introduction to the scientific principles underlying the complexities of movement specific to dance. Through writing, movement workshops, reading and lectures, you will learn to apply scientific principles to movement specific to dance training. This course covers anatomical terminology and topography, skeletal design of each of the major joints, alignment, breathing and care, and prevention of injuries.

3 CREDITS

COREQUISITES: 33-1311 MODERN TECHNIQUE I

33-1381 Dancemaking I

In this course students are introduced to dance performance and composition through improvisation. Working alone, in duets, or small groups, students will experience warming up, guided dancing, and working within improvisational scores, all towards creating improvised compositions. Students will also set short studies in repeatable form in order to build skills in generating materials for choreography out of improvisational practices. Discussion and writing about improvisational experience and processes will supplement direct physical work.

3 CREDITS

PREREQUISITES: 33-1311 MODERN TECHNIQUE I

33-1451 Music for Dancers I

Course develops dancers' understanding of music and its relationship to, and varied uses within, the field of dance. Through lectures, discussions, listening/viewing exercises, and assigned projects, students are introduced to the basic elements of music and examine the defining characteristics of a variety of musical styles. Relationships between music and dance are also explored in terms of music's role in training dancers, including examination of important historical music/dance collaborations and as a practical element in dance production.

3 CREDITS

COURSE DESCRIPTIONS

DANCE

33-1455 Introduction to Technical Theater

Students are introduced to the basic vocabulary, equipment, personnel, and processes involved in the backstage operations of theatrical dance productions. Weekly informational and skill building workshops lead directly to practical experience, as each student is assigned a different backstage role in an actual production (e.g., light board operation, sound board operation, assistant stage manager, backstage crew, hang and focus crew, or costume assistant). Students gain essential information and practical experience related to the people, processes, and equipment that enable and enhance live performance.

1 CREDIT

33-1930 Special Topics: Conditioning

Course provides dance majors with an intensive physical conditioning program. Students learn an advanced Pilates mat series to develop core strength and muscular tone as well as improve flexibility, coordination, and balance. In addition to the mat exercises, students will also tone and strengthen the body using different exercise equipment. Various topics will be discussed throughout the semester including the concepts of neutral spine, breath, nutrition for dancers, and proper spinal alignment.

1 CREDIT

33-2232 Jazz Dance II

In this course the general difficulty of all aspects of the discipline increase. Instruction also introduces lyrical jazz, rhythmic syncopation, and increasingly difficult dance combinations. Students' musicality and performance skills continue to grow as technical weaknesses are mastered.

1 CREDIT

PREREQUISITES: 33-2232 JAZZ DANCE II

33-2262 Tai Chi Chuan II

Students build on skills learned in Tai Chi Chuan: Beginning by completing and perfecting the Yang ("modified" or "short form") school of Tai Chi. In addition, students learn more difficult movement, begin to practice the self-defense aspects of the form, cultivate a heightened awareness of the discipline's therapeutic applications, and build a firm foundation for a lifelong relationship with the form.

3 CREDITS

PREREQUISITES: 33-1261 TAI CHI CHUAN: BEGINNING

33-2272 Yoga II

Course takes the basic poses learned in the beginning course to more advanced levels, introducing new postures and increasing challenges to muscle flexibility and strength. Students deepen their understanding and practice of yoga and solidify a lifelong relationship with this discipline for personal health and relaxation.

1 CREDIT

PREREQUISITES: 33-1271 YOGA: BEGINNING

33-2312 Modern Technique II

Course develops physical proficiency in the performance of more complex dance materials, emphasizing the deepening of technical practices. Similar materials are covered but with increasing demands and higher expectations for competent execution. Technical weaknesses are addressed as students' understanding, range, and body control increase. Emphasis is on building the physical capacities of the body with awareness of alignment, developing rhythmic clarity and spatial intent, and learning skills of focus and concentration. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-2312 MODERN TECHNIQUE II

33-2316 Modern Technique II (F)

Course may only be taken concurrently with 33-2312, Modern Technique II. See that course for description.

1 CREDIT

CONCURRENT: 33-2312 MODERN TECHNIQUE II

33-2322 Ballet II

Course emphasizes deepening technical practices introduced at the beginning level. This level continues to drill the basic movement vocabulary of ballet and begins to link the basics together to create more difficult movement challenges. Course develops a deeper physical proficiency in the performance of linked ballet movements, expecting the student to demonstrate and understand the principles, practices, and vocabulary common to ballet. Students demonstrate efficiency of movement and proper alignment practices while performing linked steps. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-2322 BALLET II

33-2326 Ballet II (F)

Course may only be taken concurrently with Ballet II (33-2322). See that course for description.

1 CREDIT

CONCURRENT: 33-2322 BALLET II

33-2342 Cross-Cultural Perspectives on Dance

Course introduces students to physical characteristics, aesthetics, and functions of dance in a variety of cultures and historical periods. In addition to offering cross-cultural perspectives on dance, this course helps young dancers understand their contributions to that world. Topics include: dance as cultural identity, dance as expression of the individual, dance as worship, and dance as a part of political power. Through readings, lectures, discussions, and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

3 CREDITS

COREQUISITES: 33-1351 INTRODUCTION TO DANCE STUDIES

DANCE

33-2343 Western Dance History

Western Dance History introduces major dance movements, choreographers, and performers who have shaped and developed Western Concert dance from the 17th century to present day. The course focuses on the development of Ballet, Modern, and dance forms influenced by the African Diaspora. Course outcomes include understanding and appreciating dance as an art form. Emphasis will be placed on examining the culture and identity of the dance makers and performers by observing the climate of ideas, the scale of values, and the socio-political conditions which influenced the development of Western Dance.

3 CREDITS

COREQUISITES: 33-1351 INTRODUCTION TO DANCE STUDIES

33-2350 Rhythmic Analysis

Course develops students' theoretical understanding and practical skills related to rhythm as a central element in dance performance, teaching, and choreography. Common dance terminology and practices related to rhythm are covered as students learn to count movement materials. Students learn to read, write, and perform standard rhythmic notation as a bridge to clear and accurate execution of dance movements and phrases. Daily exercises, both written and movement based, develop proficiency in analysis and practice of rhythmic aspects of movement and movement presentation.

3 CREDITS

PREREQUISITES: 33-2312 MODERN TECHNIQUE II, 33-1381 DANCEMAKING I

33-2382 Dancemaking II

Dancemaking II is a practical exploration of a variety of processes and elements that may be used in making dances. Students will create their own dance studies in response to a variety of assigned choreographic exercises. Topics will include elements such as space, time, shape, and dynamics, and processes such as abstraction, thematic development, and revision. Improvisation will be employed to initiate exploration of concepts but ultimately work will be set into fixed, repeatable form. Students will engage in critiques of their own and others' work and are expected to work rigorously and imaginatively to expand in new directions.

3 CREDITS

PREREQUISITES: 33-1381 DANCEMAKING I

33-2384 Choreographic Project

With guidance from a faculty mentor, each student creates an original dance work, five to seven minutes in length, and brings the piece to performance in a formal setting. The student is responsible for producing a well-rehearsed piece that demonstrates invention and informed choices. Participants will title, costume, and provide a sound score for their piece; will collaborate with a lighting designer; and will provide program information for the work that will be presented in concert at The Dance Center. Students are evaluated on the artistic success of their final product and the professionalism of their preparations and process.

1 CREDIT

PREREQUISITES: 33-3383 DANCEMAKING III

33-2456 Concert Production

Concert Production is a broad survey of the tasks and processes involved in producing dance as a theatrical event. Emphasis is placed on the relationship of production elements to the choreographic concept or artistic vision. A wide range of subject matter is covered including: collaborations with artistic and technical personnel, programming, performance spaces, lighting, sound, and video. Through written work, discussions, and practical projects, students develop a model dance production plan from initial conception to completion.

2 CREDITS

COREQUISITES: 33-1455 INTRODUCTION TO TECHNICAL THEATER, 33-3383 DANCEMAKING III

33-3233 Jazz Dance III

Course is intended for students with significant skills and experience in jazz dance. Instruction focuses on performance qualities, dynamics, varied movement qualities, and strong versatile technique. Knee pads and jazz shoes are required.

1 CREDIT

PREREQUISITES: 33-3233 JAZZ DANCE III

33-3313 Modern Technique III

Course develops technical proficiency of more complex dance materials while addressing qualitative aspects of performance. Movement patterning becomes increasingly complex with higher expectations for execution. Personal habits are addressed as students' understanding, range, and body control mature. Instruction increases focus given to concepts of quality, musicality, and spatial clarity. Students are expected to be more self-directed toward their goals. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-3313 MODERN TECHNIQUE III

33-3316 Modern Technique III (F)

Course may be taken only concurrently with Modern Technique III (33-3313). See that course for description.

1 CREDIT

CONCURRENT: 33-3313 MODERN TECHNIQUE III

33-3323 Ballet III

Course emphasizes a refinement of technical practices of ballet including the integration of stylistic concepts of dynamics, attack, line, musicality, and intent. Students are expected to integrate and demonstrate refined efficiency of movement and proper alignment practices while performing more difficult movement passages. Ballet III concentrates on performance and artistry of the full ballet vocabulary, while also expecting the student to physically and intellectually integrate the principles, practices, and vocabulary common to ballet. Students must audition for placement at this level.

1 CREDIT

PREREQUISITES: 33-3323 BALLET III

COURSE DESCRIPTIONS

DANCE

33-3326 Ballet III (F)

Course may only be taken concurrently with Ballet III (33-3323). See that course for description.

1 CREDIT

CONCURRENT: 33-3323 BALLET III

33-3365 Repertory and Performance Workshop

Repertory Performance Workshop offers intensive practical experience to students who work as ensemble members under the direction of different guest artist choreographers. The class functions as a dance company engaged in processes of creation, rehearsal, and performance of dance works. You will learn and practice different rehearsal and performance processes, ensemble skills, repertoire maintenance, and performance disciplines. Each semester culminates with fully produced performances of completed works.

3 CREDITS

PREREQUISITES: 33-3313 MODERN TECHNIQUE III, 33-3383 DANCEMAKING III

33-3372 Theory and Practice: Teaching Dance I

Course provides students with the theoretical and practical skills needed for their first teaching experience with a variety of populations. Content covers teaching from dance concepts, adapting a course to suit a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and preparing for job-hunting. Whenever possible, subjects are approached in a practical manner, with students gaining experience while teaching the subject of exploration.

3 CREDITS

PREREQUISITES: 33-1371 EXPERIENTIAL ANATOMY, 33-2312 MODERN TECHNIQUE II, 33-2350 RHYTHMIC ANALYSIS, 33-2382 DANCEMAKING II

33-3383 Dancemaking III

In Dancemaking III students will make two to three completed movement studies and one fully realized work. Working as soloists, in duets and in small groups, students will create and perform dances and revise them based on class critiques. Class time will be spent improvising as well as performing and analyzing dances prepared outside of class. In addition to making dances, students will also view videos, attend performances, and write about major contemporary artists.

3 CREDITS

PREREQUISITES: 33-2312 MODERN TECHNIQUE II, 33-2350 RHYTHMIC ANALYSIS, 33-2382 DANCEMAKING II

33-3444 Contemporary Trends in Dance

Course develops students' aesthetic awareness and analytical voice relative to contemporary dance. Topics covered include language and methods used to describe and discuss dance; examination and comparisons of contemporary dance works and their choreographers; the crossover of dance, theater, and other arts; and other important aesthetic and practical

trends that shape contemporary dance. Through extensive viewing of video and live dance performance and subsequent writings and discussions, students learn to identify, describe, analyze, and interpret choreographic practices, characteristics of performers, different uses of production elements, and the aesthetic, political, social, and cultural contexts that characterize the state of the art today.

3 CREDITS

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1152 WRITING AND RHETORIC II OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1112 WRITING AND RHETORIC ENHANCED II OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1122 ESL WRITING AND RHETORIC II OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

33-3445 Artists and Audiences

Course explores the opportunities, problems, and rewards of making, teaching, and producing dance in the context of audiences and community. Class investigates the historical perspectives of the "art for art's sake" versus community-based artmaking debate. Through on-site observation and supporting reading, writing assignments, and class discussions, students develop their own positions on the hows and whys of working with audiences and communities.

2 CREDITS

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1152 WRITING AND RHETORIC II OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1112 WRITING AND RHETORIC ENHANCED II OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1122 ESL WRITING AND RHETORIC II OR 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

33-3452 Music for Dancers II

Course examines theoretical and practical aspects of the music-dance relationship while inviting each student to actively explore and exercise his/her own creative relationship with music. Course includes a survey of 20th century music highlighting important artists and trends as well as examinations of different uses of music in relation to choreography. Content also includes extensive coverage of practical information and skills related to finding music, working with musicians and composers, and audio recording, editing, and playback for dance. Students complete a variety of projects and exercises that develop their ability to work creatively with music. Coursework culminates in the design and production of original sound scores.

3 CREDITS

PREREQUISITES: 33-3383 DANCEMAKING III, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 33-3383 DANCEMAKING III, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 33-3383 DANCEMAKING III

COURSE DESCRIPTIONS

DANCE

33-3473 Kinesiology

This course, a continuation of study begun in Experiential Anatomy, looks at the scientific principles underlying the complexities of movement specific to dance. Content covers the muscular and neuromuscular systems, the physiological support systems, the 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 the principles of teaching.

3 CREDITS

PREREQUISITES: 33-1371 EXPERIENTIAL ANATOMY

33-3485 Topics in Dancemaking

Course offers opportunities and challenges in advanced dance making. Each semester the course will focus on specific themes or issues in contemporary choreography. Possible themes include space, identity, music, narrative, technology, theatricality, text, and others. Each term's focus will drive broad exploration and experience of dance making. Course activity will involve student invention, rehearsal, performance, and critiquing of dances created in response to assignments designed by experienced artists to explore each semester's theme.

3 CREDITS

PREREQUISITES: 33-2350 RHYTHMIC ANALYSIS, 33-3383 DANCEMAKING III

33-3588 Choreography Practicum: Senior Concert

With guidance from a faculty advisor, individual B.F.A. candidates create 25 to 30 minutes of original work, bringing it through all stages of production to concert performance. Students schedule and direct rehearsals, collaborate with allied artists, and prepare promotional materials. Each student will effectively function as artistic director of their "company" in bringing their own work from original conception through to final performance.

3 CREDITS

PREREQUISITES: 33-2456 CONCERT PRODUCTION, 33-3365 REPERTORY AND PERFORMANCE WORKSHOP, 33-3485 TOPICS IN DANCEMAKING

33-3674 Theory and Practice: Teaching Dance II

Course prepares students to teach dance technique. Instruction covers: teaching from dance concepts, developing goals and objectives, working with accompanists, utilizing imagery, conditioning, giving corrections, building an efficient structure for the class, creating an atmosphere for learning, and developing a philosophical point of view to teaching technique. Instruction incorporates written and reading assignments, daily movement/teaching assignments, and practical work in a lab class.

3 CREDITS

PREREQUISITES: 33-3372 THEORY AND PRACTICE: TEACHING DANCE I, 33-3473 KINESIOLOGY
COREQUISITES: 33-3313 MODERN TECHNIQUE III

33-3678 Senior Teaching Practicum

Course guides students through their first teaching experience in the community. Students teach a minimum of 20 hours over 12 to 15 weeks to a population of their choice. Students create a semester overview and individual lesson plans, keep a journal to analyze their experiences, and write a final evaluation of their work. Throughout the semester students and advisor meet to discuss methodology and experiences. Advisor makes a minimum of two on-site observations and provides feedback.

3 CREDITS

PREREQUISITES: 33-3674 THEORY AND PRACTICE: TEACHING DANCE II

33-3840 Technology for Dancers

This course explores computer-based technologies and their applications in dance. A variety of software packages will be examined as partners in the creative process, components within stage productions, and as tools for career support. Direct interaction with technology will be supported by viewings, readings, and discussions about important artists and work in the field. Students will produce finished projects through work in at least two of the following software environments: Dance Forms, Protocols LE, and iMovie.

3 CREDITS

PREREQUISITES: 33-2382 DANCEMAKING II

33-3960 Dancemakers Workshop

In this workshop students will immerse themselves in the processes of dancemaking under the tutelage of master dancemakers. The form and processes employed each term will vary depending on the master artist on hand, but may include any or all of the following: entirely process-based work, individual or collective compositions in response to creative challenges, and improvisational scores and performances. The workshop will culminate in a show of resulting dance works.

3 CREDITS

33-3988 Internship: Dance

The specifics of individual internships 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 toward their degrees.

1-6 CREDITS

33-3998 Independent Project: Dance

Students design their own educationally beneficial activities and take advantage of opportunities not represented in the college's curriculum. Prior to registration, students create a detailed description and outline of their project for approval by a supervising faculty member. Forty-five hours of study activity equals one credit hour.

1-6 CREDITS

FICTION WRITING

RANDY ALBERS, CHAIRPERSON

As one of the largest creative writing programs in the country, the Fiction Writing Department seeks to prepare students for independent work as writers of publishable fiction, creative nonfiction, and plays, as well as for a wide variety of writing-related professions—journalism, theater, management, advertising, teaching, law, and many others. Here, in an extensive range of classes featuring the acclaimed Story Workshop® method and a variety of other complementary approaches, students discover the power of their own voices and learn to develop skills and capabilities crucial to success in any endeavor. Graduates of the program are publishing widely in a variety of genres and forms. In addition, they are competing successfully in today's job market, which places a premium on individuals with excellent oral and written communication skills who also bring heightened creativity and imaginative problem-solving capacities to their work.

The Fiction Writing Department offers a BA and BFA in Fiction Writing, and a BA and BFA in Playwriting, as well as graduate MFA and MA degrees. Core classes use the Story Workshop® approach, a dynamic, process-based method of teaching that draws fully upon students' diverse backgrounds and experiences by emphasizing permission for and development of each student's unique voice and story content. Students are taught to tap into their creative potential as they explore the interrelated processes of reading, listening, perceiving, experiencing, oral telling, critical thinking, creative problem solving, and writing, all in an intimate, small-group setting that stresses close individual attention and positive feedback from faculty. The intensive training in fiction, creative nonfiction, and playwriting offered in sequence core classes is complemented by courses in two other strands—Critical Reading and Writing and Specialty Writing—designed to broaden students' understanding of the tradition in which they work and to foster applications of skills allowing graduates to compete in a wide variety of jobs. Besides Columbia's Chicago campus, exciting learning opportunities exist in our Semester in L.A. program film adaptation classes and our Summer Abroad program in Prague. An extensive program of student and faculty readings as well as visits by renowned writers, agents, publishers, and editors during Story Week, Creative Nonfiction Week, and throughout the year rounds out students' exciting and stimulating education in the Fiction Writing Department.

Randy Albers

Chairperson, Fiction Writing

PROGRAM DESCRIPTIONS

FICTION WRITING

BACHELOR OF FINE ARTS IN FICTION WRITING

The Bachelor of Fine Arts in Fiction Writing is a natural extension of the Bachelor of Arts program, which may be seen as the foundation upon which the more rigorous BFA is constructed. The BFA program includes specializations in Fiction, Creative Nonfiction, Playwriting, Electronic Applications, Publishing, and Story Workshop® Teaching. The BFA program reflects the kind of work in which many of our students are already engaged, while retaining the crucial component of an enlightened liberal arts education that all writers must possess. In addition to requiring extra coursework in core fiction and creative nonfiction, students apply that training in a more concentrated way by selecting from specialization. A service learning or internship component is required, and students choose between two capstone courses that provide a culminating experience leading to products (a portfolio of creative work or a teaching journal/essay) with specific career outcomes. This degree prepares students who anticipate entering graduate school in creative writing and encourages even more vigorous development and application for those seeking employment in writing-related professions. Finally, through a variety of recommended courses in other departments, this program provides solid, focused pathways for students to extend their applications of training in fiction writing and to explore interdisciplinary possibilities.

INTERDISCIPLINARY BACHELOR OF FINE ARTS IN PLAYWRITING

The Bachelor of Fine Arts in Playwriting is jointly offered by the departments of Fiction Writing and Theater and is structured to provide an intensive study of the art and discipline of writing for the theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. An application and interview process is required of all students who wish to be accepted into the BFA in Playwriting. Students accepted into the program will take an intensive series of courses in writing practice with an emphasis on developing an individual voice as a writer. Courses in dramatic and literary theory will put student writing in a wider context. Courses in theater practice will immerse students in the group effort required of theater production. In addition, students will choose electives that focus learning in a specific application of playwriting in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater and/or study at the graduate level.

BFA students are expected to participate in opportunities provided for the public presentation of their writing and must maintain a portfolio that charts their growth and accomplishments. Faculty will meet regularly with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as playwrights in order to continue in the program.

BACHELOR OF ARTS IN FICTION WRITING

The Fiction Writing Department offers a four-year writing program leading to a Bachelor of Arts in Fiction Writing. The program is structured around the nationally acclaimed Story Workshop method of teaching writing, originated and developed by the department's former chairperson, John Schultz. The Story Workshop courses teach the writing of fiction and creative nonfiction. The department also offers a variety of Critical Reading and Writing classes, as well as elective Specialty Writing courses such as science fiction, writing for children, creative nonfiction, playwriting, and publishing on a level and scope unequalled in undergraduate programs. Columbia writing graduates have published widely in all of these areas and possess training enabling them to obtain jobs in a broad range of communications-related fields.

The sequence of core workshops includes Fiction Writing I, Fiction Writing II, Prose Forms I, and Fiction Writing Advanced. Fiction Writing Advanced is repeatable for credit.

The Fiction Writing Department also offers a post-baccalaureate certificate of major, as well as a minor in Fiction Writing and interdisciplinary minors in Playwriting and Creative Nonfiction.

INTERDISCIPLINARY BACHELOR OF ARTS WITH IN PLAYWRITING

The Bachelor of Arts in Playwriting is jointly offered by the Fiction Writing and Theater departments. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. Students are immersed in the business of writing for theater with an emphasis on developing an individual voice that must be integrated into the group effort required of theater production. Students take classes in writing practice, theater performance, and dramatic theory as the core of the major. In addition, students choose electives that focus learning in a specific application of playwriting. Electives are selected in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing.

PROGRAM DESCRIPTIONS

FICTION WRITING

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theater. This work can be submitted confidently for admission to graduate school or for seeking productions in professional theaters.

Minor in Fiction Writing

The minor in Fiction Writing is designed to allow students to combine their major fields of study with a sequence of writing courses that will improve reading, writing, listening, speaking, and creative problem-solving skills. The minor in Fiction Writing is of interest to students who realize the great importance of writing in all arts and media disciplines, as well as most careers. Fiction Writing II carries writing-intensive credit for the college's composition requirement.

Interdisciplinary Minor in Playwriting

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing, and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields where creative problem solving, script forms, and verbal presentation skills come into play.

Interdisciplinary Minor in Creative Nonfiction

The Fiction Writing, English, and Journalism departments' Interdisciplinary Minor in Creative Nonfiction offers students an exciting avenue to improving oral, written, and creative problem-solving skills as well as a means to enhance the development of the work in the arts and media majors at Columbia. The combination of analytical, research, poetic, fictional, and journalistic techniques used to produce creative nonfiction offers a powerful means of communicating more effectively in a wide range of arts and media-related writing. Students who possess strong creative nonfiction skills, along with a major interest in another field, increase their chances of competing successfully in the work world after graduation.

COURSE DESCRIPTIONS

FICTION WRITING

55-1100 Introduction to Fiction Writing

This course is intended 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 and does not count toward the major.)

3 CREDITS

55-1101 Fiction Writing I

Fiction Writing I is the first course in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 CREDITS

55-1200 Critical Reading and Writing for Fiction Writers I

This course develops writers' approach to reading and to writing about literature being read as an integral, dynamic part of the writers' process, development, and career. Journals and other writings by such authors as D.H. Lawrence, Richard Wright, 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.

4 CREDITS

COREQUISITES: 55-1100 INTRODUCTION TO FICTION WRITING OR 55-1101 FICTION WRITING I

55-1305 Story in Fiction and Film

Fiction has been an important source for cinematic storytelling since its earliest incarnations. This class critically explores the elements of fiction writing as they are translated on film: voice, point of view, dialogue, scene, structure, and other fictional forms. Students will view films and read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. This course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 CREDITS

55-1306 Story in Fiction and Film: International

Fiction has been an important source for cinematic storytelling since its earliest incarnations. This class critically explores the elements of fiction writing as they are translated to film with an emphasis on foreign and international stories: voice, point of view, dialogue, scene, structure, and other fictional forms.

Students will view films, read fictional excerpts, discuss techniques, and hear speakers, studying how these elements can be used to heighten their own stories. This course will be helpful for students interested in studying fiction, film, and other arts and media disciplines.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II-SERVICE LEARNING OR 52-1112 WRITING AND RHETORIC-ENHANCED II

55-1330 Tutoring Fiction Writing Skills

Tutorial program addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Story Workshop Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention from a tutor who is an advanced writing student gives their writing added energy and clarity and helps them make valuable discoveries.

1-6 CREDITS

CONCURRENT: 55-1100 INTRODUCTION TO FICTION WRITING OR 55-1101 FICTION WRITING I OR 55-4102 FICTION WRITING II OR 55-4104 PROSE FORMS OR 55-4106 FICTION WRITING: ADVANCED

55-3088 Internship: Fiction Writing

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.

1-6 CREDITS

55-3090 Independent Project: Fiction Writing

An independent project is designed by the student, with approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Course is intended generally for upper-level students.

1-6 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I

55-3300 Writer's Portfolio

In this course students develop and build a writing portfolio that showcases strong examples of their writing done in Fiction Writing Department classes and elsewhere to present for possible employment or application to graduate school. Students will learn about professional portfolio presentation and the role portfolios play in persuading employers and graduate admission committees in the fields of writing. Students will rewrite pieces of their own writing, including a range of various writing forms that are key to a successful portfolio and that they wish to include in their final portfolio project. Examples could include cover letters, letters of inquiry, research on publishing markets, stories, and essays. Additional forms may include resumes, clips of feature writing, writing for media, advertising, scripts, business, and other

COURSE DESCRIPTIONS

FICTION WRITING

forms of writing that show the student's writing strengths. It is open to all students and is a capstone course for the BFA in Fiction Writing degree.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED OR 55-4101 FICTION WRITING I, 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED

55-3301 Writers Reading the Tradition

Writers Reading the Tradition is a lecture and discussion class devoted to reading the historic overview of fiction writing and fiction writers reflecting on the novels and short stories of other writers. Students will come to understand the times and storytelling traditions that influenced such writers as Miguel de Cervantes (Don Quixote), Henry Fielding (Tom Jones), Jane Austen (Pride and Prejudice), Gustave Flaubert (Madame Bovary), and Charles Dickens (Great Expectations), as well as writers reflecting upon other writers such as Jonathan Swift, Henry James, D.H. Lawrence, James Baldwin, and Dorothy Van Ghent. In particular, students will reflect on the writing canon to understand that they are writing out of a strong historical tradition of story development.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4102 FICTION WRITING II OR 55-4101 FICTION WRITING I, 55-4102 FICTION WRITING II
COREQUISITES: 55-4104 PROSE FORMS

55-4101 Fiction Writing I

Fiction I is the first course in the core sequence. Emphasizing the dynamic relationship between individual students, the workshop director, and the class, the Story Workshop method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in fiction writing. No prerequisites, though either Introduction to Fiction Writing or English Composition are helpful.

4 CREDITS

55-4102 Fiction Writing II

Fiction Writing II is the second course in the core curriculum for the Fiction Writing major. This course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point of view, structure, and parody of form. Fiction II is organized along principles of parodying structure and style of literary models while encouraging students to develop their own material, both in major parody assignments and in other writings.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4104 Prose Forms

Prose Forms is the third course in the core sequence. 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 is placed on using the identified basic forms in fiction writing and in exposition.

4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II

55-4105 Advanced Prose Forms

Sophisticated Story Workshop® basic forms and sense-of-address techniques are used to advance students' development of prose forms and publishable creative nonfiction.

4 CREDITS

PREREQUISITES: 55-4104 PROSE FORMS

55-4106 Fiction Writing: Advanced

Fiction Writing: Advanced is the fourth course in the core sequence. It uses the Story Workshop® approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or rewriting. This course is repeatable.

4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS

55-4108 Fiction Seminar

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.

4 CREDITS

PREREQUISITES: 55-4104 PROSE FORMS

55-4109 New Plays Workshop

In this course, students will develop two scenes from scripts-in-progress. These scenes will be workshopped in class with professional directors from the Chicago theatrical community and advanced student actors. Scenes will be presented in one of the Studio Theatres during Performance Week, staged by advanced student directors and performed by advanced student actors.

3 CREDITS

PREREQUISITES: 55-4323 PLAYWRITING WORKSHOP OR 31-2800 PLAYWRITING WORKSHOP I

CONCURRENT: 55-4333 PLAYWRITING: ADVANCED OR 31-3801 PLAYWRITING: ADVANCED

COURSE DESCRIPTIONS

FICTION WRITING

55-4112 Novel Writing

Emphasis is on readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.

4 CREDITS

PREREQUISITES: 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED

55-4201 Critical Reading and Writing: Autobiographical Fiction

Students read fiction known to be autobiographical in nature and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or 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.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4202 Critical Reading and Writing: First Novels

This course will expose student writers to the creative and intellectual processes of published writers early in their careers. It will show students that a) writing is an ongoing process of writing and rewriting; b) the creative process is both unique and universal to each writer; and c) published writers faced the same bogeys at the beginning of their careers that student writers face. Through contrast and comparison (in the journals and class discussions) students will examine and comment on the prose forms, character developments, and story structures first-time novelists have effectively used, along with the writing processes the authors employed to get their first novels finished. Through journal entries and essays, students will examine what all this tells them about how they might go about solving the questions of structure and process presented to them by their own writing. Students will be required to read three novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies. There will be discussion of the assigned texts and journal readings every week.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4203 Critical Reading and Writing: Fiction Writers and Censorship

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 of 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.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4204 Critical Reading and Writing: Drama and Story

Students read plays and stories by successful authors who explore dramatic techniques helpful to development of fiction. Students respond to these works in journal entries, research and discuss writers' creative processes, give oral reports, and write essays. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4205 Critical Reading and Writing: Gender and Difference

This course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. The course focuses upon such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbian characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? The course also examines the particular challenges of writing gender opposites (whatever the sexual orientation of those characters might be). Through the students' reading of assigned stories and novels, through their written responses as writers to their reading, through creative fiction and nonfiction writing assignments, and through individual and small-group research activities, the course will approach broad and specific issues of gender and difference from early writing to the present day.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4206 Critical Reading and Writing: The Novel in Stories

Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions writers ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories, yet not a linearly shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes, students are able to reflect upon and examine issues and questions of structure that go into putting together a cohesive body of creative work.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

COURSE DESCRIPTIONS

FICTION WRITING

55-4207 Critical Reading and Writing: 19th Century Russian Authors

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. 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 personal and social contexts in which masterpiece works were written.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4208 Critical Reading and Writing Contemporary European Writers

This course researches the writing processes of contemporary European writers, including the ways in which contemporary European writers' reading and responses to reading play influential roles in the overall fiction writing process. Journals and other writings by contemporary European authors will be used as examples of how writers develop dimensions of their own fiction and see their work in relation to other writers. The course involves study of the development of diverse techniques and voices of some of the most prominent contemporary European authors, the so-called "post-war" generation, in such countries as Germany, France, Czechoslovakia, Italy, Spain, Poland, Scandinavia, and Russia.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4209 Critical Reading and Writing: Contemporary Russian Authors

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

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4210 Critical Reading and Writing: Latin-American Writers

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.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4211 Critical Reading and Writing: American Voices

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and other ethnic American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Particular emphasis will be placed upon taking the point of view of racial and ethnic opposites. Journals and other writings are used as examples of how writers read and write about what they read to develop dimensions of 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.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4213 Critical Reading and Writing: Fiction Writers as Creative Non-Fiction Writers

Course explores ways in which published writers bring their knowledge of fiction writing techniques such as dramatic scene, image, voice, story movement, and point of view to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students will research the writing processes of established fiction writers who have worked extensively in creative nonfiction modes—writers as diverse as Mark Twain, Isak Dinesen, Virginia Woolf, Zora Neale Hurston, John Edgar Wideman, Gretel Ehrlich, James Alan McPherson, Scott Russell Sanders, Alice Walker, Joyce Carol Oates, David Bradley, and others. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, this course aids in development of oral, written, and research skills useful for any major and communications-related career.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4214 Critical Reading and Writing: Fiction Writers II

Students undertake intensive study and research of writers' writing and reading processes on individually chosen and class-assigned literary works. Course often features in-depth work on a single work or single writer in his/her literary, cultural and historical content, e.g., Kafka, Bradbury, Morrison, and others. Students integrate findings into their own writing.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I

55-4215 Critical Reading and Writing: Women Writers

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, Katherine Anne Porter, Katherine Mansfield, Eudora Welty, Toni Cade Bambara, and others are used as examples of how writers

COURSE DESCRIPTIONS

FICTION WRITING

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.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4216 Critical Reading and Writing: Short Story Writers

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 the relationship of reading to the development of their own fiction.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4217 Critical Reading and Writing: Novelists

This course examines the ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. In addition to their own written responses to reading, students work individually and in small groups researching the reading and writing processes behind selected novels (mainstream and alternative), ranging from the beginnings of the form to the present day. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. The course will survey many of the principal novelists and novels and the development of the genre from its roots to contemporary fiction. Students should be writing fiction, but novel-length material is not required.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4218 Critical Reading and Writing: Irish Authors

Students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of Ireland from 1900 to the present, such as James Joyce, Brendan Behan, and Edna O'Brien. 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 oral and written responses as writers to the material.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4219 Critical Reading and Writing: American Latino Writers

This course is a research, writing, and discussion workshop devoted to examining the development of story ideas by selected American Latino writers, including these writers' responses to reading, stages of manuscript development, approaches to rewriting, dealings with editors and publishers, and other aspects of the fiction writer's process. Throughout the course, students read private writings (journals, notebooks, letters) as well as more "public" statements by published writers such as Julia Alvarez, Isabel Allende, Junot Diaz, and Rudolfo Anaya, with an eye toward their own reading and writing processes. In particular, students reflect upon the way in which the writer's often very personal response to texts differs from that of the traditional literary critic's approach of focusing on the end product.

4 CREDITS

55-4220 Critical Reading and Writing: Experimental Theatre

This course explores dramatic work outside the traditional linear narrative of the Western canon, including avant-garde, dada, surrealism, existentialism, and absurdism. Students keep journals and research authors such as Jarry, Artaud, Genet, Stein, Beckett, and give oral presentations on a writer's process with creative essays, as well as completing writing assignments that incorporate nonlinear techniques into their own dramatic work.

4 CREDITS

55-4221 Critical Reading and Writing: Crime and Story

Since Oedipus Rex, "the crime" has been one of the engines that drive story movement. Dostoevsky, Drieser, Petry, Dickens, Atwood, and Wright are among the many writers who use elements of the mystery and crime story to explore the psychological effects of crime on characters in fiction. By analyzing the writing techniques and processes—such as point of view, scene, voice, and story structure—of well-known writers, students will examine how murder, crime, and mystery have been transformed beyond genre to create dramatic literary fiction. By reading published work, as well as researching memoirs, journals, essays, and letters of established writers, students will explore how they may use these techniques to create compelling movement in their fiction.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4300 Story in Graphic Forms

This course covers writing for comics and graphic novels: forms and formats similar to but unique from those of narrative prose, screenwriting, and storyboarding. The full script and plot outline styles of major publishers are explored and practiced. There's an emphasis on research to enable the writer to translate the envisioned image into words for artist

COURSE DESCRIPTIONS

FICTION WRITING

and audience. Business aspects such as submissions, working within publishing cooperatives, and self-publishing are presented.

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

COREQUISITES: 55-1101 FICTION WRITING I, 55-4101 FICTION WRITING I

55-4301 Young Adult Fiction

This course analyzes a selection of published young adult novels, with emphasis on the development of student works, including exploration of ideas and issues that sustain novel-length material. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4302 Story and Script: Fiction Techniques for the Media

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 and applications to arts and communication fields such as advertising, scriptwriting for film, television, video, and radio. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4303 Dreams and Fiction Writing

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, including researching the ways in which dreams have influenced the work of well-known writers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4304 Dialects and Fiction Writing

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This course provides students with informed training in listening with a "good ear" and distinguishing between "eye dialect" and dialect that is both accurately and artistically rendered, with an understanding of the tradition of dialect writing in fiction. Students keep journals and research the ways in which writers employ dialect in their fiction as well as what they have to say about such uses, while also developing a facility with dialect in their own fiction writing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4305 Suspense Thriller Fiction Writing

Suspense, legal, and medical thrillers, crime novels and horror-various forms of the suspense thriller make the best-seller lists. Students read and analyze contemporary examples of the genre. In consultation with the instructor, students plan and begin writing their own suspense thrillers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4306 Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, romantic women's fiction, and dark fantasy novels. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4307 Researching and Writing Historical Fiction

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

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4308 Freelance Applications of Fiction Writing Training

The application of the broad repertoire of fiction-writing techniques and approaches to creative nonfiction and freelance tasks found in various businesses and services, including the creative nonfiction that appears in a variety of publications and media. The student develops writing projects suitable for inclusion in his/her professional portfolios.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama

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

COURSE DESCRIPTIONS

FICTION WRITING

work. Course is ideal for students wishing to work in script forms for stage, film, radio, TV, or other media.

4 CREDITS

PREREQUISITES: 55-4323 PLAYWRITING WORKSHOP

COREQUISITES: 55-1101 FICTION WRITING I

55-4310 Playwriting Workshop II

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 write in class. If possible, 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 sound-ing the play in the voices of peer writers and actors.

4 CREDITS

PREREQUISITES: 55-4323 PLAYWRITING WORKSHOP

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4311 Science Fiction Writing

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.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4312 Writing for Children

Writing books for children—from lap-sitter to young adult—covers fiction, creative nonfiction and plays, with emphasis on characterization, theme, plot, setting, dialogue, and conflict. Professional tips on subject matter of interest to children, preparation of manuscripts for publication, and possible markets will also be studied.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4315 Story and Journal

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

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4316 Small Press Publishing

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.

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4317 College Literary Magazine Publishing

Students act as editors and production assistants for the Fiction Writing department's award-winning annual publication *Hair Trigger*. Reading of submitted manuscripts and participating fully in the process of deciding what to publish and how to arrange selections, the students will work closely with the teacher of the course, who will also be faculty advisor for that year's magazine. The student editors will also be involved in production and marketing procedures. Editors of *Hair Trigger* have found the experience to be very useful on their resumes and in preparation for entry-level publishing positions.

4 CREDITS

55-4318 Bibliography and Research for Fiction Writers

Researched fiction, commercial and literary, is increasingly in demand. Course helps fiction writers learn how to research many popular genres of fiction and creative nonfiction on any subject area students may want to explore. Subjects for research might include historical, legal, scientific, military, archaeological, or classical studies. Fiction writers learn to use multiple facilities of the modern library and other research sources including computers. Students undertake a researched fiction or creative nonfiction project.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4319 Creative Nonfiction

Course concentrates on application of fictional and story-writing techniques to non-fiction writing in the non-fiction 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 find the course particularly useful.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4320 Fiction Writers and Publishing

This course is designed to give developing fiction writers an understanding of the publishing industry. Attention is given to the history of fiction publishing in the United States and ongoing changes in the industry. The responsibilities of, and relationships among, writers, editors, literary agents, and publishing houses are explored. Students conduct in-depth research of fiction magazines and publishing houses. Students form their own in-class magazine and submit their work to the other student editors of the magazine. The course is designed for students working towards readying stories for submission. Students are encouraged to send their manuscripts out for publication at intervals during the semester. Guest speakers include: bookstore owners, editors, publishers, and published fiction writers.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

COURSE DESCRIPTIONS

FICTION WRITING

55-4321 Advanced Science Fiction Writing Workshop

Workshop builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.

4 CREDITS

PREREQUISITES: 55-4311 SCIENCE FICTION WRITING

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4322 Fantasy Writing Workshop

In this class, students will explore the many facets of fantasy fiction, from heroic fantasy to contemporary fantasy to horror. Students will read classic short stories of the genre, with class discussion focusing on structure, content, the use of imagination combined with plausibility, and how these qualities apply to the student's own writing.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4323 Playwriting Workshop

This course is an introduction to the basic techniques of structure and dialogue in playwriting. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I OR 55-4101 FICTION WRITING I

55-4324 Interactive Storytelling

The Internet provides a wealth of writing and publishing opportunities employing a wider range of skills and techniques than is found in print publishing. This course provides students with basic, hands-on training in order to complete interactive storytelling as well as an exploration of prose forms that adapt readily for Web venues. These projects will include text, creating and preparing images for the Web, planning the flow of a site, and designing pages, as well as creating internal and external links. Students read and view examples from the Internet, compare these with print media, and write with these differences in mind.

4 CREDITS

COREQUISITES: 55-1101 FICTION WRITING I

55-4325 Screenwriting Workshop: Coverage of Adapted Screenplay in LA

Students will read and analyze a variety of novels that have been adapted into films. They will also read the scripts based on these works of prose and learn how to do "coverage," a standard practice used throughout the studio system. They will also view the films based on these published works. The students will then participate in weekly Q & A sessions with

the screenwriters who originally adapted the above material, gaining first-hand knowledge and insight into the adaptation process. Prose and script coverage will be used to analyze different adaptation approaches and will serve as practice for entry-level positions in story editing or development offices in LA.

3 CREDITS

55-4326 Topics in Fiction: Techniques and Business of Adaptation in LA

Students in the program will take part in a lecture series, which will include authors, screenwriters, and producers who have either sold their published works to Hollywood or who have adapted published works for Hollywood. Other guest speakers will include entertainment attorneys and agents who will discuss the legalities of optioning and adapting pre-existing material. There will be up to 40 guest speakers in all.

3 CREDITS

55-4327 Adaptation in LA

Students develop a completed work of prose (novel, short story, magazine article, etc.) into an expanded outline, then into a detailed treatment for the screen. The outlining process will involve breaking down the prose, streamlining it into visual and essential pieces of dialogue, then registering the outline at the WGA (which will be a stop on one of our tours). A professional story editor/development executive will then collect an outline from each student, do coverage, then have an individual meeting with each student to discuss vital story points. Based on feedback from the story editor, each student will revise his/her outline, then develop it into a full-length treatment (10-20 pages). Each student will pitch his/her treatments to development executives/producers at the end of the five-week program.

3 CREDITS

55-4328 Acquiring Intellectual Property for Adaptation in LA

This section of the program is designed to help students better understand the process of optioning copyrighted work by published authors.

3 CREDITS

55-4329 Practice Teaching: Outreach

This specialization provides increasingly intensive training in the theory and pedagogical approaches of the Story Workshop approach to the teaching of writing. Students begin in to Practice Teaching: Tutor Training by tutoring Fiction Writing undergraduates at Columbia College Chicago, and then move in to Practice Teaching: Outreach, teaching in a variety of community outreach programs under the auspices of the Fiction Writing Department (often carried out in conjunction with the Center of Community Arts Partnerships), either in community arts organizations or in elementary and secondary schools.

3 CREDITS

COURSE DESCRIPTIONS

FICTION WRITING

55-4330 Advanced Young Adult Fiction

This course provides students with the opportunity to complete full-length original novellas begun in Young Adult Fiction (55-4301). Emphasis is on deepening understanding of scene, transition, character, and plot development. Rigorous rewriting and revision are key in working toward publishable quality. Students discuss the latest in young adult literature and current trends in publishing.

1-6 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I, 55-4301 YOUNG ADULT FICTION

55-4331 Practice Teaching: Tutor Training

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.

4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II

55-4332 Practice Teaching: Classroom

An intensive course in story workshop theory and practice.

4 CREDITS

PREREQUISITES: 55-4331 PRACTICE TEACHING: TUTOR TRAINING

55-4332J Practice Teaching: Advanced Tutor Training – Outreach

This course will build upon skills for community-based outreach programs acquired in Practice Teaching: Tutor Training through classroom study specific to teaching in campus and civic programs through the student's own experience or providing tutorial support to youth participants. The classroom activities and tutorials will be extended through the use of online chatrooms where advanced tutors-in-training can exchange ideas, explore problem-solving techniques, and post questions about the theory and practice of outreach teaching. In addition, tutors and tutees can further cyber-chat about works in progress in order to maximize the benefits of the intensive study period.

4 CREDITS

55-4333 Playwriting: Advanced

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will explore the material through prose, parody, character development exercises, point-of-view, genre, and collaborative exercises that deepen the students' understanding of story and situation. Students will also read and discuss plays from a variety of styles and genres to increase their understanding of the range of approaches to writing for performance.

4 CREDITS

PREREQUISITES: 55-4310 PLAYWRITING WORKSHOP II OR 31-3800 PLAYWRITING WORKSHOP II

CONCURRENT: 55-4109 NEW PLAYS WORKSHOP OR 31-3805 NEW PLAYS WORKSHOP

55-4335 Journal and Sketchbook Ways of Seeing

Kafka, Goya, Faulkner, and others have been inspired by word and image; their journals and sketchbooks show exploration in text, image, and their intersections. Open to those interested in writing and/or visual art, the course will be team-taught by a writer and a visual artist, using interdisciplinary approaches in order to help students better "see" their narrative work. Students will consider their written and visual work fully through personal observation, seeing and responding simultaneously, and seeing-in-the-mind through imagination and memory.

4 CREDITS

55-4400 Fiction Writing-Directed Study:

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

MUSIC

J. RICHARD DUNSCOMB, CHAIRPERSON

The best way to learn music is to make music. We allow students to do just that and more. This includes being versed in all styles of music, from classical to jazz, from blues to gospel, and from hip-hop to reggae. Columbia College Chicago's Music Department is unique in many ways – for example, Music students learn their craft while interacting with virtually every department on campus, including Film and Video; Television; Theater; Audio Arts and Acoustics; Dance; Arts, Entertainment, and Media Management; and the Center for Black Music Research. Upon graduation, students are prepared for real jobs in the real world.

The Music Department offers a curriculum that emphasizes musicianship and proficiency, self-expression, originality, professional training, and job assimilation. Columbia College students currently can select from among undergraduate majors in Composition, Jazz Studies, Instrumental and Vocal Performance, Musical Theater, and Music Business. All students take private lessons and select from more than 20 music ensembles. In the fall of 2006, we initiated the Master of Fine Arts degree, Music Composition for the Screen, and in fall 2007 we are planning to offer a completely new undergraduate program, the BM in Contemporary, Urban and Pop Music (CUP).

One of the most significant features of Columbia's Music Department is the diversity of its working faculty's musical background, talent, and skill. Most have recorded albums, composed, or performed music all over the world with internationally acclaimed ensembles. The faculty members are innovative working musicians who bring their professional experiences to the classroom and couple that with innovative academic approaches. We have the only professional jazz ensemble in residence at a college in the United States, The Chicago Jazz Ensemble. They are led by world-famous Jon Faddis, who also serves as a faculty member.

Columbia Music students have access to some of the best equipment available, including two state-of-the-art computer music studios and a training and technology lab. Our elegant Music Center also houses practice rooms with pianos, plus rehearsal and recording studios with the latest technology and archival methods. Our superbly equipped Music Center Concert Hall is in the heart of Chicago's South Loop. Guest artists and our faculty regularly perform with our student and professional ensembles. The Music Department presents more than 200 feature concerts and workshops each year.

The Music Department also offers many opportunities to build professional skills along with a portfolio of activities. Special opportunities abound, such as the Semester in LA, a program for our composers who specialize in composition for film and television. Groups from the Music Department perform at professional and educational events throughout the United States and abroad, such as the JVC Festival in New York, the International Association for Jazz Education (IAJE) Conference, the Puerto Rico Conservatory of Music in Puerto Rico, and the Vicenza Jazz Festival and the Sant'Anna Arresi Festival in Italy.

J. Richard Dunscomb

Chairperson, Music

PROGRAM DESCRIPTIONS

MUSIC

BACHELOR OF MUSIC IN COMPOSITION

In addition to receiving the basic music training of the core curriculum in musicianship and music literacy, Bachelor of Music students develop an understanding of music making and a body of work consistent with the college level. The Bachelor of Music curriculum is made of sequential courses designed to address skills specific to composers as well as to achieve fluency in the use of tools needed by a professional musician. With four levels of composition courses followed by private lessons in composition, the composition sequence provides students with intensive training in the use of techniques and procedures to develop an original composition from concept to finished product. Students work with a variety of media, styles, and forms and apply the concepts learned in class to particular compositions. As part of their class work, students compose music in all main genres and styles of vocal and instrumental music for public performance. Two levels of orchestration and two of counterpoint complement the requirements for the Bachelor of Music in Composition. Other studies in music, such as 20th century music, computer music, songwriting, film scoring, and piano, complement our comprehensive curriculum in the form of required or elective courses. Students electing the Bachelor of Music in Composition degree can select any of the upper-level courses as elective courses if they meet the prerequisites.

Two tracks for specialization are available, one in Composition and the other in Film Scoring. The Film Scoring track incorporates a semester in Los Angeles studying at the CBS Studios in Studio City.

BACHELOR OF ARTS IN MUSIC

The Bachelor of Arts in Music provides students with a comprehensive training in the field, which includes both thorough grounding in traditional procedures and contemporary practical application with hands-on training. Students can choose from five different concentrations: Composition, Instrumental Performance, Vocal Performance, Jazz Instrumental Performance, and Jazz Vocal Performance. Students can begin their concentration as early as their first semester.

During the first two years of study, students broaden their knowledge with courses in theory, harmony, sight-singing, musicianship, and keyboard. The following four semesters include courses in music history and analysis. Throughout this course of study, students also participate in ensembles and private lessons specific to their emphasis. Faculty advisors guide students in choosing courses and ensembles appropriate to each student's goals.

Student experiences are enhanced through many unique opportunities in the Music Department, such as the Spring Festival of Composers, Columbia College Singers Alliance, Jazz Gallery Performances, and the Student Concert Series. Through the programming of the Chicago Jazz Ensemble, the professional jazz orchestra in residence at Columbia College Chicago since 1965, students have the opportunity to learn from professionals in the classroom and in performance.

Careful planning through departmental advising with faculty also allows the student to effectively integrate the Liberal Arts and Sciences Core Curriculum with the study of their major.

Graduates of the program are prepared for a number of possible careers that range from performing to arranging and composing and have gained the tools to consider pursuing a graduate degree in music. Students have the opportunity to study diverse musical styles and forms of music, and will discover the varied creative directions their lives and careers can take.

CONCENTRATIONS

COMPOSITION CONCENTRATION

The Bachelor of Arts in Music with an emphasis in Composition is a degree appropriate for undergraduates who wish to major in music as a part of a liberal arts program. This degree is intended for students who seek a broad program of general education within a music framework. The Bachelor of Arts in Composition focuses on the ability of students to compose original instrumental and vocal music and to understand compositional techniques, including harmony, counterpoint, form, and orchestration.

INSTRUMENTAL PERFORMANCE CONCENTRATION

The Instrumental Performance concentration includes courses specifically designed to develop ensemble and solo performing skills. The Music Department recognizes the unique goals, needs, and abilities of instrumentalists and offers a course of study that trains students with diverse backgrounds to develop the skills necessary to function in a variety of styles and in a variety of professional situations. The Music Department offers private instruction in guitar, bass, strings, keyboard, winds, and percussion.

The Instrumental Performance concentration focuses on performance opportunities that explore classical, pop, rock, jazz, gospel, blues, and musical theater idioms. In addition to the core sequence of courses in musical literacy, courses in composition and arranging are also recommended for those students in the Instrumental Performance concentration.

All students enrolled in private instrumental instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College faculty as well as professionals in the field. The capstone experience for the instrumentalist is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

PROGRAM DESCRIPTIONS

MUSIC

VOCAL PERFORMANCE CONCENTRATION

The Vocal Performance concentration includes courses specifically designed for singers and students interested in the vocal art, as well as private voice instruction in contemporary music of many genres. The Music Department recognizes the unique goals, needs, and abilities of singers and offers a course of study that trains students with diverse backgrounds to develop a unique vocal style based on traditional technique.

The Vocal Performance concentration offers courses that explore classical, pop, rock, jazz, gospel, blues, and musical theater idioms. Practical procedures such as working on stage and developing solo and ensemble technique are emphasized. Students also take three levels of Techniques in Singing courses designed to guide students in the fundamentals of good vocal technique along with development of a personal singing style. Participation in vocal and instrumental ensembles is required.

All students enrolled in private voice instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College voice faculty as well as professionals in the field. The capstone experience for the singer is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

JAZZ INSTRUMENTAL PERFORMANCE CONCENTRATION

The Jazz Instrumental concentration includes courses specifically designed for jazz instrumentalists. The Music Department recognizes the unique goals, needs, and abilities of jazz musicians and offers courses of study in the history of jazz, jazz improvisation, jazz composition and arranging, jazz styles and analysis, private instruction, and performance.

Students engage in performances on campus and in the city of Chicago. Jazz Studies students have regular access to recording opportunities in the studios of the Audio Arts and Acoustics Department.

All students enrolled in private jazz instrumental instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College jazz faculty as well as professionals in the field. The capstone experience for Jazz Instrumental students is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

JAZZ VOCAL PERFORMANCE CONCENTRATION

The Jazz Vocal concentration includes courses specifically designed for singers pursuing a career in jazz performance. The Music Department recognizes the unique goals, needs, and abilities of singers and offers a course of study that trains students with diverse backgrounds to develop a unique vocal style with fundamentals in jazz techniques.

The Jazz Vocal concentration offers courses that explore contemporary and traditional jazz idioms. Practical procedures such as working on stage and developing solo and ensemble techniques are emphasized, along with the study of improvisation and style. Students also take two levels of Techniques in Singing courses designed to guide the students in the fundamentals of good vocal technique while developing a personal style in jazz singing. Participation in Vocal Jazz Ensemble and in instrumental jazz combos is required. Performing opportunities are also available with the Columbia College Chicago Jazz Ensemble.

All students enrolled in private voice instruction participate in a jury held at the end of each semester. At that time each student receives an evaluation from Columbia College voice faculty as well as professionals in the field. The capstone experience for the singer is the senior recital, which is a creative demonstration of the student's college experience and preparation for professional work.

COURSE DESCRIPTIONS

MUSIC

32-1000 Recital Attendance

This zero-credit, pass/fail course requires that students attend a minimum of five Music Department recitals and three convocations per semester. Because an important element of musical training is learning to listen actively, the course provides opportunities for students to hear a wide variety of music played by different kinds of instruments and ensembles and performed by professionals and fellow students. Pass/Fail is determined by attendance.

0 CREDITS

32-1100 Introduction to Music Theory

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 the study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

3 CREDITS

32-1110 Sightsinging, Musicianship, and Ear Training I

Course provides intensive ear training drills designed to develop listening skills, particularly pitch, interval, chord, and rhythm recognition.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1120 Theory, Harmony, and Analysis I

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. Students learn written musical theory for these topics and have the ability to replicate them through dictation and performance.

3 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1321 Guitar Techniques I

Course provides class instruction for jazz guitar. Students will learn linear techniques, sightread on their instruments, and begin study of jazz harmony.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

COREQUISITES: 32-2825 Jazz Guitar Ensemble

32-1322 Guitar Techniques II

A continuation of 32-1321 Guitar Techniques I, the course extends study of harmonic and sightreading skills on the fretboard, and completes training in mechanical skills necessary for professional-level performance.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

CONCURRENT: 32-2825 JAZZ GUITAR ENSEMBLE

32-1540 Musical Theater Vocal Workshop I

This is a beginning level course in singing for the musical theater performer. It is designed to familiarize students with fundamental vocal techniques and musical theater repertoire and to help students become comfortable with solo and ensemble singing onstage.

2 CREDITS

32-1601 Exploring the Art of Music

Required introductory course teaches basic material of music with little or no reference to written music. Included are ear-training, rhythms, games, words and music, form, ensemble procedures, sound, singing, and improvisation. Lectures, concerts, and videos are presented for historical, cultural, and musical reference. Substantial written work is required.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

32-1610 Music Through the Ages, from Chant to R&B

This course examines music from early times to the present day, giving special attention to the body of works typically identified as "Western art music." It covers a wide variety of music, including genres that range from Gregorian chant to R&B, and situates this music meaningfully with the help of historical information, cultural context, musical vocabulary, and critical concepts. At the conclusion of this course, successful students will listen to a wide variety of musical genres knowledgeably and perceptively, and write about them confidently. They will furthermore be able to discuss music, not simply as humanly organized sound, but as a set of practices that reflect, shape, and organize their social and cultural contexts.

3 CREDITS

32-1620 Popular Contemporary Music

This course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that have contributed to its stylistic development. The exploration of the trends in popular music focuses on movements that reflect important political and cultural currents in the United States and across the globe.

3 CREDITS

32-1621 Introduction to Black Music

Course 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 that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

3 CREDITS

32-1624 Afro-Latin and Caribbean: US Musical Crosscurrents

This course offers a general survey of black music of the African Diaspora with major emphasis on significant forms and styles and their historical and sociological environments in the

COURSE DESCRIPTIONS

MUSIC

Americas. Lectures are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments. Student participation is required.

3 CREDITS

32-1628 The Chicago Blues Scene: From the Past to Preservation

This course surveys the past, present, and future of the blues and the impact Chicago, as the "Blues Capital," has had on the world culturally, sociologically, and economically. This course will give students the opportunity to study the living tradition of the blues through readings, videos, live performances, and the music itself. The class will feature workshop sessions where students perform some of the compositions they've encountered.

2 CREDITS

32-1631 The Jazz Tradition

This course utilizes lectures and demonstrations to explore jazz in all its forms, including its musical and social antecedents. Covered are ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

3 CREDITS

32-1651 Introduction to Musics of the World

This course examines musical traditions from around the world. Many kinds of music are considered, including: folk genres, contemporary popular styles, and court and classical traditions. It examines music as a vital component in culture and lived experience. It considers the roles music plays in national society and public culture, and it develops students' musical vocabularies, teaching them to listen analytically. Classroom instruction will include discussions, lectures, films, and recordings.

3 CREDITS

32-1800 Columbia College Chorus

Rehearse, discuss, and perform choral repertoire of various genres including classical masterworks, indigenous world music, and popular styles. Perform a cappella as well as with piano, percussion, and assorted instrumental accompaniment. Receive instruction in healthy vocal technique and desirable ensemble attributes: intonation, blend, balance, appropriate tone quality, and critical listening.

1 CREDIT

32-1801 Gospel Choir

Entry-level music students learn and perform solo and ensemble Gospel literature, including traditional spirituals and anthems. Students will initially learn by ear and then learn to read and notate as well as analyze and describe gospel music. Additional emphasis is placed on understanding the relationship between gospel music and the other arts, and the cultural context in which contemporary gospel music functions.

1 CREDIT

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1802 Jazz Pop Choir

Understanding and mastery of America's original art music will be advanced through rehearsal and performance of group vocal jazz repertoire in a variety of styles. Traditional choral skills of blend, balance, unison, and harmonic intonation, and articulation in swing, pop, and latin genres will be studied through rehearsal and performance using microphones and sound reinforcement. Students will learn to sing with a rhythm section, a capella, as soloists, and in men's, women's, and mixed small groups. An end-of-semester performance has been scheduled, and additional performances will be added on and/or off campus, subject to member availability. Occasional master classes and workshops may be substituted for rehearsals. Independent practice and memorization is required, as are weekly sectional rehearsals.

1 CREDIT

32-1880 The Groove Band

Performance class centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance.

1 CREDIT

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY

32-1881 Blues Ensemble

Entry-level music students will learn to play the blues as an ensemble in a professional setting. Course will examine sociological and historical aspects of the blues and its current and future role in society. Chicago's unique position as a world blues capital will be featured through visits to local blues clubs and jam sessions.

1 CREDIT

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-1900 Music Theory for Recording Engineers

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.

3 CREDITS

32-2111 Sightsinging, Musicianship, and Ear Training II

Knowledge obtained in Sightsinging, Musicianship, and Ear Training I 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.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

COURSE DESCRIPTIONS

MUSIC

32-2112 Sightsinging, Musicianship, and Ear Training III

Course continues development of skills acquired in Sightsinging, Musicianship and Ear Training II 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.

2 CREDITS

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

32-2113 Sightsinging, Musicianship, and Ear Training IV

Course continues development of skills acquired in Sightsinging, Musicianship and Ear Training III with extensive dictation and sightsinging of melody and rhythm that includes current musical procedures. Students perform one, two, three, and four part music containing chromatics, seventh chords, and mixed meters; sightsing a melody employing mixed meters; and sing a melody while playing an accompaniment that includes chromatics, seventh chords, and mixed meters.

2 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2311 JAZZ KEYBOARD

32-2121 Theory Harmony and Analysis II

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 progressions in four voices using diatonic and nondiatonic chords showing thorough voice-leading principles; effectively harmonize a melody with cadences, nonchord tones, root movements, and harmonic rhythm; and hear and identify harmonic progressions through dictation.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2122 Theory, Harmony, and Analysis III

Advanced course in harmony emphasizes 20th-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.

3 CREDITS

PREREQUISITES: 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I OR 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2311 JAZZ KEYBOARD

32-2131 Keyboard I

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 all major and minor keys; 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.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2132 Keyboard II

Continuing the work begun in Keyboard I, this course expands the 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 pieces and longer solos from a piano score.

2 CREDITS

PREREQUISITES: 32-2131 KEYBOARD I

32-2133 Keyboard Harmony I

Students apply harmony and general theory to piano keyboard. Using a four-note texture with sound voice leading, students 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. Harmonization of a simple melody is played using the right hand for melody and the left hand for chordal accompaniment.

2 CREDITS

PREREQUISITES: 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD

32-2211 Composition I: Basic Principles of Twentieth Century Composition

Course teaches first-year students to write motives, phrases, sentences, and periods to build simple forms. The final assignment is composition of a piece for a wind instrument and a string instrument that is performed at semester's end.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2212 Composition II

A continuation of Composition I, course emphasizes study of larger forms, chromatic harmony, and instrumentation. Students compose a piece for violin or violoncello and piano

COURSE DESCRIPTIONS

MUSIC

as their final assignment, and a series of short pieces for piano as additional class work. Final assignment receives public performance at semester's end.

3 CREDITS

PREREQUISITES: 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION

32-2221 Songwriting

Workshop examines the craft of popular songwriting from an historical perspective with a practical viewpoint. Course is 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.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II

32-2250 Pop Arranging

Course examines techniques of orchestration for smaller pop ensembles, including amplified instruments and synthesizers. Compositional skills are developed through layering of sound, and enrichment and transformation of basic pop chord progressions. Students construct arrangements for four to eight brass and wind instruments combined with rhythm instruments (piano, drums, guitar, bass) and background vocals in various pop styles, such as hard rock, contemporary, R&B, new wave, hip-hop, and blues.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I

32-2251 Orchestration I

Course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Students arrange piano scores for smaller ensembles during four in-class workshops where players sight read students' arrangements. Coursework includes preparation of scores and parts critiqued by instructor and participants.

3 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2212 COMPOSITION II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV

32-2311 Jazz Keyboard

Continuation of Keyboard I, course covers seventh and ninth chords plus extended and altered variations related to the jazz idiom. Students further develop aural skills and learn jazz keyboard voicing and comping while performing jazz standards.

2 CREDITS

PREREQUISITES: 32-2131 KEYBOARD I

32-2321 Sightreading for Guitarists

Course is designed to develop the guitarist's ability to read music at sight.

3 CREDITS

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

32-2322 Fretboard Harmony

Class teaches 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 alteration, chord symbols and symbol duplication, and polytonality/composite harmonic structures.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II

32-2323 Guitar Techniques III

This is an advanced level course for the contemporary guitarist. It is designed to expand the student's knowledge of linear, harmonic, and sightreading techniques and to prepare the student for advanced work in jazz and contemporary idioms.

2 CREDITS

PREREQUISITES: 32-1322 GUITAR TECHNIQUES II

32-2411 Fundamentals of Conducting

Course focuses on physical technique of conductor: beat patterns, preparatory beats, cutoffs, and gestures for dynamics, tempo, and character. Students conduct one another in a varied repertoire of vocal, choral, and instrumental music. Through ear training exercises, students also drill 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 a music ensemble.

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II

32-2511 Techniques in Singing I

Beginning vocal students are taught correct breathing technique, projection, and the necessary skills for articulation of song. Instruction acquaints students with both physical and mental aspects of singing. Students apply their new technique to appropriate vocal repertoire.

2 CREDITS

COREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2512 Techniques in Singing II

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.

2 CREDITS

PREREQUISITES: 32-2511 TECHNIQUES IN SINGING I

COREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

COURSE DESCRIPTIONS

MUSIC

32-2520 Solo Singing

Course is 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.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

32-2522 Styles for the Contemporary Singer

Course is designed for students interested in analysis and practice of beginning improvisational techniques as they apply to contemporary popular music. Elements involved in non-classical 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 from selected repertoire.

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2512 TECHNIQUES IN SINGING II, AND PRIVATE VOICE LESSONS OR 32-2520 SOLO SINGING

32-2541 Musical Theater Vocal Workshop II

This is a continuing level course in singing for the musical theater performer. It is designed to expand students' vocal techniques and musical theater repertoire, and to prepare students for the audition process and advanced work in solo and ensemble singing.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY, 32-1540 MUSICAL THEATER VOCAL WORKSHOP I
COREQUISITES: 31-1205 ACTING I: SCENE STUDY, 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2545 Singing On-Stage

This course for singers explores many facets of the "on-stage" experience with a focus on repertoire from many styles, cultures, and historical perspectives. Music in English and other languages will be studied and performed. Works by composers such as Adam de la Halle, Mozart, Scott Joplin, Breuer, Telson, and William Russo will be presented with staging, props, and costuming.

2 CREDITS

PREREQUISITES: 32-2512 TECHNIQUES IN SINGING II

32-2605 Topics in Contemporary Music

Topics in Contemporary Music is divided into three sections of five weeks each, with lecturers/facilitators discussing different styles and genres of contemporary and popular music. Subjects will vary each semester. Each session is designed to expose the student to the cultural, social, and historical influences of style in popular commercial music. These subjects

will include discussions, analysis, and demonstrations of Jazz, Opera, Sacred/Gospel/Inspirational, Third World, Classical, Rhythm and Blues, Hip Hop, Urban, Country, and Rock styles. Influential artists who have contributed to the popularity of certain music will be profiled. Some of the subjects presented will address practical approaches to performance skills and show production.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-1601 EXPLORING THE ART OF MUSIC OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-1610 MUSIC THROUGH THE AGES, FROM CHANT TO R&B

32-2611 Music History and Analysis I

This course is designed to help students place music in a historical and cultural perspective, to develop an understanding of musical styles, and to identify technical and formal features of music from a number of historical eras: Antiquity, the Middle Ages, the Renaissance, and the Baroque era.

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I

32-2612 Music History and Analysis II

This course is designed to help students place music in a historical and cultural perspective, to develop an understanding of musical styles, and to identify technical and formal features of music from 1750 to the present day. It examines music from the Classic era, the Romantic era, and the 20th and 21st centuries.

3 CREDITS

PREREQUISITES: 32-2311 JAZZ KEYBOARD, 32-2611 MUSIC HISTORY AND ANALYSIS I OR 32-2132 KEYBOARD II, 32-2611 MUSIC HISTORY AND ANALYSIS I

32-2652 Latin American Music: History and Culture

This class will show how much the music, history, and culture were shaped through the interaction of native civilization and the environment and the effects of successive waves of population (Natives, Europeans, Africans, Asians). The course will also examine ecologic and demographic catastrophes and economic revolution, as well as dramatic political and cultural changes that punctuated Latin America's history and shaped its music. The Native, European, and African musical inheritance and how all these elements mixed to create the Latin American folkloric, popular, and classical music are going to be studied in the appropriate social and cultural context. Multimedia resources will help to illustrate the class with examples on archeological sites, visual arts, music, and literature related with each one of the units in the course.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

COURSE DESCRIPTIONS

MUSIC

32-2701 Private Lessons: Classical Voice

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 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2702 Secondary Private Lessons: Classical Voice

Secondary voice lessons in classical music are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2703 Private Lessons: Pop/Rock Voice

Voice lessons in popular idioms 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 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

32-2704 Secondary Private Lessons: Pop/Rock Voice

Secondary voice lessons in popular idioms are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2705 Private Lessons: Jazz, Blues, and Gospel Voice

Voice lessons in jazz, blues, and gospel are available to music majors who are taking at least one other music course concurrently or to musical theater performance majors who have met the prerequisite. Students are offered 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2706 Secondary Private Lessons: Jazz, Blues, and Gospel Voice

Secondary voice lessons in jazz, blues, and gospel idioms are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2707 Private Lessons: Musical Theater Voice

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 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I

CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2708 Secondary Private Lessons: Musical Theater Voice

Secondary voice lessons in stage repertoire are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2711 Private Lessons: Piano

Beginning piano lessons are available to music majors who are registered concurrently for Keyboard Ensemble. Teachers are available for 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2132 KEYBOARD II OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2311 JAZZ KEYBOARD

CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2810 KEYBOARD ENSEMBLE

32-2712 Secondary Private Lessons: Piano

Secondary piano lessons are available to Music majors who are enrolled in another private lesson concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-2131 KEYBOARD I

CONCURRENT: PRIMARY PRIVATE LESSONS

COURSE DESCRIPTIONS

MUSIC

32-2715 Private Lessons: Jazz Piano

Jazz piano lessons are available to music majors taking Jazz Keyboard Ensemble concurrently. Students are offered 15 lessons or the equivalent and are required to attend five concerts per semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I, 32-2132 KEYBOARD II OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I, 32-2311 JAZZ KEYBOARD
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2813 JAZZ KEYBOARD ENSEMBLE

32-2716 Secondary Private Lessons: Jazz Piano

Secondary jazz piano lessons are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-2131 KEYBOARD I
CONCURRENT: PRIMARY PRIVATE LESSONS

32-2721 Private Lessons: Finger-style and Classical Guitar

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 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2823 CLASSICAL GUITAR ENSEMBLE

32-2722 Secondary Private Lessons: Finger-Style and Classical Guitar

Secondary lessons in finger-style and classical guitar are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2723 Private Lessons: Fusion Rock Guitar

Lessons in fusion rock guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent.

Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2724 Secondary Private Lessons: Fusion Rock Guitar

Secondary lessons in fusion rock guitar are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2725 Private Lessons: Jazz Guitar

Lessons in jazz guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2726 Secondary Private Lessons: Jazz Guitar

Secondary lessons in jazz guitar are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2727 Private Lessons: Bass and Bass Guitar

Lessons 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 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

COURSE DESCRIPTIONS

MUSIC

32-2728 Secondary Private Lessons: Bass/Bass Guitar

Secondary lessons on the bass and bass guitar are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2731 Private Lessons: Percussion and Drums

Percussion lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2732 Secondary Private Lessons: Percussion and Drums

Secondary percussion lessons are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2741 Private Lessons: Trumpet and Trombone

Trumpet and trombone lessons are available to music majors taking Brass Ensemble concurrently. Students are offered 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2742 Secondary Private Lessons: Trumpet, Trombone and Tuba

Secondary trumpet, trombone, and tuba lessons are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2701 PRIVATE LESSONS: CLASSICAL VOICE OR 32-2703 PRIVATE LESSONS: POP/ROCK VOICE OR 32-2705 PRIVATE LESSONS: JAZZ, BLUES, AND

GOSPEL VOICE OR 32-2707 PRIVATE LESSONS: MUSICAL THEATER VOICE OR 32-2711 PRIVATE LESSONS: PIANO OR 32-2715 PRIVATE LESSONS: JAZZ PIANO OR 32-2721 PRIVATE LESSONS: FINGER-STYLE AND CLASSICAL GUITAR OR 32-2723 PRIVATE LESSONS: FUSION ROCK GUITAR OR 32-2725 PRIVATE LESSONS: JAZZ GUITAR OR 32-2727 PRIVATE LESSONS: BASS AND BASS GUITAR OR 32-2731 PRIVATE LESSONS: PERCUSSION AND DRUMS OR 32-2741 PRIVATE LESSONS: TRUMPET AND TROMBONE OR 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET OR 32-2761 PRIVATE LESSONS: STRINGS OR 32-2781 PRIVATE LESSONS: CONDUCTING OR 32-2791 PRIVATE LESSONS: COMPOSITION OR 32-3791 PRIVATE LESSONS: ADVANCED COMPOSITION

32-2751 Private Lessons: Saxophone, Flute, Clarinet

Saxophone, flute, and clarinet lessons are available to music majors taking Woodwind Ensemble concurrently. Students are offered 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2752 Secondary Private Lessons: Sax, Flute, Clarinet

Secondary saxophone, flute, and clarinet lessons are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2761 Private Lessons: Strings

Lessons in stringed instruments are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1100 INTRODUCTION TO MUSIC THEORY, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2762 Secondary Private Lessons: Strings

Secondary lessons in stringed instruments are available to Music majors who are enrolled in another private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE, 32-2701 PRIVATE

COURSE DESCRIPTIONS

MUSIC

LESSONS: CLASSICAL VOICE OR 32-2703 PRIVATE LESSONS: POP/ROCK VOICE OR 32-2705 PRIVATE LESSONS: JAZZ, BLUES, AND GOSPEL VOICE OR 32-2707 PRIVATE LESSONS: MUSICAL THEATER VOICE OR 32-2711 PRIVATE LESSONS: PIANO OR 32-2715 PRIVATE LESSONS: JAZZ PIANO OR 32-2721 PRIVATE LESSONS: FINGER-STYLE AND CLASSICAL GUITAR OR 32-2723 PRIVATE LESSONS: FUSION ROCK GUITAR OR 32-2725 PRIVATE LESSONS: JAZZ GUITAR OR 32-2727 PRIVATE LESSONS: BASS AND BASS GUITAR OR 32-2731 PRIVATE LESSONS: PERCUSSION AND DRUMS OR 32-2741 PRIVATE LESSONS: TRUMPET AND TROMBONE OR 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET OR 32-2761 PRIVATE LESSONS: STRINGS OR 32-2781 PRIVATE LESSONS: CONDUCTING OR 32-2791 PRIVATE LESSONS: COMPOSITION OR 32-3791 PRIVATE LESSONS: ADVANCED COMPOSITION

32-2781 Private Lessons: Conducting

Conducting lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2782 Secondary Private Lessons: Conducting

Secondary conducting lessons are available to Music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2791 Private Lessons: Composition

Advanced composition lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend five Music Department recitals or concerts during the semester. These lessons may be taken as many as four times.

2 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II, 32-3211 COMPOSITION III OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2311 JAZZ KEYBOARD, 32-3211 COMPOSITION III
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-2792 Secondary Private Lessons: Composition

Secondary composition lessons are available to music majors who are enrolled in primary private lessons concurrently. Students are offered 15 half-hour lessons or the equivalent. Secondary private lessons may be taken as many as seven times per concentration.

1 CREDIT

CONCURRENT: PRIMARY PRIVATE LESSONS

32-2800 Vocal Jazz

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.

1 CREDIT

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I

32-2803 Vocal Lab

Learn ensemble technique from the inside out. Advanced vocal students explore concepts of blend, intonation, tone quality, critical listening, arranging, and rehearsing. Repertoire draws upon various genres and may incorporate movement and body percussion. Students augment their vocal technique through daily pedagogy.

1 CREDIT

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I

32-2810 Keyboard Ensemble

Advanced course which, in combination with private lessons, aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. In addition, students study ensemble literature and historical and contemporary approaches to the keyboard repertoire and technique. The course is a performance/learning opportunity for all students taking private piano lessons and satisfies ensemble requirements for students concentrating in piano instrumental performance.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2132 KEYBOARD II
CONCURRENT: 32-2711 PRIVATE LESSONS: PIANO

32-2811 SPECTRA

Advanced students further their study of healthy vocal technique and ensemble singing, in tandem with regular sight reading and performing. Performances incorporate a cappella and amplified singing, vocal and body percussion, movement, and projected images. Spectra is accompanied by keyboard, bass, and percussion.

1 CREDIT

PREREQUISITES: 32-1800 COLUMBIA COLLEGE CHORUS

32-2813 Jazz Keyboard Ensemble

In combination with private jazz piano lessons, the course aims to improve keyboard skills, including sight reading, ensemble playing, and solo performance. Students study jazz literature and historical and contemporary approaches to keyboard repertoire and technique in a group setting.

1 CREDIT

CONCURRENT: 32-2715 PRIVATE LESSONS: JAZZ PIANO

COURSE DESCRIPTIONS

MUSIC

32-2823 Classical Guitar Ensemble

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 eight times for credit.

1 CREDIT

CONCURRENT: 32-2721 PRIVATE LESSONS: FINGER STYLE AND CLASSICAL GUITAR

32-2825 Jazz Guitar Ensemble

For intermediate and advanced guitarists, course emphasizes ensemble playing for the electric jazz guitar. Through rehearsal of appropriate multiple-part arrangements and through the practice of comping and improvisation, the group prepares a series of performances. Students increase repertoire and develop musicianship skills.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2725 PRIVATE LESSONS: JAZZ GUITAR

32-2830 Percussion Ensemble

Performance ensemble is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sight reading ability and ensemble skills and may be repeated three times for credit.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 32-2731 PRIVATE LESSONS: PERCUSSION AND DRUMS

32-2844 Brass Ensemble

In combination with private brass lessons, this course aims to improve musicianship skills, including sight reading, ensemble playing, and solo performance. Students study ensemble literature and historical and contemporary approaches to brass repertoire and technique.

1 CREDIT

CONCURRENT: 32-2741 PRIVATE LESSONS: TRUMPET AND TROMBONE

32-2855 Woodwind Ensemble

In combination with private brass lessons, this course aims to improve musicianship skills, including sight reading, ensemble playing, and solo performance. Students study ensemble literature and historical and contemporary approaches to brass repertoire and technique.

1 CREDIT

PREREQUISITES: 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET
CONCURRENT: 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, CLARINET

32-2863 New Music Ensemble

Ensemble class rehearses and performs contemporary concert music, both traditional and non-traditional, written for distinctive instrumental combinations. Students develop musician-

ship and performance skills and expand their repertoire.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2711 AND PRIMARY PRIVATE LESSONS

32-2880 Jazz Combo

Course consists of a performing group experience for instrumentalists and singers in which high professional standards of small group performance are explained and achieved. Performances include music written especially for the group 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.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2711 PRIVATE LESSONS: PIANO, AND PRIMARY PRIVATE LESSONS

32-2881 Columbia College Jazz Ensemble

Course consists of a performing group experience in which high professional standards of jazz orchestra performance are explained and achieved. Group performs 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.

1 CREDIT

PREREQUISITES: 32-2880 JAZZ COMBO, DIRECTOR PERMISSION

32-2883 Rhythm and Blues Ensemble

This intermediate level ensemble course prepares students to perform with confidence and professionalism in a contemporary rhythm and blues context. Students will learn how to front a band and interact productively with fellow musicians. Students research and present material to the rest of the group for inclusion in ensemble repertoire. Course includes the recording of a live demo in a professional studio environment.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2910 Professional Music Printing with Finale

Course is intended for the following musicians: those who wish to gain knowledge of computer music engraving to print their own music professionally; those who have knowledge to start a music typesetting/engraving business; or those who work for a publishing company utilizing Finale software. Course includes printing music with and without a MIDI keyboard and transcribing music from other software sequencers. Students work in a hands-on environment.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-2121 THEORY HARMONY AND ANALYSIS II

COURSE DESCRIPTIONS

MUSIC

32-2911 Introduction to MIDI

Course introduces students to the Musical Instrument Digital Interface (MIDI) sequencing using computer software and synthesizers. Instruction focuses on essential concepts of computer-assisted music production and teaches practical aspects of MIDI in a hands-on environment following current trends. Students learn to function in a modern studio set-up.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY

32-2912 Advanced MIDI Sequencing

A continuation of Introduction to MIDI, course integrates MIDI with other kinds of computer-assisted music production. Instruction emphasizes music composition and, in addition to advanced MIDI concepts, teaches sampling and audio sequencing principles. Students combine acquired knowledge in four music projects using ProTools sequencing software.

3 CREDITS

PREREQUISITES: 32-2911 INTRODUCTION TO MIDI

32-2920 Studio Production for Musicians I

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.

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-2923 Demo Production

This course for instrumentalists, singers, composers, and arrangers teaches the procedures for assembling and subsequently submitting a demonstration (demo) tape for consideration for a wide variety of positions in the music industry. A recognized record industry professional will review and comment on final recorded demos. The class will meet one hour per week, with an additional hour of lab and/or studio required. At the end of the semester, each student will receive a contact list of record companies with addresses and telephone numbers.

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

32-3121 Theory, Harmony, and Analysis IV

As a continuation of Theory, Harmony and Analysis III, course closely examines the harmonic language of the second half of the 19th century, particularly in the music of Johannes Brahms and Franz Liszt. Students write a research paper and prepare a final project to present in concert.

3 CREDITS

PREREQUISITES: 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3122 Analytical Studies

Designed as an advanced seminar, course focuses on the identification and study of form in music through the analysis of various pieces and excerpts of 19th, 20th, and 21st century works. This course takes a historical-analytical approach to the various styles of music from the recent past to teach students how to write analytical music papers.

3 CREDITS

PREREQUISITES: 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION, 32-2612 MUSIC HISTORY AND ANALYSIS II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-3133 KEYBOARD HARMONY II

32-3133 Keyboard Harmony II

A continuation of Keyboard Harmony I, students learn to perform complex chord progressions and chromatic modulation in a tonal and non-tonal setting. The course emphasizes 20th century and contemporary harmony, and includes altered (extended), modal, and non-tonal harmony. Students complete several projects, one of which will be an advanced lead-sheet interpretation in contemporary style using extended and altered chords.

2 CREDITS

PREREQUISITES: 32-2133 KEYBOARD HARMONY I

32-3211 Composition III

Course examines larger forms, extended tonality, orchestration, and atonal and serial techniques. Students compose a string quartet for performance at the end of the semester. Additional assignments include composing piano pieces that make use of compositional techniques studied in class.

3 CREDITS

PREREQUISITES: 32-2212 COMPOSITION II

32-3212 Composition IV

The fourth level in the composition sequence, this advanced course teaches students to use in their works, and understand in music literature the compositional techniques of the 20th and 21st centuries. Students apply their knowledge in the composition of a larger work for chamber orchestra and in shorter pieces for piano. Final assignment is scored for a chamber orchestra with multiple string instruments per part.

3 CREDITS

PREREQUISITES: 32-3211 COMPOSITION III

32-3215 Counterpoint I

A course in modal counterpoint from the 16th century. Counterpoint I examines the history, the ecclesiastical modes, the species in two to four parts, and the motet and the ordinary of the mass through the study of Palestrina's music. Students apply knowledge in the writing of two choral works in the style of late Renaissance.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III

COURSE DESCRIPTIONS

MUSIC

32-3216 Counterpoint II

A course in tonal counterpoint from the 18th-century. Counterpoint II deals with the style and forms of baroque instrumental music through the study of the works of J. S. Bach and his contemporaries. Students apply their knowledge in the writing of suite movements, canon, invention, and fugue for piano.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3222 Songwriting II

This course extends and expands topics discussed in Songwriting I, and addresses additional topics for the professional songwriter. The class includes lyric, harmonic, melodic, and formal analysis, and looks at the resulting symbiosis of these elements in forming a well-crafted and coherent whole. Songwriting II addresses application of these elements to create more artful narrative approaches and their application in larger and more complex musical forms. The class also includes a more intensive workshop for discussion and development of student works in progress, as well as instruction in creating recorded song demos in the project studio environment. Aspects of publishing, royalty structures, and professional alternatives for the working songwriter are also addressed.

3 CREDITS

PREREQUISITES: 32-2221 SONGWRITING I

32-3231 Jazz Composition and Orchestration

Course covers composition and orchestration and places special emphasis on the music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), and score layout. Students learn to prepare parts, reduce and expand orchestral pieces, and avoid compositional short-windedness characteristic of much jazz composition.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II, 32-2133 KEYBOARD HARMONY I, 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2131 KEYBOARD I, 32-2133 KEYBOARD HARMONY I, 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH CENTURY COMPOSITION, 32-2311 JAZZ KEYBOARD

32-3240 Scoring Music for the 30 second Commercial

This course explores the commercial music score as a viable, accessible, and varied market for the emerging composer. The class examines techniques for scoring to picture and for understanding and meeting the communication needs of a client in a work-for-hire environment. It also attempts to deepen an appreciation of, and skill at, tapping the sensory,

emotional, and cultural power of music in the marketing and communication world. This course highlights the advantages of scoring commercials, from the opportunity to refine skills in all styles of music to the challenge of meeting deadlines with original compositions created to satisfy the aesthetic needs and inclinations of a third party, all within the limited timeframe of the 30 or 60 second commercial. This course will further review the business aspect of scoring music for TV and Radio. Bids, demos, agency contracts, SAG, AFTRA, and AFofM residuals and publishing will all be addressed.

2 CREDITS

PREREQUISITES: 32-2221 SONGWRITING I, 32-2212 COMPOSITION II

32-3241 Composing for Films

Course introduces students to the aesthetics and technology of basic film and video scoring. Topics covered include timings, playing the drama, underscoring, orchestration, and enhancing the story through music. Assignments include the scoring of short clips and of a complete sequence as final assignment.

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2132 KEYBOARD II, 32-3211 COMPOSITION III OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2311 JAZZ KEYBOARD, 32-3211 COMPOSITION III

32-3252 Orchestration II

Course examines the use of the orchestra as a means to amplify and enhance musical ideas. Through the study of symphonic scores, students learn how to use the orchestra as an instrument that can provide color, depth, and volume to basic musical material. Final assignment consists of orchestrating a piano score for chamber orchestra that will receive a public performance at semester's end.

3 CREDITS

PREREQUISITES: 32-2132 KEYBOARD II, 32-2251 ORCHESTRATION I

32-3310 Popular Piano

Course examines popular music for the keyboard, focusing on form and stylistic characteristics of various idioms. Students will play from notation and through improvisation in popular styles including blues, rock, ragtime, and Broadway.

2 CREDITS

PREREQUISITES: 32-3133 KEYBOARD HARMONY II

32-3325 Guitar Master Study in Spain

For 10 days, students study in Cordoba, Spain, with some of the world's greatest guitarists at the Festival Internacional de la Guitarra; hear lectures on the development and history of the guitar; attend classical, flamenco, and jazz concerts; and visit the Alhambra in Granada, cathedrals in Sevilla, and the Prado Museum in Madrid. At the conclusion of the trip,

COURSE DESCRIPTIONS

MUSIC

students submit a term paper describing their cultural and musical experience.

3 CREDITS

PREREQUISITES: 32-2721 PRIVATE LESSONS: FINGER-STYLE AND CLASSICAL GUITAR OR 32-2723 PRIVATE LESSONS: FUSION ROCK GUITAR OR 32-2725 PRIVATE LESSONS: JAZZ GUITAR

32-3381 Techniques for Improvisation I

Course is 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.

2 CREDITS

PREREQUISITES: 32-1631 THE JAZZ TRADITION, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2133 KEYBOARD HARMONY I

32-3382 Techniques for Improvisation II

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.

2 CREDITS

PREREQUISITES: 32-3381 TECHNIQUES FOR IMPROVISATION I

32-3511 Techniques in Singing III

Course further develops skills learned in 32-2512 Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.

2 CREDITS

PREREQUISITES: 32-2512 TECHNIQUES IN SINGING II
COREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III

32-3531 Vocal Improvisation I

This course is designed to assist the intermediate pop and jazz voice student in applying improvisational techniques. The intermediate student will learn to recognize, imitate, and apply the vocal stylizations of established popular singers. Through the process of singing transcriptions of the improvisations from the masters of popular styles, the students will garner vocal agility and confidence for singing with the instrumental ensemble in which they are concurrently enrolled.

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2522 STYLES FOR THE CONTEMPORARY SINGER, 32-2800 VOCAL JAZZ OR 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2520 SOLO SINGING, 32-2522 STYLES FOR THE CONTEMPORARY SINGER
CONCURRENT: 32-1880 THE GROOVE BAND OR 32-2880 JAZZ COMBO OR 32-2881 COLUMBIA COLLEGE JAZZ ENSEMBLES

32-3532 Vocal Improvisation II

This course is designed specifically for the continuing development of the Jazz Studies Vocal Major. It is a comprehensive study of jazz vocal styles and skills based on jazz progressions and lyrical phrasing. The topics will include an overview of advanced chords, progressions, and scales along with "scatting" syllables and improvisational melodic embellishments commonly used in jazz.

2 CREDITS

PREREQUISITES: 32-2800 VOCAL JAZZ, 32-3531 VOCAL IMPROVISATION I
COREQUISITES: 32-2880 JAZZ COMBO, 32-2881 COLUMBIA COLLEGE JAZZ ENSEMBLES

32-3630 Jazz Styles and Analysis

Course covers theoretical skill and analytical techniques related to jazz styles from traditional jazz to the present. Instruction examines each period and movement, with emphasis on major composers and artists.

3 CREDITS

PREREQUISITES: 32-1631 THE JAZZ TRADITION, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY HARMONY AND ANALYSIS II, 32-2133 KEYBOARD HARMONY I, 32-3382 TECHNIQUES FOR IMPROVISATION II

32-3791 Private Lessons: Advanced Composition

This is a private studio course in which students receive critiques and assistance on their composition projects. This class provides students with the guidelines and advice for students to compose a larger work. The goals of this course are to investigate and experiment with a wide range of compositional techniques and to consolidate new compositional techniques in one's personal vocabulary.

2 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-2132 KEYBOARD II, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-3133 KEYBOARD HARMONY II, 32-3212 COMPOSITION IV
CONCURRENT: 32-1000 RECITAL ATTENDANCE

32-3882 Latin Ensemble

This upper level ensemble course prepares students for the performance of compositions based on the musical traditions of Cuba, Brazil, and other Latin American cultures. Course will consist of a series of master classes and ensemble rehearsals. Students gain hands-on experience of the rhythms and performance techniques of the various Latin percussion instruments.

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I

COURSE DESCRIPTIONS

MUSIC

32-3885 Pop Orchestra

An advanced-level ensemble class specializing in the repertoire of rock/contemporary bands orchestrated for brass and reed instruments, rhythm instruments, and multiple vocals. Students learn to rehearse and perform challenging, sophisticated music as part of an extended professional "team."

1 CREDIT

PREREQUISITES: 32-1120 THEORY, HARMONY, AND ANALYSIS I OR 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I

32-3887 Music Performance and Recording Ensemble

Course is a performance class focused on, but not limited to, popular music of all types. Students will explore improvisatory theory, arrange and organize materials for performance, present concerts (some off-campus), and record the results.

3 CREDITS

PREREQUISITES: PRIMARY PRIVATE LESSONS

32-3920 Record Production Lab

This course for instrumentalists, singers, composers, and arrangers emphasizes hands-on experience. Students will play instruments, sing, produce, and engineer recording sessions of original student material, while investigating music production and performance technique in a studio environment.

3 CREDITS

PREREQUISITES: PRIMARY PRIVATE LESSONS

32-3988 Internship: Music

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. To qualify, students must have completed at least 60 credit hours and achieved a grade point average of at least 3.0 in their music studies.

1-6 CREDITS

32-3995 Directed Study: Music

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

32-3998 Independent Project: Music

An independent project is designed by the student, with the approval of a supervising faculty member and department director, to study an area not at present available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

1-6 CREDITS

PHOTOGRAPHY

BOB THALL, CHAIRPERSON

The Photography Department is one of the largest and most comprehensive photo programs in the nation. We provide a truly exceptional program for ambitious, motivated students that is as broad and as rigorous as the competitive world they'll encounter after graduation. Our faculty members are active professionals and artists who have achieved remarkable success in a range of commercial and artistic photography. Instructors in the Photography Department have exhibited at such venues as the Art Institute of Chicago, the Whitney Museum, and the Museum of Modern Art, and have also won numerous grants and fellowships, including the Pulitzer Prize and the Guggenheim Fellowship. They bring their enthusiasm and passion for photography and their knowledge as working professionals to the classroom to help students bridge the gap between college and the real world.

Columbia's Photography Department facilities are the most extensive and advanced in the Midwest. The Digital Imaging Lab includes more than 100 workstations, highly sophisticated scanning equipment, and an assortment of large-format printers. We also have two studios with an extensive array of professional lighting equipment, as well as numerous 8 in. x 10 in. and 4 in. x 5 in. cameras, medium-format and digital cameras, and other digital equipment. Our darkrooms have more than 150 enlarging stations that accommodate all popular film formats, both color and black and white.

The Photography Department is an excellent program for students who have high ambitions. Many of our students develop photographic projects of compelling and personal work. Recent graduates have exhibited at the Museum of Contemporary Art, the City Gallery, and at many other notable institutions and galleries. Our undergraduates have proceeded to graduate study at some of the nation's most prestigious institutions and then on to careers as artists and teachers. Many other students from our program are pursuing successful and exciting careers as photojournalists and commercial and editorial photographers. We provide a solid education in photography, and then support our students as they each discover a unique direction for their work and career.

Bob Thall

Chairperson, Photography

PHOTOGRAPHY

BACHELOR OF FINE ARTS IN PHOTOGRAPHY

The Bachelor of Fine Arts in Photography is a rigorous, in-depth degree choice for students who wish to pursue serious photography, in any of photography's many forms. The BFA program does not establish fixed, formal concentrations. Instead, students pursuing either a BFA or a BA in Photography take a broad range of required courses. These courses are intended to educate well-rounded, visually literate, technically versatile, and highly accomplished photographers. Each student pursuing a BFA will then design an area of specialization by completing a number of advanced electives. Generally speaking, most of these self-designed areas of concentration fall into several broad categories: commercial and studio photography, documentary photography and photojournalism, fine-art photography, advanced digital imaging, and new media. Internships, student shows and off-campus exhibitions, and publication provide exciting opportunities to begin careers in a variety of contexts. The capstone courses are dedicated to helping students produce a final portfolio of work at a truly professional level.

BACHELOR OF ARTS IN PHOTOGRAPHY

The Photography Department offers a four-year program leading to a Bachelor of Arts in Photography. This program has the same core of foundation and general photography courses as the BFA program, but does not include the package of electives that the BFA requires. The BA program can be especially attractive to students who wish to combine a BA in Photography with a minor in another field.

Minor in Photography

The minor in Photography is designed to provide a solid photography foundation for students who may use photography in another related field. This is a particularly good choice for students who are Art and Design or Film and Video majors.

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-1100 Foundations of Photography I

Lecture course emphasizes basic aesthetic grammar 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.

3 CREDITS

CONCURRENT: 23-1101 DARKROOM WORKSHOP I

23-1101 Darkroom Workshop I

Course 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. The corresponding section of Foundations of Photography I must be taken concurrently.

3 CREDITS

CONCURRENT: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I

23-1110 Photography for Interior Architecture Majors

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.

3 CREDITS

23-1120 Foundations of Photography II

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. Students must be concurrently enrolled in the corresponding section of Darkroom Workshop II (23-1121).

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I OR 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1121 DARKROOM WORKSHOP II

CONCURRENT: 22-1121 OR 23-1121 DARKROOM WORKSHOP II

23-1121 Darkroom Workshop II

Course provides necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in the corresponding section of Foundations of Photography II (23-1120).

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I

CONCURRENT: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II OR 23-1120 FOUNDATIONS OF PHOTOGRAPHY II

23-1200 Digital Photography for Non Photography Majors

Students will learn fundamental photographic skills including digital capture, manipulation, and output. Students must have their own digital cameras with adjustable exposure and focus (ability to capture in "camera RAW" preferred). For the processing and enhancement of digital photographs, students will learn the basics of Photoshop. These digital skills and tools for the making of photographs will be taught within the context of the aesthetics of photography.

3 CREDITS

23-2100 Advanced Color Photography

Course in traditional photographic color processes emphasizing technical and aesthetic control to achieve sophisticated, expressive ends. This class will provide a serious, in-depth exploration of the dynamics of color as a tool in the creation of meaningful photographs and will encourage a mastery of color films and papers.

4 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-2110 Darkroom Workshop III

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.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-2120 View Camera I

Possibilities for perspective control and focus manipulation are examined theoretically and practically in this exploration of the aesthetic possibilities of the view camera. Equipment is provided.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1151 WRITING AND RHETORIC I OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1121 ESL WRITING AND RHETORIC I OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1111, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2300 STUDIO I, 52-1111 WRITING AND RHETORIC I: ENHANCED OR CMPS, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM

COURSE DESCRIPTIONS

PHOTOGRAPHY

WORKSHOP II, 23-2300 STUDIO I OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC-ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-2125 View Camera: Advanced

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.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1151 WRITING AND RHETORIC I OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1121 ESL WRITING AND RHETORIC I OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1111 WRITING AND RHETORIC I- ENHANCED OR CMPS, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1112 WRITING AND RHETORIC-ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-2201 Digital Imaging I

This course introduces the student to computer tools that manipulate and enhance photographic images. These tools allow you to input black-and-white and color photographs, negatives, positives, and graphics into Photoshop, the industry standard for digital image manipulation. You will learn the skills to retouch and enhance these varied inputs in order to create high-quality digital outputs. Output devices include

film recorders, CD-ROM burners, and high quality printers. Assignments, case studies, and final project are designed to help master basic techniques of image-editing in order to expand the photographer's creative horizons.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II OR 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I

23-2202 Foundations of Digital Imaging

This course introduces the student to computer tools that manipulate and enhance photographic images. These tools allow you to input B&W and color photographs, negatives, positives, and graphics into Photoshop, the industry standard for digital image manipulation. You will learn the skills to retouch and enhance these varied inputs in order to create high-quality digital outputs. Print quality and printing techniques will be stressed in this class. Assignments, case studies, and the final project are designed to help master basic techniques of image editing in order to expand the photographer's creative horizons.

6 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-2220 Digital Printing Workshop

This two-day workshop is designed for photography students who have completed Digital Imaging I and want to improve their digital printing skills. High-end scanning, Color Management, types of paper, Color Profiling, and image enhancement techniques in relation to input and output are discussed and demonstrated. Students make both black and white and color prints during this intensive workshop.

1 CREDIT

PREREQUISITES: 23-2201 DIGITAL IMAGING I

23-2300 Studio I

Instruction covers studio portraiture, still life, and location application of techniques to diverse situations. Course introduces greater visual control through use of the 4x5 view camera and artificial lighting. This required course is the prerequisite for subsequent view camera and lighting courses.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 52-1112 WRITING AND RHETORIC-ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF

COURSE DESCRIPTIONS

PHOTOGRAPHY

2-D DESIGN, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING
COREQUISITES: 23-2201 DIGITAL IMAGING I

23-2310 Studio II

Course explores the use of tungsten and electronic flash artificial light in the studio using color and black-and-white view and 35 mm cameras.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-2650 History of Photography I: 1839-1920

Course examines emergence of photographic traditions 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.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

23-2655 History of Photography II: 1920 to the Present

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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC- ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-2730 Pinhole Photography

Course explores this approach to image-making, utilizing found, constructed, and organic cameras. Understanding of simple resources employed in class and on-site shooting, students enhance primitive and non-static expression by applying their understanding. Course offers opportunities for interfacing low-tech with high-tech computer manipulation. Students also examine pinhole Polaroid transfers.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

23-3150 Pre-Visualization and the Zone System

Course removes 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. Course addresses idea of pre-visualization, that is, predicting what the images will look like before making the exposure.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3202 Digital Imaging II

This course expands the photographer's competence with computer tools that manipulate and enhance photographic images. Emphasis is placed on learning specialized image manipulation and retouching skills using Photoshop and on creating an extended project based on the integration of these new tools supported by critical and theoretical readings and technical research.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I

23-3203 Digital Imaging Studio

This course teaches photographers how to develop and shape their personal imagery and to create and sustain their first long-term digital imaging project. The student-generated and semester-long project will be designed to expand expertise in developing, sustaining, and completing digital projects. Theoretical and technical readings and references to other contemporary arts and artists will be individually tailored to support each student's project. Each instructor will provide a focus based upon his/her area of specialization.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3202 DIGITAL IMAGING II

23-3220 Digital Imaging III

This course provides the photographer with the digital tools to publish work in two venues increasingly vital for contemporary artists: CD-ROM and the Web. With these tools, students will design and produce digital pieces to be viewed electronically. Each student should have a body of visual work prior to entering this course. Software tools to edit audio and video and to create computer interactivity will be mastered. Practical and theoretical topics include content, multiple audiences, hierarchies of information, interactivity, and interface design.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3202 DIGITAL IMAGING II

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3275 Website Publishing I

This course provides the basic technical skills to create electronic environments to support the publishing and distribution of photographs and portfolios on the World Wide Web. Students will learn Web site construction, image optimization, basic animation techniques, information architecture principles, and the transfer protocols between individual computer and Web server in order to produce Web sites that communicate effectively and have high visual appeal.

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I

23-3276 Website Publishing II

This course provides advanced technical and design skills for photographers to create sophisticated photographic sites on the World Wide Web. Students will learn advanced Web site construction, image optimization, animation techniques, information architecture principles and design concepts in order to produce Web sites that communicate effectively and with high visual appeal.

3 CREDITS

PREREQUISITES: 23-3275 WEBSITE PUBLISHING I

23-3300 Studio III

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, and tungsten and electronic flash light within a studio context.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3400 Commercial Photography/Art Director

Course simulates 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. Coursework emphasizes analysis of problems in the creative process, visualization of solutions, and use of symbols in advertising photography.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND

RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3405 Fashion Photography I

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.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3410 Fashion Photography II

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. Course emphasizes analysis of problems in the creative process, visualization of the solution, and client presentation.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3405 FASHION PHOTOGRAPHY I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3405 FASHION PHOTOGRAPHY I, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3405 FASHION PHOTOGRAPHY I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3405 FASHION PHOTOGRAPHY I, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3415 Commercial Assignment: Layout to Finish

Students are given commercial photography assignments and learn the steps necessary for completion, including layouts, estimating costs, usage rights, and related business practices. Coursework provides students with a realistic approach to running their own commercial photography business. Assignments require completion of a photo shoot. Course covers all aspects of photographing tabletop/food product, people, and locations.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3420 Scientific Photography

Course surveys photographic techniques and practices being employed in research laboratories, high-tech industry, medical institutions, and environmental agencies. Students learn technical and conceptual fundamentals to work in these interesting and demanding fields. Course includes a range of photographic assignments and visits to professionals working in these areas.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II

23-3425 Professional Printing

Course addresses the joys and problems faced by professional printers. 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 not only their printing skills but also their communication with labs and printers encountered in their photography career.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-

1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3450 Professional Topics: Sports Photography

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.

2 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3455 Professional Topics: Stock Photography

Course 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.

2 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3460 Performance Photography

Students learn theater photography through cooperative participation in productions mounted in the Getz Theater.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3475 Professional Topics: Casting/Portrait

This workshop is designed to give students a real world experience of casting for specific client needs utilizing students from the Theater Department as our casting pool. The objective of this workshop is to provide a professional experience that mimics real world professional practices.

1 CREDIT

PREREQUISITES: 23-2120 VIEW CAMERA I, 23-2300 STUDIO I, 23-2310 STUDIO II

23-3480 Professional Topics: Styling

Workshop concentrates on set design elements, including 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.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3485 Professional Topics: The Nude

Workshop examines the human form as it relates to fashion and the photography of fashion. Coursework includes several exercises on drawing the figure, followed by a series of photographic assignments.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF

PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3488 Internship: Photography

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.

1-6 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1152 WRITING AND RHETORIC II OR 23-1101 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1122 ESL WRITING AND RHETORIC II OR 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3490 Professional Topics: Food Photography

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.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3495 Professional Studio

This course is designed for students seeking to develop discipline and to further develop their technical as well as conceptual skills required for a career as a professional fine art or commercial photographer. Students are expected to develop and execute a project in the studio during class/studio time, consisting of eight-hour shoot days under the guidance of the instructor. Each week, students work on one photograph for the entire eight hours. The seven independent days will be

COURSE DESCRIPTIONS

PHOTOGRAPHY

used for concept development, gathering of props and materials, and meeting with the instructor on an individual basis, if necessary. The final project consists of the work shot during class as well as out of class/studio time.

4 CREDITS

PREREQUISITES: 23-2120 VIEW CAMERA I, 23-2310 STUDIO II, 23-3202 DIGITAL IMAGING II

23-3500 Photojournalism I

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.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3505 Photojournalism II

Course expands skills acquired in Photojournalism I with an emphasis on lighting and color photography.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3500 PHOTOJOURNALISM I, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3510 Photojournalism III

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.

4 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 23-3505 PHOTOJOURNALISM II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3520 Documentary Photography

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.

4 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II OR 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1122 ESL WRITING AND RHETORIC II OR 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-3700 Experimental Photography/Graphic Techniques I

Course is a systematic exploration of contemporary photographic practices utilizing alternative photographic processes, such as Cyanotype, Van Dyke brown, and hand-applied emulsions, as well as non-traditional toning and painting on photographs, contemporary collage techniques, and mural printing. Students experiment with images through manipulation of graphic arts film, cliché verre, and photographic prints on a variety of 2-D and 3-D image supports, metal, and paper. Each student develops a self-directed project using one of these mediums.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3705 Experimental Photography/Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes including digital imaging techniques in making digital negatives and positives. Each student develops an extended self-directed project utilizing a combination of processes and materials taught.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3700 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I

23-3710 Experimental Photography Graphic Techniques III

Course challenges students to refine to a professional level, build on skills learned in Experimental Photography/Graphic Techniques II. Students complete one intensive project during the semester.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-3705 EXPERIMENTAL PHOTOGRAPHY/ GRAPHIC TECHNIQUES II

23-3730 Visual Books

No Description Available.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3735 Nineteenth Century Photographic Processes

Course explores development of photography through its first four decades. Students utilize a variety of photographic materials to gain insight into both historic and aesthetic precedents of contemporary photographic practice. Printing processes taught are: salt, platinum/palladium printing, gum bichromate printing, and albumen printing.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP III, 23-2120 VIEW CAMERA I, 23-2650 HISTORY OF PHOTOGRAPHY I: 1839-1920, 23-3700 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I, 52-1152 WRITING AND RHETORIC II OR 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP III, 23-2120 VIEW CAMERA I, 23-2650 HISTORY OF PHOTOGRAPHY I: 1839-1920, 23-3700 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I, 52-1112 WRITING AND RHETORIC ENHANCED II OR 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121

DARKROOM WORKSHOP III, 23-2120 VIEW CAMERA I, 23-2650 HISTORY OF PHOTOGRAPHY I: 1839-1920, 23-3700 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP III, 23-2120 VIEW CAMERA I, 23-2650 HISTORY OF PHOTOGRAPHY I: 1839-1920, 23-3700 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3780 Special Subjects

Course studies recent developments in the practice of contemporary photography. Instruction provides students with a thorough introduction to visual sources that inform projects of their choice. Students produce pictures specific to course discussions.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-3798 Independent Project: Photography

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 student must submit a written proposal that outlines their self-defined project.

1-6 CREDITS

23-3810 Portfolio Development

Course assists students who are preparing to enter the job market by examining methods for assembling a portfolio, writing and designing a resume, and interviewing with prospective employers. Job-hunting skills and procedures are discussed.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-3300 STUDIO III, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-3300 STUDIO III, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-3300 STUDIO III, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2120 VIEW CAMERA I, 23-3300 STUDIO III, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-3900 Senior Thesis

Course examines the photographic image, its form, content, and meaning. Seminar assists the student in articulating a personal photographic viewpoint. Issues of portfolio development, career strategies, and professional challenges are also addressed. This is the capstone course for the Photography BFA.

4 CREDITS

23-3910 Photography Seminar

Seminar teaches students how to develop and shape a long-term photography project. The student-generated, semester-long project is interspersed with mini-projects including photo assemblage, which is designed to expand students expertise in seeing, selecting, and crafting. From models, students learn create and structure their own projects based on personal concerns and values. This is the capstone for a BA in Photography.

3 CREDITS

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING OR 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II

23-4210 Body, Space and Image

This course presents an intensive survey of contemporary performance, site, and installation art from an anthropological point of view. Specifically, the course focuses on artist's work that is constructed to be experienced live and/or through photographic and video documentation of the work. Students will be given workshops on sound, digital photography, and video editing. Students will be required to produce and present a performance, site, or installation work of their own for their final project as well as photographic and/or video artworks based on their piece.

3 CREDITS

23-4450 Architectural Photography

Course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search from personal and formal documentation to the search for personal and formal images. Course also emphasizes view camera skill, discussion of work, and development of individual projects.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-

1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-4525 Documentary Photography II

Course encourages each student to identify and develop a complex documentary project. Students refine traditional photographic practice and learn digital desktop publishing tools including Quark Xpress. Individual student projects are shaped into small self-published documents.

4 CREDITS

PREREQUISITES: 23-3520 DOCUMENTARY PHOTOGRAPHY

23-4555 Photography in Southern France

No description available.

1-6 CREDITS

23-4680 Twentieth Century Art Theory and Criticism

Course surveys major concepts and methods of 20th century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late 20th century art.

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 WRITING AND RHETORIC II OR 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1122 ESL WRITING AND RHETORIC II OR 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

23-4705 History of Photography Seminar

Each semester the History of Photography Seminar will focus on a special topic related to recent trends in photographic and/or critical histories and theories of photography. Over the course of the semester we will analyze this topic's ideological, representational, technological, historical, and aesthetic ramifications for photography. Class time will involve some short lectures and exhibition viewings but will mostly consist of discussions of reading and looking assignments. Course expectations and requirements will be adjusted accordingly for undergraduates and graduates.

3 CREDITS

PREREQUISITES: 23-7655, 52-1152 WRITING AND RHETORIC II OR 23-7655, 52-1122 ESL WRITING AND RHETORIC II OR 23-7655, 52-1112 WRITING AND RHETORIC- ENHANCED II OR 23-7655, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

COURSE DESCRIPTIONS

PHOTOGRAPHY

23-4730 Directed Visions Studio

Course explores directed, manipulated, and constructed photographs. It investigates this rich tradition by looking at both historical and contemporary photography. Instruction addresses the veracity of the photographic image by discussing artificial photographs and comparing them to traditional documentary ideas.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2310 STUDIO II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2310 STUDIO II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2310 STUDIO II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2310 STUDIO II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-4750 The Portrait

Course looks at the representation of human experience in photographic form. Students work on ongoing portrait projects in the studio and in natural environments.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-4765 Special Subjects: Digital Capture

Are digital cameras the future for studio and commercial work? This new workshop will introduce students to professional-level digital cameras. We will have small, medium, and large-format state-of-the-art equipment available for demonstration and use. The workshop will discuss current professional practice, lighting for digital cameras, and the changes that can be expected in the near future.

1 CREDIT

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 23-2300 STUDIO I, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 23-2300 STUDIO I, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2201 DIGITAL IMAGING I, 23-2300 STUDIO I, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

II, 23-2201 DIGITAL IMAGING I, 23-2300 STUDIO I, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-4770 Myth, Symbol, Image

Course explores connections between idea, meaning, and image. Students study devices such as analogy and metaphor in literature, art and photography, to map the origins of their creative ideas and influences while exploring a diverse range of art making methods and expanding their critical language. Coursework consists of assigned readings, group critiques, one paper, and an ongoing series of photographs.

3 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1152 WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1122 ESL WRITING AND RHETORIC II OR 22-1220 FUNDAMENTALS OF 2-D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

23-4777 Photographing History

Course is offered through the Columbia Arts/Florence Summer Program. Advanced level, undergraduate/graduate photography students will be offered an opportunity to explore contemporary life within a "medieval" urban environment, and examine the contrariety between 15th and 21st century value systems. Issues of cultural memory, enlightenment philosophies, global consumerism, and institutionalized tourism will be incorporated into the curriculum and be the emphasis of our studies and production. Documentary, as well as fabricated narrative approaches, will be encouraged and explored during the month-long class.

3 CREDITS

23-4780 Special Topics I

Topics vary from semester to semester.

1 CREDIT

23-4785 Special Topics II

Topics vary from semester to semester.

1 CREDIT

23-4790 Special Topics III

Topics vary from semester to semester.

1 CREDIT

23-7760 Photography in Chicago Now

Course exposes students to a broad range of photography as it is currently being created and exhibited in Chicago. On alternating weeks students attend exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures. Class sessions also spent discussing these events in relation to texts used in class. Journals and class participation are emphasized.

3 CREDITS

THEATER

SHELDON PATINKIN, CHAIRPERSON

Unlike television and film, theater provides an immediate experience between the people on stage and in the audience. It's different every night, and live—quite a thrilling dynamic. Having a successful career in theater takes luck, discipline, determination, and talent. The Theater Department believes in the unlimited potential of students not only to find work, but also to be able to make a living at it. As a result, we run the department with many of the rules and disciplines of professional theater to prepare our students for the challenges and thrills of making a life in theater. We work overtime to provide rigorous, complete, one-on-one training for actors in order to equip them with the best and broadest skills necessary to develop their careers fully.

We believe very strongly that students learn from being involved in productions as well as from class work. Therefore, we stage as many as 40 fully produced and workshop productions each school year. Although we are the largest theater department in the nation, we operate as an ensemble—all members have a responsibility to the whole and to one another. Our teaching techniques revolve around both the Stanislavsky method and the Viola Spolin improvisational method. Along with learning the basics of every aspect of the profession, students with a concentration in acting take a combination of traditional 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, solo performance, and accents and dialects, among other subjects. We also offer a major in Musical Theater Performance, shared with the Music Department. For those interested in the technical and design programs, extensive training is available in stage management and in set, costume, lighting, and makeup design and construction. The department also offers equally extensive training programs in directing and, shared with the Fiction Writing Department, playwriting. All acting classes above the first-semester level perform their final scenes for faculty each semester.

The Theater Department produces a five-show subscription season for the general public. At the 400-seat Emma and Oscar Getz Theater, we present fully mounted productions of one large cast play and one musical. In the 60-seat New Studio, we present full productions of one musical and two plays, or of three plays. Additionally, many faculty and student-directed workshops are produced each semester in the 60-seat Classic Studio and in our other two performance spaces.

The faculty and staff are all working professionals—active and prominent members of Chicago's dynamic theater community in every area, from acting and directing to design and stage management. All our improvisation teachers are from the faculty of Chicago's famous Second City Training Center. Because we are so intimately connected with Chicago's professional theater community, students' behavior and growth here are paramount to developing not only their careers but also their reputations. Among other ways of achieving this, we offer many opportunities for work in community outreach programs.

All students are encouraged to audition for the Columbia College Chicago shows as well as for productions in Chicago's larger theater community. In fact, either current students or Columbia graduates are in or working on virtually every show in town at any given time. Students also take advantage of professional internships frequently available with local companies. There is also a fall semester offered for juniors and seniors, taught at and by the Second City Training Center, as well as a class in Los Angeles available for students ready to graduate.

Columbia College Chicago's Theater Department aims to infuse its students with skills necessary to achieve fully developed careers in the arts. Performance is the key, and the Theater Center is committed to bringing to our stages fully realized, large-scale classics and productions of new and rediscovered works.

Theodore Ward African-American Playwriting Contest

Theodore Ward lived and nurtured his playwriting gift in Chicago from the age of 13 until his death in 1983. This annual contest presents new plays written by African-American playwrights from around the country, and the selection of plays has had an enviable track record of subsequent productions at theaters in Chicago and elsewhere, as well as anthologies of winning plays published by Northwestern University Press.

John Murbach Scholarship in Association with the Michael Merritt Designer-in-Residence Award

The Michael Merritt Endowment Fund, housed at Columbia, honors the memory of faculty members/designers Michael Merritt and John Murbach. The proceeds fund an annual scholarship to one design student each from Columbia College Chicago, Northwestern University, and DePaul University; a monetary award to a local professional designer; and a yearly National Designer Award for collaboration. All are presented at an award ceremony and public seminar on collaboration and design.

Among the other scholarships also available are Freshman Achievement, David Talbot Award for Directors, Betty Garret Award for Musical Theater Performers, Academic Excellence Award, and the Stephen Hoenig Award.

Sheldon Patinkin
Chairperson, Theater

MISSION STATEMENT

THEATER

Theater in its many forms is driven through the collaborative efforts of the ensemble. The Theater Department of Columbia College Chicago uses ensemble as the vehicle through which education and programming are developed. For the Theater Department, the ensemble is a dynamic collective of individual voices and abilities focused on a common task. The ensemble is more than the sum of its parts, but is deeply dependent on the contribution of each of its members. Our curricula and programs encourage students to explore themselves as creative individuals, develop an artistic voice, and learn skills to express their ideas. Students are immersed in the study of theatrical craft and given opportunities to practice their growing expertise through a wide range of applications. Through critical thinking and self-reflection, students consider how to contribute their best work in collaborative endeavors with others. Each student's contribution is valued, but must be put in service to the larger purpose of the ensemble. The Theater Department fully supports the College's Mission statement "to provide a climate that gives students an opportunity to try themselves out, to explore, and to discover what they can and want to do."

The goal of the Theater Department is to develop each student's technical skills, artistic sensibilities, and awareness of the world in which we live, and to contribute those diverse skills and perspectives within the collaborative ensemble. The student is then poised to embark on his or her own journey to create theater that will not only reflect but also shape the future of our culture.

THIS GOAL IS ACHIEVED THROUGH:

- A Departmental curriculum engaging students in a progression of skills and exposing them to a wide continuum of theatrical practice. Students have degree options of Bachelor of Art and Bachelor of Fine Art degrees. The Department also offers Minors for students in other departments who wish to include theatrical study in their undergraduate program.
- A comprehensive series of majors and concentrations in Acting, Directing, Design, Technical Theater, Musical Theater, and Playwriting.
- A diverse and professional faculty and staff who are active in their field and whose lives provide models for balancing art and commerce in a career in the theater.
- An emphasis on participation in theatrical production giving students opportunities to develop their craft and artistic sensibilities.
- Partnerships with other departments, professional institutions, and community-based organizations to provide a breadth of possible experiences in the art form.
- Application of craft in a variety of theatrical and professional venues in order to maximize students' ability to solve problems using available resources.
- A network of opportunities to help students make the bridge between college and professional work. These opportunities provide students with a perspective on the values placed on theatrical craft and practice in the wider culture.
- Academic advising to provide guidance to students throughout their education. Advising can also build understanding of how life skills learned in theater apply towards employment in other media and career opportunities.
- A commitment to continuous assessment and development of self-reflection through the active practice of the scholarship of teaching and learning.

PROGRAM DESCRIPTIONS

THEATER

BACHELOR OF FINE ARTS IN ACTING

The Bachelor of Fine Arts in Acting is structured to provide an intensive study of the art and discipline of acting for the theater. The reality of the profession is that actors need to be able to "project themselves believably in word and action into imaginary circumstances" whether those circumstances are Shakespearean or corporate in scope (as in a McDonald's commercial). Acting students need flexible technique that will support their work in large theaters or in front of a camera and microphone. They need to be familiar with the various opportunities that are available in which to ply their trade. The BFA in Acting provides this education through discipline-wide study in theatrical production, text analysis, and theatrical history; and it deepens this learning through sequenced classes in acting and improvisational skills, vocal and physical training, and career development. Through advanced capstone classes and a reflective portfolio process, the BFA student is given the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. This pragmatic approach prepares students to face the difficult realities of making a life in the performing arts.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as performers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as performers in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN DIRECTING

The Bachelor of Fine Arts in Directing is structured to provide an intensive study of the art and discipline of directing for theater. The Directing student, in selecting plays for production, can focus his or her experience on specific genres or styles of theater that are of particular interest. Students are encouraged to select material that challenges their assumptions but engages their being. The BFA in Directing requires discipline-wide study in theatrical production and design, vocal and physical training, acting skills, and theater history; and it deepens this learning through sequenced classes in directing, text analysis, and dramaturgy, as well as providing more opportunities for the student to direct full-length plays. Electives in Theater Management, and in specific areas of theater practice, provide breadth. Through advanced capstone classes and a reflective portfolio process, the BFA student is offered the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. In production, we stress collaboration as students work closely with their peers to rehearse and prepare plays for performance. The practical experience and responsibility of producing plays for performance is in itself a large step toward mastery; no other undergraduate program in the country that we know of offers the student more opportunities to put this work into practice.

BFA students are required to maintain a portfolio that charts their growth and accomplishments as directors. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as directors in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF FINE ARTS IN THEATER DESIGN

The Bachelor of Fine Arts in Theater Design is structured to provide an intensive study of the art and discipline of design for theater. Students can focus their study in the areas of costume, lighting, and scenic design, but at all times we stress the collaborative nature of the design process; and students must be familiar with all three design disciplines. The BFA in Design requires discipline-wide study in technical theater, performance, theater history, and text analysis; and it deepens that learning through sequenced classes in design and collaborative process. Students may choose from a variety of electives focusing on technology, technical skills, electronic media, and the business of theater. There are ample opportunities for design students to work on departmental productions, from the bare-bones workshop level to fully budgeted main stage shows. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

In the classroom, students work with a faculty of working professionals who bring their pragmatic approach to the art, craft, and business of the theater. In fact, many of our Design majors work with faculty members on projects outside the department as assistants or in a technical capacity, thus gaining valuable freelance experience in the business.

BFA students are expected to participate in departmental productions as well as Senior Showcase and must maintain a portfolio that charts their growth and accomplishments as designers. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as designers in order to continue in the program.

Students must maintain standards of performance.

PROGRAM DESCRIPTIONS

THEATER

BACHELOR OF FINE ARTS IN MUSICAL THEATER PERFORMANCE

The Bachelor of Arts in Musical Theater Performance Major provides a rigorous, intensive, professionally oriented education in the skills and discipline of musical theater. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. Students take a sequence of courses in acting and theater history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study.

At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the Department.

Students are encouraged to audition for musical theater productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts.

Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation as they pursue a career in professional musical theater or study at the graduate level.

BFA students are regularly evaluated to monitor their escalating levels of achievement, and faculty members meet regularly with students to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and demonstrate continued development in order to continue in the BFA program.

Students must maintain standards of performance.

INTERDISCIPLINARY BACHELOR OF FINE ARTS IN PLAYWRITING

The Bachelor of Fine Arts in Playwriting is jointly offered by the departments of Fiction Writing and Theater and is structured to provide an intensive study of the art and discipline of writing for the theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. An application and interview process is required of all students who wish to be accepted into the BFA in Playwriting program. Students accepted into the program will take an intensive series of courses in writing practice

with an emphasis on developing an individual voice as a writer. Courses in dramatic and literary theory will put student writing in a wider context. Courses in theater practice will immerse students in the group effort required of theater production. In addition, students will choose electives that focus learning in a specific application of playwriting in consultation with an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing. Through advanced capstone classes and a reflective portfolio process, the BFA student is provided with the opportunity to synthesize this learning in preparation for a career in professional theater or study at the graduate level.

BFA students are expected to participate in opportunities provided for the public presentation of their writing and must maintain a portfolio that charts their growth and accomplishments. Faculty members will regularly meet with the student to discuss progress and suggest directions for growth. Students must maintain a 3.0 GPA in their major and show continued development as playwrights in order to continue in the program.

Students must maintain standards of performance.

BACHELOR OF ARTS IN THEATER

The Bachelor of Arts in Theater will provide students with a comprehensive overview of the theory and practice of contemporary Western theater. Students will study theatrical processes from a variety of perspectives in order to gain an understanding of, and experience in, the work of the various disciplines involved in mounting theatrical productions. To that end, students will take courses in developing performance skills, theoretical and historical study, the art and craft of design and technical theater, and the conceptual and organizational skills involved in directing for the theater. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the department. In the classroom, students work with a faculty of working professionals who bring their experience to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

The BA in Theater requires that students choose a concentration in Acting, Directing, Musical Theater Performance, Technical Theater, or Theater Design. Students must maintain a C or better to move forward in any sequenced classes.

The Theater Department also offers a post-baccalaureate certificate of major, as well as minors in Acting and Directing and an Interdisciplinary Minor in Playwriting.

Students must maintain standards of performance.

PROGRAM DESCRIPTIONS

THEATER

CONCENTRATIONS

ACTING CONCENTRATION

The Acting concentration teaches students advanced performance technique and acting practice to prepare them to fully inhabit roles they are cast in as well as to compete for work after graduation. Students are expected to perform in a minimum of one departmental production prior to graduation. The expectation is that they will do much more. We also encourage students to take advantage of specialized classes we offer to enhance their artistry and marketability upon graduation. Students who also take 31-3240 Acting IV and 31-3900 Professional Survival and How to Audition will be eligible to audition to participate in the Senior Showcase. Students completing the concentration in Acting will be well prepared to audition for graduate schools if they so choose.

DIRECTING CONCENTRATION

The Directing concentration teaches students advanced organizational, conceptual, and production skills necessary to mount credible productions of scripted material. Prior to graduation, students will direct a one-act play and at least one full-length play. Students may also work as assistant directors to faculty or seek an internship in Chicago's busy theater scene to improve their understanding of how professionals go about their business. The focus on theater practice provided by the concentration in Directing provides excellent preparation for students interested in pursuing graduate study.

THEATER DESIGN CONCENTRATION

The Theater Design concentration emphasizes design as a collaborative process that requires close cooperation among each designer, the director, the technical team, and the performers. Students may focus their work in the area of costumes, lighting, or scenic design, but they must take classes in each area to gain familiarity with all three design disciplines. Classes are also required in the areas of makeup, technical theater, rendering and drawing, art and theater history, and beginning acting. There are ample opportunities for these students to work on departmental productions, from the bare bones workshop level to fully budgeted main stage shows. In addition, assistant design and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty of working professionals. Upon graduation, students with a concentration in Theater Design have developed a strong portfolio of work that can be used to seek admission to graduate school or to look for work in the professional theater.

Students must maintain standards of performance.

TECHNICAL THEATER CONCENTRATION

The Technical Theater concentration will provide students with a comprehensive overview of the practice of technical theater and production management. We emphasize theater as a collaborative process that requires close cooperation among all members of a production team. Students take classes that advance their technical knowledge of costumes, lighting, and scenic construction to prepare them to facilitate the work of designers. Students may focus their learning through classes in stage management, scenic or costume construction, and technical direction. Classes in theater history, beginning acting, and theater design provide breadth. There are ample opportunities for students to work on departmental productions as stage managers, technical directors, or production managers, from the bare-bones workshop level to fully budgeted main stage shows. In addition, freelance and internship opportunities are available for students to work on productions in the larger Chicago theater community. These opportunities often become available through the influence of our faculty and staff of working professionals. Upon graduation, students who earn a concentration in Technical Theater have developed a strong résumé of practical experiences that can be used to seek admission to graduate school or to look for work in the professional theater.

Students must maintain standards of performance.

MUSICAL THEATER PERFORMANCE CONCENTRATION

The Musical Theater Performance Concentration provides students with a comprehensive education in the skills and discipline of musical theater. Students take a sequence of courses in acting and theater history, dance techniques and styles, and singing and musicianship, as well as courses that integrate the individual areas of study at an increasingly sophisticated level of achievement. Working closely with the Music Department, we emphasize the synthesis of acting, singing, and dancing in order to prepare students for the demands of a field in which the "triple threat" performer often gets the job. In addition, the program enables students to take elective courses in areas related to musical theater, such as directing, composing, stage management and design, marketing and management, and journalism and criticism. At every opportunity, students are encouraged to put into practice what they are learning in the classroom through hands-on engagement in the preparation and presentation of performances produced in the Department. Students are encouraged to audition for musical theater productions and non-musical plays. In the classroom, students work with a faculty of professionals in the field, who bring their expertise to the art, craft, and business of the theater. This pragmatic approach prepares students to face the challenging realities of making a life in the performing arts. Students graduate with knowledge of how to look for work, with the desire and ability to do the work, and with an understanding of the need to grow as an artist beyond graduation.

Students must maintain standards of performance.

THEATER

INTERDISCIPLINARY BACHELOR OF ARTS WITH A CONCENTRATION IN PLAYWRITING

The Bachelor of Arts with a Concentration in Playwriting is jointly offered by the departments of Fiction Writing and Theater. This interdisciplinary major combines the quality of writing practice found in the Fiction Writing Department with the hands-on, collaborative approach to theater practiced in the Theater Department. Students will be immersed in the business of writing for theater with an emphasis on developing an individual voice that must be integrated into the group effort required of theater production. Students will take classes in writing practice, theater performance, and dramatic theory as the core of the major. In addition, students will choose electives that focus learning in a specific application of playwriting. Electives will be selected with the consultation of an advisor. Opportunities for staged readings and workshop productions provide a public forum for student writing.

Upon graduation, students will have developed a body of work that has been tested in the laboratory of live theater. This work can be confidently submitted for admission to graduate school or for seeking productions in professional theater. Students must maintain standards of performance.

Minor in Acting

The goal of the minor in Acting is to provide students with a concentrated introduction to the skills and theories required of the craft and practice of acting. Students will develop skills in the craft of vocal production, physical adaptability and expressiveness, textual analysis of dramatic literature, and an understanding of the basics of theatrical production. In conjunction with training in craft skills, students will develop their talents as performers through the spontaneity of live performance.

This minor will be of interest to students who are training for careers with close tie-ins to the performing arts, or in which public performance will be required in the fulfillment of their duties.

Minor in Directing

The goal of the minor in Directing is to provide students with a concentrated introduction to the theories, skills, and practice of directing for the theater. Students will study directing as a multifaceted discipline involving an understanding of the process of acting, the introduction of technical and design elements, organization through project management, as well as a thorough comprehension of dramatic structure. In the minor's capstone course, students will coordinate all of these elements through the production of a one-act play of their choosing.

This minor will be of interest to students who wish to develop an understanding of the skills necessary to conceptualize, organize, and facilitate the preparation of scripted material for performance.

Interdisciplinary Minor in Playwriting

The goal of the Interdisciplinary Minor in Playwriting is to provide students with a comprehensive opportunity to broaden their skills in writing for the stage and media performance modes. Students in this program will develop the requisite skills for both long and short forms of stage writing and for adaptation of fictional works to script forms. Through elective choices, students may further develop their performance writing or build skills in theatrical performance or collaboration. The range of writing and performance experiences will enhance the student's professional marketability in the related fields of stage and media advertising, public relations, and other fields involving creative problem solving and script forms.

Comedy Studies: A Semester at The Second City™

The Theater Department of Columbia College Chicago and The Second City™ have created a semester-long program of courses in the study of comedy which are taught by the experts in comedy at the Second City Training Center in Chicago, with college credit provided by Columbia College Chicago. The program provides a unique opportunity to study full-time at The Second City™, the nation's center of comedy and satire, for an entire semester.

The Comedy Studies Program is open to any college undergraduate with a minimum of junior-level status who has a demonstrated interest in performance, comedy writing, and improvisation. All students enrolled in the program take the same full load of 16 credit hours during the 15-week semester. All classes are held at The Second City Training Center in Chicago. To learn more about the program, including how to apply, visit: comedystudies.com.

COURSE DESCRIPTIONS

THEATER

31-1200 Acting I: Basic Skills

Students learn the discipline of acting 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.

3 CREDITS

31-1205 Acting I: Scene Study

Students learn to solve beginning acting problems through work on two-person scenes from contemporary plays. 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.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS

CONCURRENT: 31-2177 REHEARSAL LAB

COREQUISITES: 31-1300 VOICE TRAINING FOR THE ACTOR I

31-1300 Voice Training for the Actor I

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.

3 CREDITS

31-1301 Voice Training I: Musical Theater

This 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 and perform contemporary material.

3 CREDITS

COREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO-1945 OR 31-1405 MUSICAL THEATER I: FROM 1945 TO- PRESENT

31-1305 Body Movement for Actors I

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.

3 CREDITS

31-1310 Feldenkrais Method I

Course is based on Moshe Feldenkrais Awareness through Movement lessons. Through select breathing and movement sequences, students learn new vocal patterns and make spontaneous acting choices beyond habitual movement. Movement sequences are light and easy and may be accomplished by anyone regardless of age or physical limitations.

3 CREDITS

31-1350 Speaking Out

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 is placed on increasing vocal skills including breath support, releasing habitual tensions, and developing resonance and clarity. Course can be used for General Education credit by non-Theater majors.

3 CREDITS

31-1400 Musical Theater I: From the Beginnings to-1945

Course is required for Musical Theater majors in the first semester of their first year. This is the 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 is offered fall semester only.

2 CREDITS

31-1405 Musical Theater I: From 1945 to- Present

This is a required class for Musical Theater Performance majors in the second semester of their first year. Course is the second half of a two-semester course continuing study of the history of the musical begun in Musical Theater I: From the Beginnings to 1945. Instruction covers development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Content gives some attention to movie musicals and the introduction of shows and songs from each period through readings, recordings, and videos. Course is offered spring semester only.

2 CREDITS

31-1430 Musical Theater Dance I

This is a practical introduction to basic techniques necessary to the Musical Theater Performance Major. Class teaches fundamental dance combinations for performance as in a professional audition. Class builds student's repertoire of basic floor combinations and improves flexibility, conditioning, and technique in ballet, jazz, and tap. Attention is paid to audition practices and professional discipline. Students will be introduced, via lecture and video, to dance terminology and styles as well as musical theater dance history.

2 CREDITS

COREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO-1945

COURSE DESCRIPTIONS

THEATER

31-1500 Production Techniques: Crew

Students work as backstage crew for Theater department productions. Students gain understanding of behind-the-scenes labor that supports on-stage performance. Participants also get the opportunity to observe nuance and change in live performance as it occurs over several performances. Time is required outside of class.

2 CREDITS

31-1505 Production Techniques: Stagecraft

Through lecture and hands-on experience students are introduced to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting.

2 CREDITS

31-1510 Drafting for Theater

This course introduces mechanical drawing techniques as applied to the performing arts. Students learn to create clear, accurate drawings to be used for the design and construction of scenery, and the preparation and implementation of a lighting design. Course is recommended for those interested in the visual design elements of performing arts and is a prerequisite for all theater design courses.

2 CREDITS

31-1515 Rendering Techniques

Course introduces figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Coursework focuses on rendering of costumes, stage lighting effects, and sets. This is a prerequisite for all costume, lighting, and set design courses.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER

31-1520 Lighting Technologies

Basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

3 CREDITS

31-1525 Costume Construction I

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. Content provides overview of related subjects such as millinery, costume props, and formal wear.

3 CREDITS

31-1530 Introduction to Set Construction

Course introduces set construction in the Classic and New Studio Theaters utilizing the component pieces of the available studio kits. Students work with reading and interpreting ground plans, designing and assembling simple sets, and analyzing the construction of sets both on campus and in the professional world. Basics of studio lighting and sound systems are covered.

3 CREDITS

31-1600 Introduction to Design for the Stage

Students gain better understanding of theatrical design as a whole and learn terminology and principles basic to all aspects of theatrical design. Students explore theatrical design through selected readings and individual and group projects. Course is a prerequisite for all theater design courses and is a recommended general introduction to production process for all Theater majors. Course requires no special vocabulary, experience, or art skills.

3 CREDITS

31-1605 Stage Make-up I

Course focuses on communicating character to audience through makeup. Students learn basics of stage makeup, including aging techniques, character analysis, corrective makeup, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students work as makeup crew for at least one main season show.

3 CREDITS

31-1650 Puppetry, Pageantry and the Art of Spectacle

Students will explore spectacle, street performance, puppet making, and the community parade. Using various materials, students will learn to construct basic rod puppets and spectacle objects. Performance and its relationship to puppetry will be explored. In addition, basic tools of the woodshop will be explained, as well as sculpting and paper maché.

3 CREDITS

31-1700 Director's Tool Kit

By exploring acting exercises, talking and listening to advanced and professional directors, seeing and analyzing productions, and reflecting on their own experiences, directing majors will begin to consider the tools needed to become successful directors.

2 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1600

INTRODUCTION TO DESIGN FOR THE STAGE

COREQUISITES: 31-2120 TEXT ANALYSIS

31-1900 Directed Study: Theater

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses, or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-6 CREDITS

COURSE DESCRIPTIONS

THEATER

31-2120 Text Analysis

Students study different methodologies of script analysis to develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theater. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 52-1152 WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 31-1200 ACTING I: BASIC SKILLS, 52-1122 ESL WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

31-2177 Rehearsal Lab

Taken concurrently with most acting classes, 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.

1 CREDIT

31-2200 Acting II: Advanced 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 are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I
CONCURRENT: 31-2177 REHEARSAL LAB
COREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I

31-2201 Acting II: Advanced Scene Study for Musical Theater

This continuation of Acting I: Scene Study requires the musical theater student to apply his/her knowledge of basic dramatic scene structure to material from the musical theater repertoire. It will focus specifically on the acting challenges particular to the musical theater form, with emphasis on deepening character relationships and objectives through dialogue, song, and staging. Scenes will be presented formally during performance week.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1301 VOICE TRAINING I: MUSICAL THEATER, 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I
CONCURRENT: 31-2177 REHEARSAL LAB
COREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO 1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO PRESENT, 33-1231 JAZZ DANCE: BEGINNING OR 33-1251 TAP DANCE: BEGINNING OR 33-1321 BALLET I

31-2205 Acting II: Character and Ensemble

Students develop several different characters through work on scenes requiring 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 are presented during performance weeks. Concurrent enrollment in Body Movement II or Stage Combat I is recommended.

4 CREDITS

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II OR 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER, 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II
COREQUISITES: 31-2120 TEXT ANALYSIS

31-2210 Improvisational Techniques II

Focusing on an approach to acting through improvisation, course bridges gap between improvised and scripted work. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 CREDITS

PREREQUISITES: 31-2209

31-2211 Improvisational Techniques III

Focusing on an approach to acting through improvisation, course bridges the gap between improvised and scripted work. Content includes study in performance skills, Second City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

3 CREDITS

PREREQUISITES: 31-2210 IMPROVISATIONAL TECHNIQUES II

31-2271 Puppet Workshop: Toy Theater

This course will introduce students to the rudiments of puppetry through the lens of toy theater. Working from a basic model, students will design and build their own toy theaters and execute simple performances to animate them. Students will explore how design elements of scale and environment can be used to generate action and conflict in a microcosmic theater.

1 CREDIT

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2275 Race, Politics and Performance: An Actor's Perspective

The course examines the changing performance styles and traditions of African American theater through the 19th and 20th centuries. The course examines the connection between racial identity, public performance, and public culture and considers the efficacy of the dramatic form as an artistic vehicle for social protest, education, liberation, and celebration.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I

COURSE DESCRIPTIONS

THEATER

31-2300 Voice Training for the Actor II

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.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1300 VOICE TRAINING FOR THE ACTOR I

31-2305 Body Movement for Actors II

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.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2306 Body Movement for Actors III

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.

3 CREDITS

PREREQUISITES: 31-2305 BODY MOVEMENT FOR ACTORS II

31-2310 Feldenkrais Method II

Course continues and expands on Feldenkrais Method: Awareness through Movement I.

3 CREDITS

PREREQUISITES: 31-1310 FELDENKRAIS METHOD I

31-2315 Stage Combat I

Course focuses on creating illusion of violence for stage and screen. Basic instruction is 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 are performed on the main stage during performance weeks.

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2316J Violence in Contemporary Theater

This course explores the heightened physicality that is associated with modern drama, especially that of male/female conflict. The class will use shared weight techniques and physical talking and listening to help understand the needs of the character in a given moment in seemingly random, non-skilled forms of violence.

1 CREDIT

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2315 STAGE COMBAT I OR 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2305 BODY MOVEMENT FOR ACTORS II

31-2320 Stage Combat II

Course continues to teach students to create the illusion of violence for stage and screen. Advanced instruction is 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 are 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.

3 CREDITS

PREREQUISITES: 31-2315 STAGE COMBAT I

31-2325 Accents and Dialects I

Students examine and practice 10 most commonly used English and foreign language dialects encountered in English-speaking theater. Content emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, iit, rhythm, and vocabulary, and how they affect a theatrical character's personality.

3 CREDITS

PREREQUISITES: 31-1300 VOICE TRAINING FOR THE ACTOR I

31-2326 Accents and Dialects II

Students examine and practice 10 most commonly used English and foreign language dialects encountered in English-speaking theater. Instruction emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, iit, rhythm, and vocabulary, and how they affect a theatrical character's personality.

3 CREDITS

PREREQUISITES: 31-2325 ACCENTS AND DIALECTS I

31-2370 Physical Comedy Workshop

Course offers opportunity for performing arts students to explore and develop their personal approach to physical comedy through exposure to a variety of comedy styles and techniques with an emphasis on continuous creation, rehearsal, and performance followed by analysis.

1 CREDIT

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2372 Basic Viewpoints Workshop

Viewpoints is a movement philosophy that explores the issues of time and space. In theater, it allows a group of actors to function spontaneously and intuitively, and to generate bold new work quickly by developing flexibility, articulation, and strength in movement, and to use writing and other resources as steps to creativity. Students will learn the vocabulary and basic theory by applying viewpoints to creating new compositions as well as using them with existing theatrical texts.

1 CREDIT

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY OR 31-2700 DIRECTING I

COURSE DESCRIPTIONS

THEATER

31-2373 Social Dance Forms for Theater

This course will facilitate the exploration by acting, directing, or musical theater students of an introduction to several popular dances, their origins and current forms, by learning short sections of these dances. The class will run for five consecutive weeks, and each class will be three hours in length.

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1305 BODY MOVEMENT FOR ACTORS I

31-2400 Musical Theater II: Scenes and Songs

Course in acting for the musical theater concentrates on spoken and musical scene work, excluding choral numbers and dancing. Students research and learn two-person and small-group scenes from the basic repertory of American musical theater with emphasis on extending characterization from spoken dialogue into song. Class is available to Theater, Music, and Dance majors. Course is required for Musical Theater Performance majors. Students perform scenes and songs during Performance Weeks.

2 CREDITS

PREREQUISITES: 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO-1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO- PRESENT, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2430 MUSICAL THEATER DANCE II, 32-2511 TECHNIQUES IN SINGING I OR 31-1400 MUSICAL THEATER I: FROM THE BEGINNINGS TO-1945, 31-1405 MUSICAL THEATER I: FROM 1945 TO- PRESENT, 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER, 31-2430 MUSICAL THEATER DANCE II, 32-2511 TECHNIQUES IN SINGING I

31-2430 Musical Theater Dance II

This continuing class extends the technical skills needed by the musical theater performer. Students are challenged with more complicated material, and greater demands are placed on speed of learning. Significant attention is paid to audition practices and professional discipline.

2 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1405 MUSICAL THEATER I: FROM 1945 TO- PRESENT, 31-1430 MUSICAL THEATER DANCE I

31-2510 Scenic Carpentry

Students interpret and study scale drawings of scenic designer. Students practice development of working drawings and rear elevations of scenic elements. Course explores various methods of joinery and building practices typical to theater. Class discusses planning of building schedules to facilitate rehearsal and production deadlines. Students also learn to estimate building material needs and budget limitations.

3 CREDITS

PREREQUISITES: 31-1530 INTRODUCTION TO SET CONSTRUCTION

31-2511 Scenic Model Making for Theater

Students will be introduced to scenic modeling techniques, including: skills for developing set designs through the use of the experimental model, the transfer of two-dimensional drafting into three dimensional model form, and finishing techniques for a presentation model. This course is recommended for those interested in the visual design elements of the performing arts and is a prerequisite for set design classes.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2515 Scene Painting

Course is an introduction to and practical application of processes, materials, and techniques used in painting theatrical scenery. Students study color theory, the inter-relationship of additive and subtractive mixing, and the manipulation of two-dimensional space through use of form and color.

3 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1515 RENDERING TECHNIQUES, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2521 CAD for the Performing Arts

This class provides an overview of different computer design programs and applications for the performing arts designer and technician. Starting with the Windows platform, students will work with sketching and rendering software, generic drafting programs and pre-packaged, hardware-specific programs. Access to a computer outside of class is strongly recommended.

3 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2526 Costume Construction II

Guided independent study focuses on advanced patterning and construction techniques. Prospective projects include development of costume from rendering through finished product for main stage show; pattern development from a historical piece; draped patterning and construction from historical source; and corset construction and tailoring. Students are required to complete at least three independent projects.

3 CREDITS

PREREQUISITES: 31-1525 COSTUME CONSTRUCTION I

31-2530 Stage Management

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.

4 CREDITS

PREREQUISITES: 31-1500 PRODUCTION TECHNIQUES CREW, 31-1505 PRODUCTION TECHNIQUES STAGECRAFT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

COURSE DESCRIPTIONS

THEATER

31-2610 Set Design

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. Design Studio must be taken concurrently with Set Design.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1515 RENDERING TECHNIQUES, 31-1530 INTRODUCTION TO SET CONSTRUCTION, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE
CONCURRENT: 31-2677 DESIGN STUDIO

COREQUISITES: 31-2511 SCENIC MODEL MAKING FOR THEATER

31-2615 Costume Design

Students begin to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demonstrate an ability to formulate and clearly render a well-researched costume design.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1515 RENDERING TECHNIQUES, 31-1525 COSTUME CONSTRUCTION I, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE
CONCURRENT: 31-2677 DESIGN STUDIO

31-2620 Lighting Design

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.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31-1520 LIGHTING TECHNOLOGIES, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

31-2670 Experience in Sound for the Theater

An introduction to theater sound design for those with little or no prior experience in sound/music work. Students will explore the nature of acoustic phenomena and perception, discovering the dramatic potential and relationships of sound to image, text, and movement in their practical applications. While the use of live sound will be touched upon, the main emphasis will be on electronically reproduced sound.

1 CREDIT

31-2677 Design Studio

This elective course is 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 students' varying skill levels. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in costume design, set design, and advanced lighting design.

1 CREDIT

31-2700 Directing I

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 Week. Students write an analysis of the play from which the final scene is taken.

4 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I, 31-1500 PRODUCTION TECHNIQUES: CREW, 31-1505 PRODUCTION TECHNIQUES: STAGECRAFT, 31-2120 TEXT ANALYSIS

31-2800 Playwriting Workshop I

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.

4 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 52-1151 WRITING AND RHETORIC I OR 31-1200 ACTING I: BASIC SKILLS, 52-1111 WRITING AND RHETORIC I: ENHANCED OR 31-1200 ACTING I: BASIC SKILLS, 52-1121 ESL WRITING AND RHETORIC I

31-2900 Cold Readings

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.

2 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2120 TEXT ANALYSIS

31-2910J Auditioning for Improvisation

The course will cover the basics of professional conduct and preparation to audition for Second City and other improvisationally-oriented audition situations.

1 CREDIT

PREREQUISITES: 31-1210 IMPROVISATIONAL TECHNIQUES I

31-2940J Musical Theater Audition Workshop

This workshop will help prepare students to audition for roles in musical theater by expanding their repertoire of audition material and improving their audition protocol. Students will work on choosing musical material that showcases their voice, and matching that with monologues that complement or contrast their choice of music.

1 CREDIT

PREREQUISITES: 31-2201 ACTING II: ADVANCED SCENE STUDY FOR MUSICAL THEATER, 31-2300 VOICE TRAINING FOR THE ACTOR II OR 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

COURSE DESCRIPTIONS

THEATER

31-2950 Teaching Practicum

This class will engage students in the theory and practice of teaching theater to youth. The class meets twice a week. Students will spend one class studying teaching fundamentals: classroom management, curriculum development, lesson planning, and assessment as they relate to teaching performance skills. The other class will be spent in practice in youth theater program in the Chicago area. Students will teach and observe each other's teaching in an established, ongoing youth arts program.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II; ADVANCED SCENE STUDY, 31-2209

31-2960 Creating Performance Seminar

Students will form a performance ensemble that will develop, rehearse, and perform an original piece of theater. The ensemble will include writing, design, directing, production, and acting members. Each will work as a specialist within their area of concentration, but also as an ensemble member who will seek and give input outside the area of their growing expertise. Students will explore collaborative models appropriate to the involvement required at different stages of creative and practical performance development. Where practical, the ensemble will collaborate with another group in a service learning and/or interdisciplinary environment.

3 CREDITS

31-2970 Introduction to Theater in Chicago

Students attend three theater productions in Chicago and discuss productions with some of the artists who created them. Students discuss theater in Chicago with other leaders in the profession, including administrators, producers, and critics.

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY

31-2972 Voice Over Workshop

This workshop explores the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette with a voice over professional.

1 CREDIT

PREREQUISITES: 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-2972J Voice Over Workshop

This workshop will explore the business and practice of performing voice overs. Students will study audition protocol, how to approach different kinds of copy, microphone techniques, and studio etiquette, with a voice over professional.

1 CREDIT

PREREQUISITES: 31-2209, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-2973 Monologue Workshop

This workshop will consist of practical coaching sessions aimed at giving the individual student the means to achieve two presentable audition monologues. Students will approach a two-minute monologue as they would a scene: finding objectives, choosing tactics, and scoring beat changes. Students will also learn basic audition protocol.

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR ACTORS I

31-3100 Styles and Crafts: Ancient to Baroque

Cultural history course surveys visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside art, architecture, dress, literature, politics, and social structure of a historic period. Instruction focuses on visual and literary interpretation of texts and provides an examination of the audience-performance relationship. This semester explores the early sources out of which Western theater has developed. Course is offered fall semester only.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1152 WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1122 ESL WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

31-3105 Styles/Crafts: Baroque-Modern

Cultural history course surveys visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, architecture, dress, literature, politics, and social structure of a historic period. Instruction focuses on visual and literary interpretation of texts and an examination of the audience/performance relationship. Class examines theater of the 18th and 19th centuries, focusing on debate between Neoclassicism and Romanticism and studying background and thought behind Realism and Naturalism. Course offered spring semester only.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1152 WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1122 ESL WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

COURSE DESCRIPTIONS

THEATER

31-3110 Styles & Crafts: Modern to (Post) Post-Modern

Cultural history class surveys the visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, architecture, dress, literature, politics, and social structure of a historic period. Instruction is focused on the visual and literary interpretation of texts and provides an examination of the audience/performance relationship. Class examines the incredible variety of arts, entertainment, and spectacle of the 20th century.

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1152 WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1112 WRITING AND RHETORIC: ENHANCED II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1122 ESL WRITING AND RHETORIC II OR 31-1200 ACTING I: BASIC SKILLS, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 52-1162 WRITING AND RHETORIC II: SERVICE LEARNING

31-3125 Dramaturgy

Course provides an overview of the art and craft of dramaturgy in the contemporary theater. Through individual and group projects, students examine the role the dramaturg plays in developing production concepts, conducting production research, choosing translations, and developing adaptations of literature for performance. Students will also consider how the dramaturg functions within a theatrical organization to assist in season selection, audience education, and audience development.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS

31-3200 Acting III: Acting & Performing

Diagnostic class concentrates 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.

4 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3202 Acting III Styles: The Greeks

Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3204 Acting III Styles: Shakespeare I

Course involves in-depth text analysis and verse work from Shakespeare's First Folio 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 are presented during Performance Weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3206 Acting III Styles: Shakespeare II

Scene study and monologue class involves further work from Shakespeare's First Folio. Study focuses on rehearsing text and finding clues about character, blocking, and motivations, then transferring them into performance. Students present scenes during Performance Week. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-3204 ACTING III: SHAKESPEARE I

31-3208 Acting III Styles: Moliere and Restoration

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 actor's understanding of a presentational style. Through scene work and projects performed during Performance Week, students develop a strong sense of what makes these plays so timely and funny. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3210 Acting III Styles: Chekov

Scenes by late 19th century Russian dramatist are studied and presented during Performance Week. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II
CONCURRENT: 31-2177 REHEARSAL LAB

31-3212 Acting III Styles: Shaw, Wilde and Coward

Course studies lives and backgrounds of playwrights in relation to their place in theater history. Important plays from the canon are read and discussed. Monologues, two-person, and ensemble scenes are studied and presented during Performance Week. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

COURSE DESCRIPTIONS

THEATER

31-3214 Acting III Styles: Brecht

Course studies 20th century German playwright and his style of epic theater. Students present scenes from his plays during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3216 Acting III Styles: Pinter and Albee

Scene study class examines the major works of these 20th 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.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3218 Acting III Styles: Farce and the theater of the Absurd

Scene study and monologue class explores plays by Samuel Beckett and Eugene Ionesco and by inheritors of their tradition: Tom Stoppard, Christopher Durang, and others. Scenes presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3220 Acting III Styles: Irish Theater

Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late 19th and 20th centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3222 Acting III Styles: Contemporary British Styles

Course is a scene study and monologue examination of the work of Stoppard, Hare, Brenton, Gens, Churchill, and Edgar. Scenes from these playwrights' works are presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3224 Acting III Styles: African-American Theater I

Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3225 Acting III Styles: African-American Theater II

Scene studies and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3226 Acting III Styles: Latino Theater

Course gives brief history and overview of Latino theater in the U.S. as a group students read six to eight plays by Latino authors and discuss their significance in contemporary American theater. Class members choose scenes from readings, rehearse them, and present them during Performance Week. 31-2177 Rehearsal Lab is required. Other Acting III Styles may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3227 Acting III: Women Playwrights

Course studies the lives and backgrounds of women playwrights in relation to their place in theater and society. Students work on monologues, two-person, and ensemble scenes that are presented during Performance Weeks. Concurrent enrollment in rehearsal lab is required.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3228 Acting III: Physical Theater I

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. Goal is to create an ensemble performance work presented at semester's end. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

COURSE DESCRIPTIONS

THEATER

31-3232 Acting III: Comedy Workshop I

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.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3233 Acting III: Comedy Workshop II

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.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3234 Acting III: Camera Techniques

Theater majors act in front of a camera that is directed by Television majors. 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. Other Acting III: Styles classes may be taken concurrently.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3240 Acting IV

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.

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2305 BODY MOVEMENT FOR ACTORS II
COREQUISITES: 31-3300 VOICE TRAINING FOR THE ACTOR III, 31-3305 SINGING FOR THE ACTOR I

31-3299 Independent Project: Acting

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. Students earn one credit hour for participation in student-directed productions; students earn two credit hours for participation in faculty-directed or main stage productions.

1-6 CREDITS

31-3300 Voice Training for the Actor III

Course continues work of improving vocal quality and diction with attention to students' individual needs. Acquired tech-

niques are applied to interpretation of poetry, narrative, comic, and dramatic readings. Recording and evaluation help students monitor progress throughout the semester. Presentations are given during performance weeks.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3301 Voice Training for the Actor IV

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 are given during performance weeks.

3 CREDITS

PREREQUISITES: 31-3300 VOICE TRAINING FOR THE ACTOR III

31-3305 Singing for the Actor I

Course focuses on proper techniques for breathing, projection, voice placement, and articulation taught through singing. Instruction emphasizes text interpretation and characterization in song. This is not a class that teaches the actor to be a singer, but a class that teaches singing technique to broaden 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 is required for all students with an Acting concentration.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

31-3310 Singing for the Actor II

A continuation of 31-3305 Singing for the Actor I, this course further develops vocal techniques and interpretive study of songs. Students give final performance at semester end.

3 CREDITS

PREREQUISITES: 31-3305 SINGING FOR THE ACTOR I

31-3315 Stage Combat III

Course teaches advanced techniques of unarmed rapier and dagger, broadsword, and small sword combat. Goal is certification with Society of American Fight Directors as actor combatants. Course involves extensive physical work. Students give final performance during performance weeks.

3 CREDITS

PREREQUISITES: 31-2320 STAGE COMBAT II

31-3316 Stage Combat IV

Students work with advanced stage combat weapons, including sword and shield, knife, quarterstaff, and single sword (in the style of Hollywood swashbuckling). Goal is to pass a skills test with Society of American Fight Directors at term's end.

3 CREDITS

PREREQUISITES: 31-3315 STAGE COMBAT III

COURSE DESCRIPTIONS

THEATER

31-3400 Musical Theater III: Workshop I

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.

3 CREDITS

PREREQUISITES: 31-2400 MUSICAL THEATER II: SCENES AND SONGS, 31-2131 KEYBOARD I, 31-1181 MUSICAL THEATER: DANCE I, 31-1231 JAZZ DANCE: BEGINNING, 31-1251 TAP DANCE: BEGINNING, 31-1321 BALLET I

31-3405 Musical Theater III: Workshop II

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.

3 CREDITS

PREREQUISITES: 31-3400 MUSICAL THEATER III: WORKSHOP I

31-3430 Musical Theater Dance III

As the capstone course of the Musical Theater Dance curriculum, this course incorporates all the techniques and skills acquired in previous Musical Theater Dance classes, with an emphasis on the elements of style in musical theater dance. Students will be taught original Broadway choreography as often as possible. Attention will be focussed on the process of taking and incorporating notes from a choreographer. Students will be required to choreograph two original short numbers of differing styles and forms. Students will be encouraged to audition for Columbia College and also in local community and professional theater productions.

2 CREDITS

PREREQUISITES: 31-2400 MUSICAL THEATER II: SCENES AND SONGS, 31-2430 MUSICAL THEATER DANCE II

31-3435J Advanced Musical Theater Tap

This is an advanced level tap class intended to broaden students' technique, performance, and repertoire of Musical Theater tap, with an intense focus on Broadway-style tapping. Students will be challenged with complicated material and greater demands on speed of learning combinations. Students will learn original Broadway choreography with an emphasis on style and technique.

1 CREDIT

PREREQUISITES: 31-2430 MUSICAL THEATER DANCE II

31-3521 Advanced CAD for the Performing Arts

This class provides an in-depth study of a specific computer design program and applies skills gained in the beginning class to more advanced projects for the performing arts designer and technician. Access to a computer outside class is strongly recommended.

2 CREDITS

PREREQUISITES: 31 1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31 2521 CAD FOR THE PERFORMING ARTS, 35 1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 31 1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31 2521 CAD FOR THE PERFORMING ARTS, 35 1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, 31 1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31 2521 CAD FOR THE PERFORMING ARTS

31-3521J Advanced AutoCAD Projects

This course will allow students to explore the more advanced capabilities of AutoCAD and how these applications can be used by the theatrical designer. Students will put into use skills acquired in basic AutoCAD and have the opportunity to complete several complex projects. Students will learn the practical application of advanced computer drawing and 3D modeling skills.

2 CREDITS

PREREQUISITES: 31-1510 DRAFTING FOR THEATER, 31 2521 CAD FOR THE PERFORMING ARTS

31-3530 Stage Management II

In this advanced stage management class, students will stage manage MainStage productions while discussing challenges and problems in a seminar setting. Students will work with less supervision and hold increased responsibility for an orderly production process.

2 CREDITS

PREREQUISITES: 31-2530 STAGE MANAGEMENT

31-3598 Independent Project: Stage Management

Students may receive up to three credit hours of independent study for serving as a stage manager on a main stage production.

1-6 CREDITS

31-3600 Design Seminar I: Texts

Students read and discuss 14 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.

1 CREDIT

31-3605 Stage Make-Up II

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 makeups using these techniques.

3 CREDITS

PREREQUISITES: 31 1605 STAGE MAKE-UP I

COURSE DESCRIPTIONS

THEATER

31-3606 Stage Make-Up III

Course expands and builds on basic techniques learned in 31-3605 Stage Makeup II: face casting and sculpting for mask making. Instruction also covers hair ventilating, simple wig making, and tooth making for stage and film. Two makeups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting.

3 CREDITS

PREREQUISITES: 31-3605 STAGE MAKE-UP II

31-3610 Advanced Set Design

Course expands on the foundation of set design by assigning more advanced design projects such as multi-scene shows, musicals, operas, and dance concerts. Students design two projects including all appropriate research, drafting, rendering, and presentation materials. Both projects must be of portfolio caliber.

2 CREDITS

PREREQUISITES: 31-2511 SCENIC MODEL MAKING FOR THEATER, 31-2610 SET DESIGN

31-3615 Advanced Costume Design

Advanced-level course increases the level of complexity and sophistication of portfolio quality projects in costume design. Course emphasizes production of projects demonstrating a professional level of proficiency in conceptualization, rendering, and presentation.

2 CREDITS

PREREQUISITES: 31-2615 COSTUME DESIGN

31-3620 Advanced Lighting Design

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 stage production lighting crew and design at least one studio production lighting plot.

2 CREDITS

PREREQUISITES: 31-2620 LIGHTING DESIGN

31-3621 Lighting Design Lab

Hands-on seminar allows students to apply advanced mechanical and design systems learned in Lighting Design. Students should take this class in conjunction with an outside advanced design project. Class time is used to collaborate on problem-solving strategies.

1 CREDIT

PREREQUISITES: 31-2620 LIGHTING DESIGN

31-3625 Collaborative Seminar

Course brings design and directing majors together to work on advanced projects. Teams develop a piece (theatrical, operatic, or musical) from concept through presentation. Designers create renderings, models, or story boards. Directors keep a process book. Projects include research of past productions and production theory.

2 CREDITS

PREREQUISITES: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN OR 31-2620 LIGHTING DESIGN

31-3650 Design Practicum

Course enables students to design productions within the department and under faculty supervision. Students repeat the course three times in the following sequence: assistant designer to a main stage production; designer of a Directing III project; designer of a main stage production. This sequence allows students to gain skills at each level in order to support the next level's activities.

3 CREDITS

PREREQUISITES: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN OR 31-2620 LIGHTING DESIGN

31-3699 Independent Project: Design

Students may receive independent study credit for work as a designer on a student- or faculty-directed Theater Department production.

1-6 CREDITS

31-3700 Directing II

With instructor approval, students select one act of less than 45 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.

3 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-2530 STAGE MANAGEMENT, 31-2700 DIRECTING I

31-3701 Directing III

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.

3 CREDITS

PREREQUISITES: 31-3125 DRAMATURGY, 31-3700 DIRECTING II

31-3705 Directing: Advanced

Students will direct full length plays chosen to stretch the theatrical range of the student or to deepen their exploration of a specific style of theater. Within the production process, students will polish techniques of staging, text analysis, integration of design, presentation of the work to the public, and documentation. Students will use these advanced directing projects to build resumes and portfolios towards future work or graduate school.

3 CREDITS

PREREQUISITES: 31-3701 DIRECTING III

31-3799 Independent Project: Directing

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.

1-6 CREDITS

COURSE DESCRIPTIONS

THEATER

31-3800 Playwriting Workshop II

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.

4 CREDITS

PREREQUISITES: 31-2800 PLAYWRITING WORKSHOP I

31-3801 Playwriting: Advanced

Students will develop a full-length script through a series of writing explorations that aim to develop the material from different points of view. Students will experience various written and collaborative exercises to deepen their understanding of story and situation. Play readings from a variety of styles and genres increase student understanding of the range of approaches to playwriting. Concurrent enrollment in New Plays Workshop provides a performance workshop for students to develop their writing in collaboration with actors and directors.

4 CREDITS

PREREQUISITES: 31-3800 PLAYWRITING WORKSHOP II

CONCURRENT: 31-3805 NEW PLAYS WORKSHOP

31-3805 New Plays Workshop

Paired student directors and playwrights develop playwright's script. Students begin collaboration by discussing plays in terms of the proposed production. The director subjects the script to a reading series, which results in rewrites by the playwright. The director presents a first draft production analysis of the play. The semester culminates in a staged reading of the final draft and a final presentation of the director's production analysis.

3 CREDITS

PREREQUISITES: 31-3800 PLAYWRITING WORKSHOP II

CONCURRENT: 31-3801 PLAYWRITING: ADVANCED

31-3810 Solo Performance I

Through various writing exercises the students will experiment with generating their own written material, whether it be autobiographical, character driven, or a literary adaptation. They will learn how to present their personal work in monologue form with the focus on culminating in one five minute solo performance piece, to be presented during performance week. Students will also be exposed to the work of various contemporary solo performance artists. There will be some journal writing as well as weekly writing assignments.

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II, 52-1151 WRITING AND RHETORIC I OR 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II, 52-1111 WRITING AND RHETORIC I- ENHANCED OR 31-1305 BODY MOVEMENT FOR ACTORS I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II, 52-1121 ESL WRITING AND RHETORIC I

31-3811 Solo Performance II

Students concentrate less on generating original material and more on honing it. Emphasis is placed on the visual aspects of performance, as well as on the dynamics of language, rhythm, and voice. Coursework includes journal writing and specific writing assignments culminating in a five-minute performance piece or monologue to be presented during Performance Week.

3 CREDITS

PREREQUISITES: 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-3810 SOLO PERFORMANCE I

31-3899 Independent Project: Playwriting

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, student must submit a written proposal that outlines the project.

1-6 CREDITS

31-3900 Professional Survival and How to Audition

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 students 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.

4 CREDITS

PREREQUISITES: 31-2205 ACTING II: CHARACTER AND ENSEMBLE

31-3905 Creating a Career in Tech and Design

Course helps upper-level tech and design students find employment in the entertainment industry. Students are introduced to various aspects of the industry through lecture, class work, guest speakers, and site visits. Practical topics, such as creating a resume and developing job interview skills, are also covered. Upon completion of the course, students are well prepared to pursue entry-level jobs as independent contractors in the entertainment industry.

3 CREDITS

PREREQUISITES: 31-2610 SET DESIGN, 31-2615 COSTUME DESIGN, 31-2620 LIGHTING DESIGN

31-3925 Audition Workshop

An intensive workshop and feedback session to support the BA candidates' entry into the profession. The content of individual sessions will target and assess the actor's present audition skills in a variety of performance styles: improvisation, musical theater, cold readings, monologues, on-camera technique, etc. Department faculty will partner with professionals from the theater community to participate in these sessions and guide the performers to hone their skills for auditioning professionally.

1 CREDIT

THEATER

31-3988 Internship: Theater

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.

1-6 CREDITS

31-3998 Independent Project: Design Portfolio

Senior Design students may receive independent study credit for development of a professional portfolio.

1-6 CREDITS

SCHOOL
OF LIBERAL
ARTS AND
SCIENCES

SCHOOL OF LIBERAL ARTS AND SCIENCES

Columbia College has always valued the Liberal Arts and Sciences and built its curriculum to provide students with a firm foundation in English, History, Humanities, Science, Mathematics, the Social Sciences, and Cultural Studies. A fundamental goal of our curriculum is to provide students with tools to become global thinkers, artists, and, above all, citizens. In this diverse city, nation, and world the Liberal Arts and Sciences provide a means of understanding people of many different backgrounds. They help students to understand complex issues and deal with the great concerns faced by society. Such issues as poverty, war, democracy, oppression, conflict, identity, and community as well as power and responsibility are explored in the wide-ranging courses provided by the departments that make up the School of Liberal Arts and Sciences.

Such matters cannot simply be laid at the feet of our students. We as a faculty must grapple with them ourselves and place them within a global context. The Liberal Arts and Sciences help us, as well as our students, to struggle with these matters and to make decisions as citizens of a diverse and powerful country. The use of the scientific method and of rational thought must be mastered as part of the education of any Columbia College student.

Students can major in ASL-English Interpretation (ASL-English Interpretation Department), Early Childhood Education (Education Department), Cultural Studies (Liberal Education Department), Poetry, and Creative Writing: Non-Fiction (English Department) in the School of Liberal Arts and Sciences. In addition the school offers graduate programs in Educational Studies and Poetry.

The skills learned in Liberal Arts and Science courses prepare students for a lifetime of learning. Proficiencies in writing, speaking, and analyzing both primary and secondary sources prepare Columbia College graduates to deal with the highly nuanced questions that they will face throughout their lifetimes as artists and educated citizens. The gifts of curiosity and openness of mind and heart are the most precious ones granted by a solid liberal education.

Dominic A. Pacyga, PhD

Acting Dean of the School of Liberal Arts and Sciences
Professor of Liberal Education

ASL-ENGLISH INTERPRETATION

DIANA GORMAN JAMROZIK, ACTING CHAIRPERSON

American Sign Language (ASL) is a language with complex linguistic structures and a rich history, just like Spanish, English, or other spoken languages. The study of ASL, therefore, rewards students with the pleasure, discipline, and insight involved in the study of any language. Interpretation allows students the opportunity to develop a range of communicative abilities, a keen intelligence and sensitivity, and creative strategies for becoming effective cultural mediators among diverse communities. We approach all activities in the department from the perspective that the deaf community is a unique linguistic and cultural minority.

American Sign Language is an independent and fully developed language, one that has come to occupy a place of major importance in contemporary linguistics and communication theory. The first two years of the major focus on language development and cultural studies, and introduce students to the field of interpretation. In their junior and senior years, students focus on practical, hands-on interpretation courses, theoretical courses, and a yearlong practicum that allows them to practice interpreting with professional mentors. In order to address the need for more interpreters of different ethnicities, the department includes a requirement in the major that explores the multicultural issues in interpretation. Our program is academically rigorous, with a focus on training skilled interpreters who can work with a diverse client base. Electives in the department include courses on working with those who are deaf and blind, as well as courses that emphasize ASL literature and creativity. The department also offers a minor in American Sign Language Studies for students in other majors who are interested in ASL and deaf culture.

The ASL-English Interpretation curriculum involves two full semesters of practicum. The practicum gives students an opportunity to undertake real-life interpretation assignments, both supervised and unsupervised, while getting feedback from professional mentor interpreters. Receiving this kind of professional exposure over an entire academic year helps students prepare for a richly fulfilling profession that affords the flexibility to be able to work with others, either freelance or on staff, in a wide range of settings.

ASL-English Interpretation offers an extensive Language Laboratory/Resource Center supplied with video and audio equipment, as well as a library of books, tapes, DVDs, and CD-ROMs related to interpretation, ASL, and deafness. Study groups and tutoring are also available in the Language Lab. Working community interpreters and alumni are always welcome to use our facilities to continue their own professional development and to prepare for accrediting exams.

Our distinguished faculty includes native users of American Sign Language and nationally certified interpreters, all of whom have been extensively involved with the Deaf community and interpreter education for many years. Their impressive credentials include advanced degrees in Interpretation from Gallaudet University, national certifications from the Registry of Interpreters for the Deaf (RID), and national certifications from the American Sign Language Teachers Association. The faculty are actively involved in national and international organizations that promote interpreter education.

The vast majority of alumni from the ASL-English Interpretation Department are currently working as professionals in the field. Alumni may work as freelancers or hold staff positions interpreting in settings such as corporate/business offices, mental health facilities, theaters, classrooms, museums, hospitals, video relay services, and courtrooms. Alumni also hold local, state, and national positions with interpreting organizations, helping to shape the future of this dynamic profession.

Diana Gorman Jamrozik

Acting Chairperson, ASL-English Interpretation

PROGRAM DESCRIPTIONS

ASL – ENGLISH INTERPRETATION

The ASL-English Interpretation Department at Columbia College Chicago offers a comprehensive undergraduate major in American Sign Language-English Interpretation and a minor in American Sign Language Studies.

BACHELOR OF ARTS IN ASL-ENGLISH INTERPRETATION

Established in 1993, the ASL-English Interpretation Department at Columbia College offered the first Bachelor of Arts in Interpretation in the state of Illinois. The four-year major is designed for students who want to pursue careers as interpreters. The core curriculum provides a coherent plan of study through courses in American Sign Language, deaf culture, linguistics, the theories and skills involved in interpreting and transliterating, multicultural issues, and a two-semester interpreting and transliterating practicum, which includes interpreting fieldwork supervised by professional mentor interpreters.

In order to be successful interpreters, students in the major at Columbia will need to acquire mastery of standard American English, fluency in American Sign Language, and familiarity with public speaking techniques, as well as sensitivity to multicultural issues and challenges in interpersonal communication.

Minor in American Sign Language Studies

Students majoring in other fields will find that the development of American Sign Language skills and the ability to communicate with deaf people can significantly increase their marketability and career options upon graduation.

The minor in American Sign Language Studies will provide students with an opportunity to master American Sign Language at a communicative level and have a broad understanding of the culture of the deaf community.

Students will become familiar with resources available to them related to the deaf community, such as interpreter referral services and video relay services, and will be able to utilize them in their own professions. Students will have a clear sense of how American Sign Language and knowledge of the deaf community apply to their major.

Language and Media Laboratory

ASL-English Interpretation Department resources include a Language and Media Lab. Because American Sign Language is a visual language, the Language Lab is available to reinforce and supplement what is learned in class. The lab includes a library of over 800 books, videotapes, DVDs, and CD-ROMs specific to the fields of American Sign Language, deaf studies/culture, and interpreting, as well as a current selection of popular and obscure deaf- and interpreting-related publications and newsletters. The lab is used by students to work on class assignments, to attend study groups or tutoring sessions, to gain important information about community events, and to attend ASL Club meeting and events.

Department Activities

In order to provide our students with exposure to the talents and expertise of local and national figures in deaf students and interpreting, the department sponsors various events throughout the year.

The ASL Club

The ASL Club is one of many student organizations at Columbia College. The ASL Club strives to encourage ASL and interpreting students to continue their skill development in an atmosphere that is productive and enjoyable. The ASL Club has organized small-group study sessions as well as larger-scale educational trips. In the past, club members have visited Gallaudet University in Washington, DC, the only four-year liberal arts college for the deaf in the world. They have also visited the National Technical Institute for the Deaf in Rochester, New York, and the United Nations. While in New York they were able to attend an interpreted production *Phantom of the Opera*. The club also hosts talent shows and attends silent (ASL only) weekends. ASL Club members extend their education outside of the classroom and share experiences that will certainly have a positive impact on them as they enter the interpreting field.

Employment Opportunities

As a result of federal legislation and an increased awareness of the rights of deaf persons to reasonable accommodations and access to information and education, the demand for interpreters nationwide has increased significantly. Recent graduates of the ASL-English Interpretation major are currently working as freelance interpreters in a variety of settings including hospitals, churches, corporate offices, and rehabilitation settings. Graduates also work in staff positions as educational interpreters in public schools and colleges, and as video interpreters for video relay service providers.

Students have opportunities throughout the four years to interact with Chicago's deaf community and to network with interpreting agencies and professional interpreters. ASL-English Interpretation faculty advisors and the Portfolio Center at Columbia College Chicago also work together to assist students in seeking employment opportunities. Information is also provided on national, state, and local organizations such as the Registry of Interpreters for the Deaf, Inc. (RID), the Illinois Registry of Interpreters for the Deaf (IRID), and the National Association of the Deaf (NAD).

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

37-1151 American Sign Language I

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate non-manual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

3 CREDITS

37-1152 American Sign Language II

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 an understanding of the use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.

3 CREDITS

PREREQUISITES: 37-1151 AMERICAN SIGN LANGUAGE I

37-2153 American Sign Language III

Course includes vocabulary-building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.

3 CREDITS

PREREQUISITES: 37-1152 AMERICAN SIGN LANGUAGE II

37-2154 American Sign Language IV

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.

3 CREDITS

PREREQUISITES: 37-2153 AMERICAN SIGN LANGUAGE III

37-1252 Deaf Culture

Course is an introduction to various aspects of the deaf community 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 deaf people, sociological and cultural issues important to the deaf community, and political activism.

3 CREDITS

PREREQUISITES: 37-1151 AMERICAN SIGN LANGUAGE I

37-1701 ASL Fingerspelling

Summer Enrichment Course emphasizes when and how to use fingerspelling in American Sign Language. Appropriate changes in handshapes and patterns are discussed and practiced as well as the lexicalization of fingerspelling.

1 CREDIT

PREREQUISITES: 37-1152 AMERICAN SIGN LANGUAGE II

37-2253 Linguistics of ASL

Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.

3 CREDITS

PREREQUISITES: 37-1152 AMERICAN SIGN LANGUAGE II, 37-1252 DEAF CULTURE

37-2301 Introduction to Interpreting and Interpreting Techniques

Course introduces students to the field of interpreting. Focus is on the history of the interpreting field, growth of the profession, and current trends. Students begin study and analysis of the Code of Ethics. Basic pre-interpreting techniques are introduced and practiced.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III, AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

37-2302 Language and Translation

Students translate discourse from English to American Sign Language and from American Sign Language to English. Instruction includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.

3 CREDITS

PREREQUISITES: 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2253 LINGUISTICS OF ASL

37-2601 Creativity and ASL

Course focuses on utilizing American Sign Language as a tool for creating poetry, storytelling, and theatrical productions. Students participate in activities and discussions and occasional assignments outside of class. Course is designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III

ASL-ENGLISH INTERPRETATION

37-2602 Working in the Deaf-Blind Community

This course is an introduction to various aspects of the deaf-blind community. Designed for individuals who may or may not have had prior experience with the deaf-blind community, this course focuses on the variety of cultural norms and modes of communication that can be found within that community. Student will begin to develop an understanding of the role of the Support Service Provider (SSP)/sighted guide and will have opportunities for hands-on practical experience and community interaction.

2 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2153 AMERICAN SIGN LANGUAGE III

37-3204 Multicultural Issues

Course explores multicultural issues as related to the interpreting profession and the deaf community. Broad introduction of multiculturalism is followed by an in-depth look at the most common cultures and cultural issues interpreters encounter. Flexibility in the schedule allows for study of additional cultural groups. Guest presenters and field trips allow students to experience the richness of diverse communities and gain insight that can be applied to their interpreting and to their everyday lives.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2301 INTRO TO INTERPRETING & TECH, 37-3401 CONSECUTIVE INTERPRETING

37-3205 Advanced ASL Linguistics

This advanced ASL course is specifically designed to refine expressive and receptive ASL skills. Advanced linguistic structures are reviewed and applied. 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 this course. Current events are discussed in ASL, giving students opportunities to apply their linguistic and cultural knowledge while participating in open discussions.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2253 LINGUISTICS OF ASL

37-3304 Theory of Interpretation

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.

3 CREDITS

PREREQUISITES: 37-2301 INTRO TO INTERPRETING & TECH, 37-2302 LANGUAGE AND TRANSLATION, AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

37-3401 Consecutive Interpreting

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and from English to American Sign Language with a controlled amount of time between the source and the interpretation. Students are introduced to planned and unplanned material and have opportunities to observe working interpreters.

3 CREDITS

PREREQUISITES: 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2253 LINGUISTICS OF ASL, 37-2301 INTRO TO INTERPRETING & TECH

37-3402 Simultaneous Interpreting: Monologues

Course focuses on simultaneously interpreting monologues from American Sign Language to English and from 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.

3 CREDITS

PREREQUISITES: 37-2302 LANGUAGE AND TRANSLATION, 37-3401 CONSECUTIVE INTERPRETING

37-3403 Simultaneous Interpreting: Dialogues

Course focuses on simultaneously interpreting dialogues from American Sign Language to English and from English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting such events as telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided.

3 CREDITS

PREREQUISITES: 37-3402 SIMULTANEOUS INTERPRETING: MONOLOGUES

37-3404 Transliterating & Educational Interpreting

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.

3 CREDITS

PREREQUISITES: 37-3403 SIMULTANEOUS INTERPRETING: DIALOGUES

37-3501 Interpreting Practicum I

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings – in education, business, public service agencies, and as freelance interpreters. Students will participate in supervised field work. Students will also attend a weekly seminar to examine the various sub-fields of interpreting and to discuss linguistic and ethical dilemmas.

4 CREDITS

PREREQUISITES: 37-3402 SIMULTANEOUS INTERPRETING: MONOLOGUES AND DEPARTMENT PERMISSION

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

37-3502 Interpreting Practicum II

This course provides an opportunity for students to apply their knowledge, skills, and experiences in a variety of interpreting settings – in education, business, public service agencies, and as freelance interpreters. Students will participate in both supervised and unsupervised field work. Additionally, students will attend a weekly seminar that focuses on the business aspects of interpreting.

4 CREDITS

PREREQUISITES: 37-3501 INTERPRETING PRACTICUM I AND DEPARTMENT PERMISSION

37-3602J Interpreting for Deaf Blind Consumers

This course will focus on strategies and techniques for interpreting for deaf-blind consumers. The students will understand linguistic modifications for tactile and restricted field communication and various modes of communication, as well as using environmental accommodations. Through hands-on interpreting activities, students will practice linguistic modifications for both tactile and restricted field communication. This course will focus on developing competency in a variety of settings in interpreting for deaf-blind consumers.

2 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2602 WORKING IN THE DEAF-BLIND COMMUNITY, 37-3401 CONSECUTIVE INTERPRETING

37-3661 ASL Literature

Course covers two full-length ASL narratives by Ben Bahan and Sam Supalla, well respected ASL storytellers. Through the narratives, students are exposed to the lives and experiences of deaf people. Deaf people rely on ASL narratives to portray themselves and to reaffirm their identities as members of a distinct cultural group. Students also learn how a narrative is formed without a written system and how it is preserved and passed down through the generations. Note: This is a required course for students pursuing an American Sign Language Studies Minor.

3 CREDITS

PREREQUISITES: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV

37-3898 Independent Project: ASL-English Interpretation

Independent projects offer credit to students for special projects related to deafness and/or interpreting. Student proposes a project to the department chairperson for approval in advance, at which time number of credits are assigned. Contact the Interpreter Training Department for additional details.

1-6 CREDITS

PREREQUISITES: DEPARTMENT PERMISSION

EARLY CHILDHOOD EDUCATION

CAROL ANN STOWE, DIRECTOR

Educators prepared through the Early Childhood Education Program at Columbia College Chicago stand out from the crowd. That's because they have been asked to think of themselves as professionals who think broadly and deeply from the moment that they entered our program, a program that pushes at the boundaries of convention. We ask that our students explore the arts and consider the richness that they might bring to their own lives and those of the children with whom they will work. This requires that they take risks, but making change requires risk and Early Childhood students are at the beginning of careers filled with change. There is no greater change to be made than positively affecting the lives of children.

Just as the lives of the children who our graduates will touch have no preset definition, much of what we do as educators lacks one clear answer. That lesson lies at the heart of much of what we do in Early Childhood Education. Our program is about people, and people are complex. That complexity must be honored and always considered in our actions. We support our students in finding artful ways of teaching and leading, of finding balance.

The Early Childhood Education Program carries state credentials for its graduates. Because of this there are many requirements built into the program, and students in either concentration must take advantage of the excellent faculty advising that is available to them. It is critical that students make program choices wisely and with all of the information available to them.

The role of professional educator is exciting, challenging, and immensely gratifying. It is an ongoing journey, along which you will continue to grow throughout your career. I invite you to join me, the faculty, and other program students. It is the trip of a lifetime.

Carol Ann Stowe

Director, Early Childhood Education

PROGRAM DESCRIPTION

EARLY CHILDHOOD EDUCATION

BACHELOR OF ARTS IN EARLY CHILDHOOD EDUCATION

The Early Childhood Education program at Columbia College Chicago provides students with the opportunity to complete both their Bachelor of Arts and a professional credential. Students enrolled in the Teacher Certification concentration earn an IL Type 04 Certificate, which enables them to teach children, birth through the third grade. Those in the Early Childhood Leadership concentration earn a Level II Illinois Director Credential, which prepares them for working with children, birth through age 12 in non-school settings.

The program is unique in its emphasis on the arts for early childhood educators. The arts are valued for their own merit and used as tools for instruction in other forms of literacy. Students complete at least 18 credit hours of work in a focused course of study in the visual arts, performing arts, or a defined area of language and culture. The arts are also integrated into all Early Childhood courses by the instructors and by Columbia artists who serve as consultants and guest lecturers. The program honors multiple routes to understanding in its own students and employs teaching strategies that parallel those that its graduates are prepared to use in their own work with children. Significant emphasis is placed on the Reggio Emilia Approach.

All majors complete extensive work with children. Every program course requires some level of observation or interaction with children. Teacher Certification majors complete two full years of practicum/student teaching. Early Childhood Leadership majors complete a one-year practicum.

The Early Childhood program is small, allowing for intensive work with faculty and the opportunity to build strong and lasting friendships in the program. It is also academically rigorous, as its primary focus is to prepare highly skilled educators for urban settings. Our graduates have been highly successful, with 100 percent of our certified teachers finding teaching positions. We are a community of professionals, preparing others to share in our work.

Minor in Education

This minor is available to all Columbia undergraduates and supports them in developing their understanding of children and adolescents so that they might work with these age groups as teaching artists or media consultants in a range of settings, or more thoughtfully consider career options and graduate programs in education and related fields such as counseling/art therapy or social work. A focus is placed on arts integration, a hallmark of the Early Childhood Education program, and a practicum experience is available for qualified students.

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

38-1100 Introduction to Early Childhood Education

Course provides an overview of early childhood education. Students gain exposure to current issues; career possibilities; and the responsibilities, challenges, and rewards encountered by those who work with young children. Particular attention is given to requirements of working with colleagues, children, and families from different cultural backgrounds, and means by which the arts allow individuals to both gain understanding and communicate with others. Students write on a weekly basis; observations required.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC - ESL

38-1530 Brain Basics: Health and Development in Young Children

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course is particularly appropriate for parents and for those who will teach and work with young children.

3 CREDITS

38-2110 The History and Philosophy of Early Childhood Education

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

3 CREDITS

COREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT

38-2125 Child Growth & Development

Course provides the framework for studying the process of human development and explores the physical, cognitive, social, and emotional development of children, birth through age eight. Emphasis is placed on the role of culture in this process. Students learn milestones in each area of development in the first eight years of life and learn to recognize normal development in young children. Students integrate their understanding of development in various domains into working knowledge of young children.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

38-2130 Language Development

Students explore stages and principles of language learning in early childhood. They learn how various contexts in and outside the home interact with age, sex, and cultural experiences in conversation and how these factors affect language competence and performance. Students examine the role of adults, peers, and siblings in fostering language and learn how group experiences in a child care program can be arranged to maximize language development.

3 CREDITS

COREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT

38-2140 Child, Family & Community

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

3 CREDITS

PREREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT

38-2155 The Exceptional Child

Course provides an introduction to the concept of exceptional-ity and overview of the various forms of atypical growth and an development. Course work includes psychology and identification of exceptional children. Focus is on children classified as having learning disabilities and their implications for classroom life in both special classes and inclusion settings.

3 CREDITS

COREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT

38-2175 Topics in Early Childhood Education

Topics courses allow the Early Childhood program to offer individual courses outside of its core curriculum as faculty expertise becomes available. Permission of Program Director required.

1-6 CREDITS

38-3100 Construction of Ideas in Early Childhood

Students examine network of big ideas in disciplines of science, math, humanities, and social science. Course provides a 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.

3 CREDITS

PREREQUISITES: 38-3110 METHODS I WITH PRACTICUM AND PERMISSION OF PROGRAM DIRECTOR

38-3110 Methods I with Practicum

Seminar with practicum allows students to develop curriculum and assessment strategies for working with infants, toddlers, preschool, and kindergarten children. Work is based on developmental needs, conceptual understandings, and skills appropriate for children in areas of math, science, social stud-

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

ies, 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 the role of teacher, classroom environment, and activities in promoting development.

PREREQUISITES: PERMISSION OF PROGRAM DIRECTOR

3 CREDITS

38-3120 Schools and Society

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

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL, GRADE OF B OR HIGHER IN ENGLISH COMPOSITION II.

38-3130 Methods II with PrePrimary Student Teaching

This course extends the seminar and practicum experiences initiated during Methods I with students spending mornings in a preschool classroom carrying out a range of responsibilities. Seminar continues relating theory and practice as well as developing effective methods for working with young children and families.

3 CREDITS

PREREQUISITES: 38-3110 METHODS I WITH PRACTICUM. Grade of B.

38-3140 Teaching Reading to Young Children

Course prepares students to design and implement writing and reading curricula for children ages four to eight in preschool through third grade classrooms. Course presents profiles of children learning to read and write and examines the role of teachers in the 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.

2 CREDITS

PREREQUISITES: 38-2125 CHILD GROWTH & DEVELOPMENT AND 38-2130 LANGUAGE DEVELOPMENT AND PERMISSION OF PROGRAM DIRECTOR.

38-3150 Primary Methods

Students design and implement appropriate curriculum goals for kindergarten through grade three in language arts, social studies, math, and science. Students study the scope and sequence of skills and information embedded in these subjects. They research and practice implementing activities across disciplines to assist children's learning. Students explore a range of assessment techniques and develop strategies

for planning curricula that incorporates their understanding of child development and academic disciplines.

4 CREDITS

PREREQUISITES: 38-3130 METHODS II WITH PREPRIMARY STUDENT TEACHING AND PERMISSION OF PROGRAM DIRECTOR.

38-3160 Primary Practicum with Methods III

Seminar enables students to develop curriculum and assessment strategies for working with primary grade children. Work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in math, science, social studies, the arts, and literacy. Through a weekly seven-hour practicum in a primary room, students examine children's construction of knowledge. Focus is placed on the role of the teacher in promoting development.

4 CREDITS

PREREQUISITES: 38-3130 METHODS II WITH PREPRIMARY STUDENT TEACHING AND PERMISSION OF PROGRAM DIRECTOR.

38-3170 Methods IV with Student Teaching

This course extends the seminar and field experiences initiated during Methods I, II, and III and meets the requirements of student teaching. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families. Students refine their philosophy of education statement and complete a teaching portfolio.

8 CREDITS

PREREQUISITES: 38-3160 PRIMARY PRACTICUM WITH METHODS III AND PERMISSION OF PROGRAM DIRECTOR.

38-3175 Independent Project: Early Childhood Education

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

1-8 CREDITS

PREREQUISITES: PERMISSION OF PROGRAM DIRECTOR.

38-3180 The Role of Art in Development I

Students consider the role of the arts in the development of children and in their own development as pre-service teachers. A special emphasis is placed on arts-integration and the use of art in the Reggio Emilia Approach.

2 CREDITS

COREQUISITES: 38-3160 PRIMARY PRACTICUM/METHODS III OR 38-3360 CENTER DIRECTOR PRACTICUM I

38-3190 The Role of Art in Development II

Students reflect on their four-year experience in this culminating seminar. Students synthesize various components of their experience in the LAS Core Curriculum; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Education Sequence. They develop individual projects to represent their understandings.

2 CREDITS

COREQUISITES: 38-3170 METHODS IV WITH STUDENT TEACHING OR 38-3370 CENTER DIRECTOR PRACTICUM II

COURSE DESCRIPTIONS

EARLY CHILD EDUCATION

38-3300 Learning Environments and Curriculum Development

Students research key aspects of learning contexts and curricular approaches. They design developmentally appropriate and provoking environments as well as curricula that enrich children's authentic learning. This course focuses on settings and approaches for early childhood and school-age programs in preschool and child care settings, including before and after-school and other community-based programs.

3 CREDITS

PREREQUISITES: 38-1530 BRAIN BASICS: YOUNG CHILDREN, 38-2110 HISTORY AND PHILOSOPHY OF EARLY CHILDHOOD ED, 38-2125 CHILD GROWTH & DEVELOPMENT, 38-2130 LANGUAGE DEVELOPMENT, 38-2140 CHILD, FAMILY & COMMUNITY, AND 38-2155 THE EXCEPTIONAL CHILD

38-3310 Center Finance

Course places financial administration within an ecological context and sector (nonprofit, for profit, government), emphasizing multiple stakeholders (participants, staff, board, regulators, funders). Students are introduced to key concepts and practices including financial terms, roles and responsibilities, and relationships among sectors. Basic approaches to budget planning, implementation, reporting, monitoring, analysis, forecasting, and cost analysis are addressed. Risk management, middle management within a multi-site or large organizational contexts, and resources specific to early childhood programs are explored.

3 CREDITS

COREQUISITES: 38-3330 OBSERVATION AND DOCUMENTATION IN LEARNING COMMUNITIES

38-3320 Reflective Administration and Supervision

Course explores positive administrative practices and supportive supervisory strategies. An emphasis is placed on effective communication among all constituencies, both internal and external to the center. Positive community relations, fiscal stability, and attention to the needs and working conditions of staff members are explored. Course work is contextualized in the practicum sites of those enrolled.

3 CREDITS

38-3330 Observation and Documentation in Learning Communities

Students build a repertoire of developmentally appropriate child observation and assessment strategies within a learning community. The significance of a learning environment and relationships among children, teachers, parents, and the larger community are explored. The roles of observation and documentation in understanding the learning process, planning for developmentally appropriate and meaningful experiences for all members, and sharing among multiple constituencies are investigated.

3 CREDITS

COREQUISITES: 38-3300 LEARNING ENVIRONMENTS AND CURRICULUM DEVELOPMENT

38-3360 Center Director Practicum I

Seminar with practicum allows students to develop administrative and supervisory skills by providing an opportunity to integrate and contextualize understandings developed in earlier courses.

3 CREDITS

PREREQUISITES: PERMISSION OF PROGRAM DIRECTOR.

38-3370 Center Director Practicum II

Seminar with practicum allows students to develop administrative and supervisory skills by providing an opportunity to integrate and contextualize understandings developed in earlier courses.

3 CREDITS

PREREQUISITES: PERMISSION OF PROGRAM DIRECTOR.

38-3400 Technology for Teachers

Course provides a framework for developing the skills and mindset necessary to integrate technology into an educational setting. Activities are aligned with State Technology Standards and include an introduction to children's and professional software; hardware; and social, ethical, and human issues related to technology. Students work with interactive authoring environments and explore applications with children. Because the course assumes a Constructivist/Constructionist approach, it must be taken concurrent with field experience. Students are supported in the construction of a professional portfolio.

3 CREDITS

CONCURRENT: 38-3110 METHODS I WITH PRACTICUM OR 38-3360 CENTER DIRECTOR PRACTICUM I

38-3580 The Teaching Artist in the Schools

This course engages students in the theory and practice of the Teaching Artist in the schools. Students will explore the role of the Teaching Artist in arts education in a historical context as well as in current practice with children and adolescents. This exploration is anchored in study, reflection, and direct experience in the Chicago Public Schools. Teaching Artists from a range of disciplines lead the class through strategies that they have found to be successful.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

ENGLISH

KENNETH DALEY, CHAIRPERSON

The Department of English offers both a bachelor's degree and a master of fine art's degree in Creative Writing-Poetry (and beginning in academic year 2008-2009, a bachelor's degree in Creative Writing-Nonfiction). We also offer minors in Creative Writing-Poetry and Creative Writing-Nonfiction (currently in collaboration with Journalism and Fiction Writing), Literature, and Professional Writing. Our Literature courses represent a multiplicity of literary and critical interests and also fulfill requirements for the LAS Core, the major in Creative Writing-Poetry, the Liberal Education major in Cultural Studies, and the minor in Literature. The Department's First-Year Writing program serves every undergraduate student in the College, with courses designed to strengthen writing, reading, and thinking skills, and our Literacy program provides courses in basic writing and reading that enhance students' academic and cultural literacy. Our ESL program offers specialized sections of college-level writing, public speaking, and reading courses to students with home/heritage languages other than English. The Department also houses the Columbia Writing Center that brings together students, faculty, and staff from across the College in a vibrant teaching and learning space, working together to enrich their language skills and become more confident writers.

The Department's broad spectrum of courses provides students with valuable critical thinking skills and knowledge necessary to succeed in careers in the arts and communication fields, as well as preparation for study in graduate English programs. English courses often involve an interdisciplinary component that enhances and complements other courses at the College, while encouraging students to explore multiple perspectives.

In addition to offering an exciting array of courses, the Department supports various events to enable students to get involved in both the writing life and the life of the College and wider community. Throughout the year, prominent and emerging poets from around the country give readings of their work. In October, the Department celebrates Creative Nonfiction Week with five days of events, readings, and panels. And in April, the Department supports the Citywide Poetry Festival, where an undergraduate poet from Columbia College joins other student poets from across the city to read their work. The Department also publishes three journals, *The Columbia Poetry Review* (for both student and professional poets), *Court Green* (a national poetry magazine), and *The South Loop Review*, a journal of nonfiction (for both students and professional writers).

Full-time faculty members in the Department have published over 50 books, including books of poems, creative nonfiction, short stories, novels, scholarship, and textbooks, and they are published widely in national, international, and online journals. Faculty are committed to improving students' abilities to think, write, read, and speak effectively. Course offerings and teaching approaches reflect this philosophy. The Department of English provides student-centered classrooms where instructors are sensitive to individual student writers' and readers' needs. We seek to encourage reading and writing as lifelong habits, for our personal and professional development depend upon our abilities to communicate clearly, creatively, and with confidence.

Kenneth Daley
Chairperson, English

PROGRAM DESCRIPTIONS

ENGLISH

BACHELOR OF ARTS IN CREATIVE WRITING

The English Department offers two concentrations in Creative Writing: Poetry and Non-Fiction.

POETRY MAJOR

The English Department's major in Poetry helps students discover their own voices as poets and acquire the knowledge and craft necessary to write and publish poetry of power and sophistication. Graduates of the program are familiar with a wide range of models and formal strategies, as well as the history of poetry. Students acquire the skills in editing, critical writing, and professional writing necessary to find employment upon graduation. They also are prepared for entry into distinguished MFA programs such as those at Brown University, Bard College, and the University of Iowa.

The gateway courses in the major are Poetry Workshop: Beginning (52-1500) and Introduction to Poetry (52-1602). From there, students are poised to begin a sequence of poetry workshop classes, including the required two advanced workshops, and to begin their three-course poetry literature requirements. Poetry literature requirements are organized according to literary periods to give students a broad range in the study of history and aesthetics: students take one course in the contemporary era, one in the modernist era, and one in pre-20th-century poetry. In addition to required poetry literature courses, students take two courses in any of the literature electives offered in the English Department. While both writing poetry and writing about literature, students build toward the required Poetics course (52-3510), their capstone experience in Poetry, combining the writing of poetry with the study of theory and poetics. Students also take two classes in professional writing, completing courses in critical writing such as Reviewing the Arts (52-2816) and courses in creative writing such as those in Creative Nonfiction (52-2830, which then allows students to take 52-2831). To practice moving from the compressed form of poetry to longer prose forms, students take either Creative Narrative Prose (52-1810) or Fiction Writing I (55-1101, offered in the Fiction Writing Department). As part of Columbia's interdisciplinary focus, students also take one writing elective in a subject that stretches their knowledge of the history and practice of poetry. This interdisciplinary writing elective can be Poetry Workshop: Performance (52-2510), our rotating Forms of Poetry (52-4530) or Craft Seminar (52-4531) courses, or the Fiction Writing Department's course in Writing for Children (55-4312). Examples of Forms of Poetry courses include Forms of Poetry: Multicultural Forms and Forms of Poetry: Metric, Stanzaic, Folk, and Experimental Traditions. Examples of Craft Seminar courses include Craft Seminar: Poetry Translation and Craft Seminar: Literary Collage.

NONFICTION MAJOR

(Planned to be offered beginning in the 2008-09 Academic Year).

The English Department's major in Creative Writing: Nonfiction introduces students to a variety of forms in nonfiction and helps them explore the history of the genre and find a way of creating nonfiction that is individual and original. By graduation students will have a clear sense of how open creative nonfiction is to new modes of expression and will be well-versed in some major aspects of the history of its genres, such as the essay, memoir, autobiography, and diary. Students will also acquire the writing and editing skills that will help them to find employment when they graduate or to enter graduate programs in nonfiction at schools such as Iowa, Pittsburgh, Minnesota, or George Mason Universities.

The foundation of the concentration are the Workshops in Creative Nonfiction: Beginning, Intermediate, and Advanced. Students will also take courses focused on reading various genres of creative nonfiction and major nonfiction authors. Other classes will combine craft with readings in the theoretical underpinnings of nonfiction and will introduce students to a wide variety of forms such as autobiography, essay, the graphic comics, memoir, aphorism, travel writing, etc. To broaden their writing experience in the major, students will take classes in genre writing, such as Journal Writing, Memoir, Writing for New Media, Comedy Writing, or Writing for the Arts, and they will also take a Beginning Poetry Workshop. As part of Columbia College's interdisciplinary focus, students will also take two elective classes from a range of other departments, including Journalism, Fiction, and Liberal Education. In the English Department, students will be required to take a number of literature classes. The capstone experience for students will be the creation of a portfolio representing their best work.

Minor in Poetry

A minor in Poetry may be taken by a student who is majoring in another area at the college. Students pursuing the minor will have all the benefits available to Poetry majors. This includes instruction from our resident and visiting instructors, the annual poetry reading series, Columbia Poetry Review, the Eileen Lannan Contest, and other special programs.

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Minor in Literature

The minor in Literature requires 18 hours of literature courses in the English Department beyond the three hours taken for the Humanities/Literature requirement in the LAS Core Curriculum. The 18 hours are composed of any combination of six literature courses that meet the following two guidelines: a maximum of two courses (six to seven hours) from 1000-level literature offerings; and a minimum of one course (three hours) from 3000- or 4000-level literature offerings. Within these guidelines, the minor in Literature offers a flexible course of study that students can tailor to meet their specific needs and interests. Students from Film and Video, for example, might choose courses such as Literature on Film, Movies and Myth: The Goddess, and Topics in Literature: Spike Lee and August Wilson. Fiction Writing students might select courses such as the English Authors, American Authors, or World Literature sequences complemented by courses on various periods in the American or British novel. Theater students might be interested in a minor in Literature based on classes such as Introduction to Drama, Introduction to Shakespeare, Shakespeare: Tragedies, Modern American Drama, and Topics in Literature: Mamet/Shepard—Script, Stage, and Screen. Students who wish to minor in Literature must have a declared major in an arts and communications area.

Minor in Professional Writing

The Professional Writing program allows students to become communication specialists with developed skills in the rhetorical elements of writing, combined with a broadened view of how writers negotiate the shared knowledge of their culture. Professional Writing students gain the skills necessary to become professional communicators who can effect change through writing. Students learn varied and creative approaches to writing portfolios, company reports, grant proposals, profiles, speeches, and résumés. Students acquire skills that relate to writing for the arts and new media, as well as for the corporate and not-for-profit sectors of society.

The Literacy Program

The Literacy Program offers courses in reading and writing that enhance students' academic and cultural literacy. The program is also the home of "Sharing Cultures," a transnational online collaboration between basic writing courses at Columbia College and Nelson Mandela Metropolitan University in Port Elizabeth, South Africa. The Literacy Program also plans and coordinates the English component of the Bridge program and the Department's retention efforts.

The ESL Program at Columbia College Chicago

The English as a Second Language (ESL) program offers specialized sections of college-level writing, reading, and public speaking courses to Columbia College students with home/heritage languages other than English who have studied in the United States for fewer than eight years. These courses share goals and objectives with non-ESL sections, but are designed to specifically address the needs of ESL students, with smaller class sizes and specialized instruction. Infused with arts, media, and community, the Summer Intensive English Language Institute (SIELI) is offered as a non-credit ESL program designed for students with high-intermediate to advanced levels of proficiency in English who want to develop their language and intercultural skills for academic and professional purposes.

COURSE DESCRIPTIONS

ENGLISH

52-1100 ESL Introduction to College Writing

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1121 ESL Writing and Rhetoric I. Designed to emphasize each student's writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1101 Introduction to College Writing

An intensive review in writing, reading, and critical thinking prior to enrolling in 52-1151 Writing and Rhetoric I. Designed to emphasize each student's writing process, the ICW curriculum works to recognize student knowledge and understanding of culture, while exploring the rhetorical purpose of personal narrative and cultural response. Teaching strategies include individualized, conference-based instruction, peer tutorials, grammar and usage review, and academic and digital literacy training. Students attend weekly sessions in the Writing Center.

3 CREDITS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1103 SIELI Writing and New Media

Classes are offered in computer-assisted, networked classrooms. Instruction focuses on academic and digital literacy training while helping students to write clear and coherent paragraphs and short essays, recognize and use conventional U.S. academic organizational structures, and increase accuracy in grammatical structures, word choice, and punctuation. Writings center on integration of ideas based on field research and media coverage of the Chicago community and current events. Students attend weekly sessions with an ESL Specialist in the Writing Center.

52-1109 Writing Tutoring: Across the Curriculum

Students signing up for this course will attend one-on-one tutorial sessions for one hour per week throughout the semester. Qualified Writing Consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student.

1 CREDIT

52-1110 Tutoring in Writing Skills

Students signing up for this course will attend one-on-one tutorial sessions for one hour per week throughout the semester. Qualified writing consultants provide assistance and guidance in writing skills to students of all ability levels and from all majors. Tutorial sessions are student-centered, and content is tailored to the writing needs of each student. (Tutoring in

Writing Skills is required for all Introduction to College Writing, Writing and Rhetoric I & II Enhanced, and ESL Composition I & II Courses.)

1 CREDIT

CONCURRENT: 52-1101 INTRODUCTION TO COLLEGE WRITING, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-1111 Writing and Rhetoric I - Enhanced

Identical to 52-1151 Writing and Rhetoric I, with respect to course content, Writing and Rhetoric I - Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 CREDITS

PREREQUISITES: PLACEMENT OR 52-1101 INTRODUCTION TO COLLEGE WRITING

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1112 Writing and Rhetoric II - Enhanced

Identical to 52-1152 Writing and Rhetoric II, with respect to course content, Writing and Rhetoric II - Enhanced offers students more curricular support via smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms. Students are required to attend weekly sessions in the Writing Center.

3 CREDITS

PREREQUISITES: 52-1111 WRITING AND RHETORIC - ENHANCED I

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1121 Writing and Rhetoric I - ESL

Identical to 52-1151 Writing and Rhetoric I, with respect to course content and LAS Core credit, Writing and Rhetoric I - ESL offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

52-1122 Writing and Rhetoric II - ESL

Identical to 52-1152 Writing and Rhetoric II, with respect to course content and LAS Core credit, Writing and Rhetoric II - ESL II offers students with heritage languages other than English curricular support via specialized teaching, smaller class size (12), individual teacher-student conferences, and regular time in the computer classrooms (once a week). Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

PREREQUISITES: 52-1121 WRITING AND RHETORIC - ESL, OR 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED

CONCURRENT: 52-1110 TUTORING IN WRITING SKILLS

COURSE DESCRIPTIONS

ENGLISH

52-1151 Writing and Rhetoric I

Writing and Rhetoric I helps students understand and refine their own writing processes. Designed to assist students in making connections between their knowledge, cultures, worlds, and the multiple-literacies and discourses of academic, communicative, and performing life, the course encourages students to develop their distinctive voices as they learn to make conscious rhetorical decisions. Writing and Rhetoric I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, strengthening reading skills, and becoming a member of a writer-reader community.

3 CREDITS

PREREQUISITES: PLACEMENT, OR 52-1101 INTRODUCTION TO COLLEGE WRITING, OR 52-1100 ESL INTRODUCTION TO COLLEGE WRITING

52-1152 Writing and Rhetoric II

Writing and Rhetoric II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. The course unfolds in a series of assignments designed to lead students through a continually deepening creative research process that ripens into a written project of considerable length and complexity. Focusing on methodology, rather than specific course theme, students learn to generate worthwhile questions, collect primary data, locate secondary resources, and form original research insights.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-1162 Writing and Rhetoric II - Service Learning

Identical to Writing and Rhetoric II with respect to course content and satisfaction of the LAS Comp II requirement, Writing and Rhetoric II - Service Learning offers students the additional opportunity to engage with real-life issues through a required community service component. Designed with the objective of allowing students a hands-on exploration of civic engagement, this is a four-credit course with a 15 person cap. Specific sections of the course often focus on a particular cultural issue, such as domestic violence, environmental concerns, poverty, literacy, or youth support.

4 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-1200 SIELI Reading and Vocabulary

Instruction focuses on developing effective reading strategies for improving comprehension, building vocabulary, and increasing reading speed. Readings serve as the basis for skills and strategies exercises, class discussions, and response and analysis activities. Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

52-1202 ESL College Reading

This course prepares students for the demands of college-level reading at Columbia College. Instruction focuses on using effective strategies to improve reading comprehension and automaticity. Students develop strategies for summarizing, analyzing, interpreting, and synthesizing material from a variety of text types. Students also continue to develop note-taking and library research skills. Students are required to attend weekly sessions with an ESL Specialist in the Writing Center.

3 CREDITS

52-1220 SIELI Listening and Speaking

This course prepares students to communicate successfully in English speaking environments, both academic/professional and social. Instruction focuses on improving listening skills, speaking skills, pronunciation, vocabulary, and the understanding and use of idioms and everyday speech acts. Students are expected to lead, shape, and share in class discussions based on readings and/or authentic and non-scripted listening materials, which examine a variety of topics in American culture and media. Students attend weekly sessions with an ESL Specialist in the Writing Center.

52-1230 SIELI Culture and Community

Instruction focuses on the processes of culture learning and intercultural communication. Activities include using ethnographic research methods, including observations and interviews, in the Chicago and Columbia arts and media communities. Students leave the class with tools that enable them to continually broaden and deepen their cultural knowledge. Students also visit areas and institutions of cultural importance in Chicago.

52-1300 Tutoring in College Reading

Enrollment for this course is open to all Columbia students. Students enrolled in Introduction to College Reading are required to enroll concurrently for Tutoring in College Reading. Students attend the Reading Center at least one hour per week for individual or small group tutoring related to reading. Students receive help with assignments from their Reading course or reading demands of other courses.

1 CREDIT

CONCURRENT: 52-1301 INTRODUCTION TO COLLEGE READING

52-1301 Introduction to College Reading

Course is for students who need to improve their reading abilities in order to succeed at Columbia College. Through extensive, guided reading, students improve their reading comprehension skills and strategies. Students read narrative (stories) and expository (informational) texts, improve their abilities to recognize main ideas and supporting details, increase their vocabulary, and learn to take notes on text. Students are required to register concurrently for one hour of tutoring each week in the Reading Center. Students who successfully complete this course register for College Reading the next semester.

3 CREDITS

CONCURRENT: 52-1300 TUTORING IN COLLEGE READING

COURSE DESCRIPTIONS

ENGLISH

52-1302 College Reading

Course improves students' abilities to succeed with the wide range of reading that college requires. Students read full-length books and short stories, improve their comprehension of narrative text, and explore interpretations of stories through artistic creation. Students learn several reading and note-taking strategies appropriate for different types of expository (informational) text. Students also learn to conduct library reading research.

3 CREDITS

PREREQUISITES: PLACEMENT

52-1400 Oral Expression – ESL

Course introduces students to basic principles of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. ESL sections also address specific barriers to effective public speaking for ESL students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. ESL sections meet the General Education requirement for Oral Communications. (requires one hour of tutoring)

3 CREDITS

52-1401 Oral Expression

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 purposeful speeches.

3 CREDITS

52-1500 Poetry Workshop: Beginning

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

4 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I – ENHANCED, OR 52-1121 WRITING AND RHETORIC II – ESL

52-1510J The Prose Poem

Is the Prose Poem minute fiction? Is it a genre border-bouncer? Is it, more simply, a poetry of arresting narrative and sound quality? Class will read a cross-cultural selection of poems that could be described as "Prosetry." Students will engage in the writing of prose poems culminating in a final project chapbook of 12 to 18 poems.

2 CREDITS

52-1600 Introduction to Literature

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, interpreting, and writing about literature. Course establishes connections between literature and other areas of arts and communications.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I – ENHANCED, OR 52-1121 WRITING AND RHETORIC II – ESL

52-1602 Introduction to Poetry

Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I – ENHANCED, OR 52-1121 WRITING AND RHETORIC II – ESL

52-1604 Introduction to Drama

Course examines aspects of drama such as plot, character, structure, and dialogue. Instruction provides an overview of the nature of comedy, tragedy, farce, and melodrama. Students read and discuss plays representing important periods from time of ancient Greeks to the present.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I – ENHANCED, OR 52-1121 WRITING AND RHETORIC II – ESL

52-1606 Introduction to Fiction

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

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I – ENHANCED, OR 52-1121 WRITING AND RHETORIC II – ESL

52-1608 Introduction to the Short Story

Students become familiar with genre of short fiction by reading selection from its beginnings to present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I – ENHANCED, OR 52-1121 WRITING AND RHETORIC II – ESL

52-1642 African-American Cultural Experience in Literature

A cultural studies approach to literature, 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

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world. Course explores African elements in dance, music, writing (fiction and nonfiction), theater, photography, photojournalism, visual arts, film, and athletics and how these elements have influenced African-American literature.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-1643 Examining the African-American Cultural Experience

A cultural studies approach to literature, course establishes connections between African-American culture as explored in African-American literature and Chicago's African-American artistic community. Students study the literature of African-American writers and conduct an ethnographic research project in the Chicago African-American artistic community.

4 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-1670 Mythology and Literature

Course introduces students to ancient mythology and considers how myth addresses issues such as human origins, value systems, and the desire to tell stories. Instruction focuses on the interpretation of symbols of mythological language and the forms and patterns stories take when they use language to express the human spirit.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-1800 Careers in Writing

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

3 CREDITS

52-1801 Professional Writing: Advanced Style

Seminar is designed for students interested in polishing their articles and essays and developing their writing skills and habits. Students have an opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-1805 Introduction to Poetry and Prose Writing

This course will introduce students to the basic elements of writing poetry, at least two forms of creative prose (probably fiction and creative nonfiction), and critical reviews. The course is designed to give beginning students an opportunity to explore the various genres to determine which genre they would like to pursue in greater depth. Each section will offer poetry and prose. Sections may vary the types of prose examined: creative nonfiction, hypertext, or drama. Pre-Requisite: Composition I

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2500 Poetry Workshop: Intermediate

Through in-class writing exercises, the reading of model poems, and discussion of student work, students are encouraged to produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged.

4 CREDITS

PREREQUISITES: 52-1500 POETRY WORKSHOP: BEGINNING

52-2510 Poetry Workshop: Performance

Through in-class writing assignments, performances of their own and other poets' works, theater exercises, critiquing poetry performance videos, and discussions of student work, this course encourages students to produce and perform poetry of increasing quality.

4 CREDITS

PREREQUISITES: 52-1500 POETRY WORKSHOP: BEGINNING

52-2610 English Authors: Beowulf to Blake

Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2611 English Authors: Romantics to Contemporary

Course's selected readings range from Blake and the Romantic poets to contemporary figures such as Harold Pinter. Significant writers studied may include Wollstonecraft, Austen, Coleridge, Shelley, Keats, the Brownings, the Brontës, Hardy, Woolf, Yeats, Joyce, and Lawrence.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

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52-2620 American Authors: Through Dickinson

Course examines early history of American literature, including writings by indigenous peoples, explores, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2621 American Authors: Twentieth Century

Poetry, fiction, and drama in America from approximately 1877 to the present are studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnut, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2630 World Literature: To 1660

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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2631 World Literature: Since 1660

Selected readings from the 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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2634 Topics in Asian Literature

Course explores the literature of one or more East Asian or South Asian country, such as Japan, China, Korea, Vietnam, Thailand, Cambodia, India, or Tibet. Relevant socio-cultural traditions will be discussed along with specific texts. Work will be read in English translation where necessary. Students will write papers and create projects incorporating insights from their reading and discussion. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2636 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. This interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2638 Contemporary African Literature

Course represents exploration of contemporary African literature of several genres including poetry, drama, fiction, and non-fiction. 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 Cheikh Anta Diop, dramatist Wole Soyinka, and novelists Aye Kwei Armah and Chinua Achebe.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2646 Native American Literature

Students read and discuss selected stories, novels, and poems by major 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.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2650 Introduction to Women's Literature

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 non-fiction.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2655 Gay & Lesbian Literature

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 that may include those of Judy Grahn,

COURSE DESCRIPTIONS

ENGLISH

Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy. Instruction includes 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.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2660 Introduction to Shakespeare

Course introduces Shakespeare's work to students with little previous exposure. 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*.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2665 Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys 20th century American playwrights such as O'Neill, Odets, Heilman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2670 Ancient Mythology

Course surveys myths and epics produced by ancient cultures such as the Sumerians, Babylonians, Assyrians, Egyptians, and Hebrews. The focus is on the stories, mythic structures, and literary and poetic forms of the myths as they symbolically express deep cultural values. Works studied may include the Sumerian Hymn to Inanna, *The Egyptian Mysteries*, *The Epic of Gilgamesh*, and the *Kaballah*.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2672 The Bible as Literature

Course studies literary qualities of the Bible with attention to its poetic and narrative modes. Instruction examines ways in which Biblical literary forms, themes, and images influence American and European literature.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2675 Myth, Literature and Film

The courses in this series take a literary approach to the study of enduring mythological archetypes as they appear in literature and film. Rotating course topics include The Goddess, The Lover, The Magician, and The Warrior. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2690 Literature on Film

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as *The Color Purple* by Alice Walker, Shakespeare's *Hamlet*, and 2001: A Space Odyssey by Arthur C. Clarke.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2695 Connections in Literature

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, 20th Century Literature of the Environment, Literature of the Vietnam War, and Chicago in Literature. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2697 Literary Genres

Series of courses focuses on specific literary genres, sub-genres, or modes. Specific courses include Detective Fiction, American Autobiography, American Short Story, and Magical Realism. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2700 Topics in Literature

Series is for new courses that deal with specific topics, themes, or types of literature. Topics that have been offered in past semesters include The Blues as Literature, Literature of the Holocaust, Literature of the Occult, and Sherlock Holmes. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

ENGLISH

52-2703 Gothic Fiction

An introduction to Gothic fiction as an important and immensely popular literary form and cultural phenomenon that continues to flourish today. Course addresses central Gothic concerns such as art, revolution, gender, sexuality, horror, the monstrous, and the supernatural. Attention to Gothic influences in fields such as painting, music, and architecture.

3 CREDITS

52-2707 Spike Lee and August Wilson

This course examines the relationship between the written and filmed versions of a story, novel, or play. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African-American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2708 Science Fiction

Course explores the emergence of science fiction, especially from the late 19th century to the present, with some attention to the cultural and historical issues that shaped its development. The relationships among literary, film, and other expressions of science fiction will also be considered.

3 CREDITS

52-2712 Blues as Literature

Course reviews historical definitions of blues and explores how various literary and cinematic genres employ blues elements to create art. While studying different types of blues and blues literature, students will understand how blues is increasingly called into service as a critical tool. Bukka White, Son House, Robert Johnson, Charles Patton, Memphis Minnie, Victoria Spivey, Willie Dixon, Bessie Smith, Muddy Waters, Richard Wright, Gwendolyn Brooks, John Edgar Wideman, Ann Petry, and Willard Motley are among the literati studied in this course.

3 CREDITS

52-2713 Modern Irish Literature

Twentieth-century Ireland has produced some of the most interesting and exciting literature of our time (there have been three Nobel Prize winners). This course will explore some of the many aspects of Irish cultural identity in the works of writers such as William Trevor, Mary Lavin, Seamus Heaney, Eavan Boland, Brian Friel, and Anne Devlin.

3 CREDITS

52-2716 The Beat Generation

The phenomenon known as the Beat Generation has been both celebrated and maligned as a break with the cultural past of the West and of America in particular. Others

have pointed to the continuities that Jack Kerouac, William Burroughs, Allen Ginsburg, and others represent. This interdisciplinary course will place the Beats firmly within the context of their times and trace the cultural and historical currents that shaped this body of poetry, literature, art, and film. It will be of equal interest to those students seeking credit in history or humanities/literature. Class projects will be designed to meet the needs of students signing up for the course under those programs.

3 CREDITS

52-2717 Singleton & Hughes

This course examines the relationship between the written and filmed versions of a story, novel, play, or poetry. The course will explore how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students will acquire a basic vocabulary for discussing literature and film. African American themes regarding socio-historical context, aesthetics, and critical theory will be examined. The course establishes connections between literature and other areas of arts and communications.

3 CREDITS

52-2718 Topics in Lit: Confessional Poets

An examination of the Confessional poets who came to prominence in the late 1950s and broke societal taboos by transforming intimate/disturbing experiences into public art. Emphasis on work of the major Confessional poets (may include Robert Lowell, Anne Sexton, Sylvia Plath, John Berryman, and others) and their influence on contemporary poets such as Sharon Olds, Donald Hall, Molly Peacock, and Alice Notley.

3 CREDITS

52-2719 Fantasy Literature

The course will examine the works of J.R.R. Tolkien, focusing on their thematic structure, stylistic features, and rhetorical strategies. It will analyze their relationship to the Fantasy Literature that preceded and succeeded them, and the context of the socio-political milieu in which they were written. It will also explore the interpretation of the texts, especially *The Lord of the Rings*, in their post-publication manifestations in the various media.

3 CREDITS

52-2725J Zombies in Popular Media

This course explores the history, significance, and representation of the zombie as a figure in horror and fantasy texts. Instruction follows an intense schedule, using critical theory and source media (literature, comics, and films) to spur discussion and exploration of the figure's many incarnations. Daily assignments focus on reflection and commentary, while final projects foster thoughtful connections between student disciplines and the figure of the zombie.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

ENGLISH

52-2751 Literature and Visual Culture

This course introduces students to a broad range of approaches to visual texts and written literature. Students will learn how visual, cultural, and literary theories enable them to create different interpretive strategies in their approaches to specific texts. Critical concepts studied may include subjectivity, the gaze, (re)presentation, gendered bodies, the practice of everyday life, and the posthuman. The class will emphasize students' critical writing as a creative process.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2753 Literature and the Culture of Cyberspace

Students consider representations of cyberspace in literature and explore themes such as cyberspace and postmodernism; virtual reality; the posthuman; and definitions of space, time, and identity. Authors studied may include William Gibson, Jeanette Winterson, Shelley Jackson, Michael Joyce, and Stuart Moulthrop.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2801 Introduction to Business Writing

Course is an intensive study of written communication process in business and administration with special focus on elements of mechanics, organization, technical style, and documentation. Students learn various forms of writing commonly used in professional business communication, such as business letters, memorandums, and marketing and technical proposals.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2802 Business and Technical Writing

Course provides student writers with practical approach to communicating technical information to non-specialists 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?

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2803 Copyediting: South Loop Review

Course teaches students basic principles of copyediting. Students learn to mark a manuscript for publication using

standard copyediting symbols. Focus is on mechanics, including problems in grammar, punctuation, and capitalization. Students learn to restructure material and rewrite it for greater clarity.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2809 Introduction to Writing Satire and Parody

Course presents an in-depth analysis of 20th century satire and parody from several disciplines, including works written for film, television, print media, and fiction. Students write short comedic pieces that exemplify the various types of satire and parody covered in the course. Over the first eight weeks, students deconstruct many different genres to create original works that celebrate these source materials. The last seven weeks of the course revolve around the creation of a full-length script for an original parody of satire.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2810 Writing Personal Essays

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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2811 Writing Profiles

People, places, and things are the topics for the writing workshop. Writing profiles help develop a sharp eye for detail while integrating several different writing strategies. Students will experiment with voice and develop fresh expository techniques.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2812 Writing Argumentative Essays

This course helps develop the rhetorical skills necessary to create strongly written persuasive arguments. Students learn how to present evidence, support theses, and develop credible counter arguments.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

ENGLISH

52-2814 Writing Comedy

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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2815 Writing Comedy II

Advanced course builds on skills and techniques learned in 52-2814 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.

3 CREDITS

PREREQUISITES: 52-2814 WRITING COMEDY

52-2816 Reviewing the Arts

Students are 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.

4 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2820 Understanding Style: Voice, Choice and Effect

In this class, we will consider the language choices that we as writers make in order to craft specific voices in our texts and/or to achieve specific rhetorical effects. We will work with a range of stylistic devices such as diction, usage, cohesion, and syntax as we move away from a rules approach to grammar and style in order to make these dimensions of language work for us.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2830 Creative Non-Fiction I

Student writing in Creative Non-Fiction effectively employs the elements of fiction writing—use of scene, dialogue, character, story, imagery, and metaphor—to express personal experiences, as well as social, ethical, and political ideas. Students in the Creative Non-Fiction course will develop skills as writers that will enable them to write from a personal ethos and to develop their authentic voices. Students will read from the many sub-genres of creative nonfiction: personal essays, memoirs, travelogues, political arguments, and cultural critiques.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-2831 Creative Non-Fiction II

Primarily a writing workshop, course builds on skills, information, and theory students learn in Creative Nonfiction I. Students read and critique one another's work and are given advice and preparation for publishing. Students read and analyze creative nonfiction by professional writers. Course is repeatable.

3 CREDITS

PREREQUISITES: 52-2830 CREATIVE NON-FICTION I

52-2832 Creative Non-Fiction: Journal Writing

Course offers students structured exploration of journal writing techniques. Students develop journal writing as a powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2833 Creative Non-Fiction: Writing Theory

Course is designed for students who are interested in writing critical, academic non-fiction. Content examines how the theorizing of writing by writers and philosophers has changed our perception not only of the act of writing, but also our identities as subjects of language.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-2834 Creative Non-Fiction: Writing Memoir

This course will focus on writing memoir, a sub-genre of Creative Nonfiction. Class will be exposed to a variety of readings and will develop greater understanding and appreciation of memoir as a form of Creative Nonfiction writing. Creative techniques for writing and crafting memoir, including approaching and selecting a topic, research, organization, and stylistic and creative concerns will be explored. Students will also become familiar with how to pursue publishing their work.

3 CREDITS

52-2835 Creative Non-Fiction: Queer Writings

This is a creative nonfiction, writing workshop developing themes related to gender issues. Students read and write creative nonfiction material focusing on gay, lesbian, bisexual, and transgender material.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

ENGLISH

52-2836 Creative Non-Fiction: Travel & Food Writing

Students would read and critique travel and food writing, be required to write short essays and reviews in both subjects, and select one of the two areas for a final, more in-depth paper/project. Students would study the language, style, elements, and forms specific to writing in various genres (reviews, essays, guides, creative nonfiction, etc. that focus on the subject).

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3100 Writing Center Theory and Practice

Course covers basics of peer tutoring in writing skills. Emphasis is on developing skills in the following areas: 1) peer tutoring techniques and interpersonal communication, 2) writing process-critical analysis, 3) error identification-grammar and punctuation, and 4) writing across the curriculum. Students often begin peer tutoring early in the semester, and the dynamics of the sessions are analyzed and discussed in class. This is a hands-on course, combining Writing Center theory and practice. Successful students of this course tutor their peers in Columbia's Writing Center.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

52-3300 Reading Center Consultant Training

Course prepares tutors for service in the Columbia College Chicago Reading Center. However, the course also addresses topics and methods relevant to any teacher who will accept responsibility for guiding students' reading improvement. Students are introduced to broad concerns of literacy in society, reading diagnostics and instruction, individualized and small group teaching methods, and instructional resources and programs.

3 CREDITS

52-3500 Poetry Workshop: Advanced

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 become familiar with a wide range of models and formal strategies.

4 CREDITS

PREREQUISITES: 52-2500 POETRY WORKSHOP: INTERMEDIATE AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3510 Poetics

Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.

4 CREDITS

COREQUISITES: 52-3500 POETRY WORKSHOP: ADVANCED

52-3588 Internship: Poetry

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

1-16 CREDITS

52-3598 Independent Project: Poetry

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

1-16 CREDITS

52-3605 Medieval Literature

Course provides students with general knowledge of both language and literature of England during the Middle Ages. Course covers excellent writing that both precedes and follows Chaucer. Course covers some of Canterbury Tales along with plays, lyrics, and devotional work of the period. Students gain working knowledge of Middle English and of literature written in Middle English.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 ENGLISH COMP II: ENHANCED OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 COMMUNITY SERV ENG COMP II

52-3610 British Novel

Series of courses examine origins and development of the British Novel. Eighteenth Century course may focus on Behn, Defoe, Richardson, Fielding, Smollett, Sterne, Burney, and others. Nineteenth Century course may cover 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 as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 ENGLISH COMP II: ENHANCED OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 COMMUNITY SERV ENG COMP II

52-3620 American Novel

Series of courses survey developments in the American novel. Nineteenth-century survey includes writers such as Hawthorne, Melville, Twain, Wilson, James, Howells, and Crane. Modern survey includes significant novels by authors such as Dreiser,

COURSE DESCRIPTIONS

ENGLISH

Fitzgerald, Hemingway, Faulkner, Hurston, Steinbeck, Wharton, Cather, and Wright. Contemporary course focuses on writers such as Rosellen Brown, Russell Banks, Toni Morrison, Don DeLillo, and others. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3632 Latin-American Literature

Course alternates between Latin-American Novel and Central and South American Literature. Students read and discuss works by several major Latin-American writers, such as Carlos Fuentes, Jorge Luis Borges, Gabriel Garcia Marquez, Mario Varga Llosa, Julio Cortazar, Juan Rulfo, and Isabel Allende. Theory and practice of magical realism may also be discussed. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3642 African American Literature

Series of courses focus on African-American literature. African-American Women Writers examines figures such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan. African-American Novel examines novelists such as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3643 Issues in African and African American Studies

Course offers focused, in-depth study of a significant issue or issues in African and African-American literary and cultural production. Students will read, discuss, research, and write about the issues. Course includes readings in theory as well as literature and may include examples from disciplines such as art, film, and music. "Representing the African in the New World" focuses on such writers as Houston Baker, Jacques Derrida, Brenda Dixon Gottschild, Toni Morrison, and others. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3644 U.S. Latino Literature

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 U.S. as well as for those who want to learn more about their own culture.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3646 Contemporary Native-American Novel

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 Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3650 Women Writers

Series of courses explores women writers. Southern Women Writers considers myths and realities of American South in light of regionalism and socioeconomic, racial, and religious factors. Writers may include Welty, O'Connor, Walker, McCullers, Porter, Settle, Mason, and Humphreys. Contemporary course focuses on 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. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

52-3660 Shakespeare

Series of courses examines Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include *Hamlet*, *Othello*, *King Lear*, and *Macbeth*. Shakespeare: Comedies may include *The Comedy of Errors*, *Twelfth Night*, *Measure for Measure*, and *The Tempest*. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from *Richard II* to *Richard III*. Shakespeare: Political Plays considers some histories and plays such as *Julius Caesar* and *Coriolanus*. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

ENGLISH

52-3670 Romantic Poets

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*.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 CREDITS

PREREQUISITES: 52-1602 INTRODUCTION TO POETRY AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3672 Contemporary American Poetry

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3675 Poetry and Jazz

This class will explore ways in which the creative impulses and procedures of jazz—a music of intense emotion, imagination (intuitively structured improvisation), and energy (fresh, vital rhythms and instrumental colors)—have inspired and intensified modern poetry. We will listen to jazz on record, read examples of poetry inspired by jazz, discuss their common social and cultural contexts, and discover how music may influence poetry's subject, language, sound, and form. No previous knowledge of jazz is required for this course.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3690 British Authors Seminar

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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3695 American Authors Seminar

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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3700 Studies in Literature

Series is for new courses that deal with specific topics, themes, or types of literature. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3755 Literature and Technology Workshop

Students explore and foster intersections between literary and technological approaches to representing human experience and creativity. Emphasis on collaborative student projects. Background in technology not required, although students should have basic computer literacy. Course theme may change from term to term. Course repeatable as theme changes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3788 Internship: Literature

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

1-16 CREDITS

COURSE DESCRIPTIONS

ENGLISH

52-3798 Independent Project: Literature

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

1-6 CREDITS

52-3801 Writing for New Media

Hands-on, writing-intensive course explores unique writing requirements for electronic media. Internet, multimedia, and CD-ROM content are examined as examples of new ways of exploiting written communications. Students study Internet documents, hypertext, multimedia presentations, and software programs ranging from corporate Web sites to interactive CD-ROM entertainment. Course work includes composing interactive stories, hypertext documents, and multimedia composition.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3802 Speech Writing

Students write speeches that range in scope from simple talks about new products to lively introductions, formal political addresses about event 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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3803 Publishers and Writers Seminar

Course explores the business of writing for publication while students polish manuscripts for submission. Students develop articles, essays, and reports while dealing with a variety of such publishing structures as newsletters, corporate reports, and memos.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3804 Professional Writing Seminar

Course is designed for students interested in polishing their articles and essays and developing their writing skills and habits. Students have an 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 non-fiction journal of student writing.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-3888 Internship: Professional Writing

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

1-6 CREDITS

52-3898 Independent Project: English

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

1-6 CREDITS

52-4503 Literary Magazine Production: Columbia Poetry Review

Course teaches students the basic principles of magazine production. Students act as editors and assistants for the poetry annual Columbia Poetry Review, learning the fundamentals of editorial selection, copyediting, proofreading, design, production, and distribution.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-4510 Poetics

This craft and process class combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism, as well as poems that have been influenced by such critical inquiry, the course encourages students to examine and articulate their own craft.

4 CREDITS

COREQUISITES: 52-3500 POETRY WORKSHOP: ADVANCED

52-4530 Forms of Poetry

Course explores the varieties of poetic forms. Course includes, but is not limited to, traditional forms such as the sonnet, the sestina, and the villanelle, as well as such innovative forms as William Carlos Williams' variable foot, Frank O'Hara's personism, and the organic form of the Black Mountain poets. Forms of Poetry classes that have been offered in past semesters include Metric, Stanzic, Folk, Experimental Traditions, and Multicultural Forms.

4 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL, AND 52-1500 POETRY WORKSHOP: BEGINNING

COURSE DESCRIPTIONS

ENGLISH

52-4531 Craft Seminar

Rotating topics craft class. Students read literature of specific periods and movements in order to generate poetry (and hybrid writing forms) based on these reading assignments. Craft Seminars that have been offered in past semesters include Poetry Translation, Hybrid Poetics, and Literary College.

4 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL, 52-1500 POETRY WORKSHOP: BEGINNING

52-4671 Modern British and American Poetry

The work of Gerard Manley Hopkins, W.B. Yeats, Ezra Pound, T.S. Eliot, Robert Frost, Langston Hughes, Marianne Moore, William Carlos Williams, Wallace Stevens, W.H. Auden, and others is read in this survey of the Modernist period, 1900-1945. The course also provides an introduction to Postmodernism.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL, 52-1602 INTRODUCTION TO POETRY

52-4672 Contemporary American Poetry

Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York school, confessional poetry, surrealism, feminism, the new formalism, and multiculturalism.

3 CREDITS

PREREQUISITES: 52-1602 INTRODUCTION TO POETRY AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-4678 Contemporary World Poetry

Contemporary World Poetry offers students the opportunity to engage in the comparative study of poets and poetics issuing from Africa, Asia, Europe, the Middle East, and the Americas. Poets studied will likely include Neruda, Paz, Walcott, Amichai, Tranströmer, Milosz, Popa, Hikmet, Darwish, Soyinka, Tamura, and Bly. Whenever necessary, poems are read in translation.

3 CREDITS

PREREQUISITES: 52-1602 INTRODUCTION TO POETRY AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-4690 Seminar in Literature

Students in this advanced seminar will study a selected author or group of authors in depth. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1602 INTRODUCTION TO POETRY AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

52-4700 Advanced Topics in Literature

A rotating topics course primarily designed for use by visiting faculty who bring with them a specialized knowledge of literary themes, issues, movements, or figures not covered in the existing curriculum. Course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1602 INTRODUCTION TO POETRY AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

LIBERAL EDUCATION

LISA BROCK, CHAIRPERSON

The Liberal Education Department welcomes you to the wonderful world of ideas, critical thinking, interdisciplinary methodology, abstract reasoning, and verbal and written engagement through the study of cultural studies, history, the humanities, the social sciences, and languages. In our department and in our courses, students are pushed to think outside the box, to integrate their experiences and creativity with research, observation, and a high level of analysis. We work on the assumption that every student should strive to be a thinker who understands his/her place and his/her work in the global and local context.

In our rapidly changing world, artists and media professionals must be sensitive to major issues of the societies in which they practice. Columbia College students well rounded in the liberal arts are able to enter the professional world of work or graduate school at multiple points, to participate in shaping new developments in their professions, and to exhibit greater confidence when overseeing their interests. For those who wish to accomplish the powerful mandate to author the culture of our times, a foundation in the liberal arts offered by the Liberal Education Department is an indispensable element of their education.

Liberal education encourages students to lead fulfilling lives as professionals, citizens, and members of the human family. For these reasons, students are encouraged to complete their LAS Core requirements with courses from the Liberal Education Department, and for maximum benefit, to take a Liberal Education course in each of their semesters at Columbia.

History, humanities, social science, language, and cultural studies courses are offered in the Liberal Education Department. These courses provide a common context for Columbia's students, give them the opportunity to study the relationship of self to society, and provide the broad liberal arts background that is the foundation of an undergraduate education in any major.

Liberal education courses introduce students to the world. These courses increase students' knowledge and understanding of historical events, allow them to analyze and examine social and cultural concepts, and expose them to the diverse cultures and behaviors of humankind. Liberal education courses contribute to increased student knowledge of the historical and socio-cultural background in which the arts develop and are created, and they raise student awareness of historical and ethical issues in the arts, philosophy, and religion. They also teach students the challenges and delights of new languages.

Cultural Studies is the major of the Liberal Education Department. It is a field that reflects, analyzes, and sometimes critiques culture. Culture is understood both as a way of life encompassing ideas, attitudes, languages, behaviors, institutions, and structures of power and as a range of other cultural practices that include such things as expressive, communicative, and creative acts. Cultural studies promotes the study of culture in all its varied forms and does so from an interdisciplinary perspective. It studies the dimension of everyday culture, but neither is limited to them nor is merely the study of the contemporary or the Western. Cultural studies examines the collaborations, borrowings, and blending of diverse traditions and encourages cross-cultural dialogue, appreciation, and understanding.

Cultural studies itself does not produce the objects of art and media; rather, it creates the space and the dialogue essential for the development of progressive, intelligent products. Cultural studies fosters awareness of the world (the way it works and does not work) and promotes informed decisions in these places where arts and media are created, collected, consumed, and studied.

History courses cover the histories of the United States, Africa, Asia, Latin America, the Caribbean, and the Middle East. There are also specialized courses on particular places, periods, and topics. The study of history expands our knowledge of human development and endeavors in multiple arenas, aids in the development of a comparative perspective, and illuminates the present.

Humanities courses probe the rich cultural heritages of humankind in the visual and performing arts, music, philosophy, and religion. They develop a student's capacity to discover, understand, and enjoy the processes and products of human creativity, and to examine human aspirations and values. They also encourage students to examine the ethical impact of the arts and the media.

Social science courses explore classic and contemporary issues in human behavior for individuals, societies, and cultures, and introduce the critical skills needed to make responsible judgments and take responsible actions in civil society. Social science courses are offered in anthropology, economics, geography, political science, psychology, and sociology.

We have minors in Women and Gender Studies, Latino/Hispanic Studies, and Black World Studies. All of these minors are fabulous companions to majors in the art and media areas, allowing students to gain grounding in a socio-cultural, historical, or political area from which they can generate ideas and context for their work.

Lisa Brock
Chairperson, Liberal Education

PROGRAM DESCRIPTIONS

LIBERAL EDUCATION

BACHELOR OF ARTS IN CULTURAL STUDIES

Cultural Studies at Columbia College explores culture in its richly varied forms and processes from an interdisciplinary perspective. The program seeks to help students understand aesthetic, political, social, and economic relationships between cultural production and reception. It also considers the civic dimension of cultural practice by viewing these practices from standpoints of ethics and social justice. And finally, it strongly emphasizes the active involvement of all forms of cultural knowledge and social action in the everyday life of local and global communities.

Culture is a process that is constantly unfolding. It is the continuous enactment of such things as language, politics, art, science, religion, and writing. Cultural Studies deals with the dimensions of everyday culture, yet is not limited to them; it addresses the traditional and the novel, the familiar and the foreign. Cultural Studies examines the collaborations, borrowing, and blending of diverse groups, and it encourages cross-cultural dialogue, appreciation, and understanding. Because of this, Cultural Studies majors explore the centers as well as the margins, and use both artistic practice and critical thinking. Because Cultural Studies has such an extensive scope, it includes, yet moves beyond, the boundaries of ethnic, area, and critical studies.

Students will complete a series of core courses that are specific to the major; take a broad range of courses drawn from each of the three schools in the college, including arts and cultural production courses; and complete a substantive capstone project. An elective internship option is highly recommended. For additional information please look at our Web site: <http://culturalstudies.colum.edu>.

Our graduates become active participants in society who blend strong skills in creative/critical thinking with written, oral, and visual communication. Many of our students go on to attend graduate school in North America and abroad, while others find employment in cultural institutions or corporate settings.

Minor in Hispanic/Latino Studies

The minor in Hispanic/Latino Studies offers courses in the history and culture of Hispanic/Latin American people through the interdisciplinary study of language, literature, visual media and performing arts, and social institutions, noting the significance of their contributions to American society. By studying the ethnic experience of the Hispanic population in America, students will understand the transcultural complexity and richness of the Hispanic/Latino and Latin American worlds.

Minor in Women and Gender Studies

The minor in Women and Gender Studies is housed in the Liberal Education Department. This minor is designed to give students an opportunity to explore issues of gender and sexuality in an interdisciplinary yet cohesive way. A rich complement to any of the majors of the college, this minor requires 21 hours for completion. Students will be exposed to feminist theory and will engage in a stimulating debate on the role of gender and sexuality in society from a variety of perspectives.

Minor in Black World Studies

The minor in Black World Studies offers students contextual depth in the social, cultural, historical, and political aspects of the varied peoples of the black world. Students will be able to challenge the concept and definition of "blackness" and will also be able to examine patterns of activism that characterize the creative expression, social fabric, political movements, and the scholarship of the black world.

COURSE DESCRIPTIONS

LIBERAL EDUCATION

46-1100 Introduction to Cultural Studies

This course introduces students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Emphasis is on interdisciplinary approaches to exploring how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. Through discussion, research, and writing, class members investigate these varied dimensions of culture; learn to understand them in their broader social, aesthetic, ethical, and political contexts; and thereby prepare for more advanced coursework in Cultural Studies.

3 CREDITS

46-2100 Cultural Theories

This course outlines the major theoretical concepts underlying cultural studies practice. Much of contemporary cultural studies draws upon feminist theory, psychoanalysis, Marxism, Critical Race Theory, and semiotics. We will read, discuss, and apply works from theorists such as Freud, Marx, Levi-Strauss, Dubois, de Beauvoir, Foucault, Barthes, Chomsky, and Hooks, among others. Pre-Requisite: Comp II and Introduction to Cultural Studies

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

46-2150 Methods of Inquiry in Cultural Studies

This course introduces students to diverse methods of inquiry in the field of cultural studies. It provides students with an understanding of critical vocabularies and examines key issues in cultural studies research. Students in this class will learn to utilize various methodologies relevant to interdisciplinary problems and questions that the field of cultural studies poses.

3 CREDITS

PREREQUISITES: 46-2100 CULTURAL THEORIES

46-2400 Hip Hop: Global Music and Culture

Hip hop has captured the minds of youth worldwide, spawning themes, trends, attitudes, and behaviors that are similar to but distinct from the manifestation of hip hop in the US. This course is designed as an intellectual excursion to explore the global creation and consumption of hip hop through the lens of cultural studies. Class will study processes of imitation, appropriation, translation, and customization and their impact on themes of gender, hegemony, commercialism, sexuality, race, and identity.

3 CREDITS

46-2410 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary which *The Simpsons* has made (and continues to make) through its utilization of the humanities. We will examine how *The Simpsons* raises and comments on issues of civic, cultural, gender, global and political identities using traditional humanities studies including artistic, film, literary, philosophical, and religious critiques. Special emphasis will focus on self-referentiality and how *The Simpsons* satirizes both itself and its characters as an operative principle and strategy.

3 CREDITS

46-2415 Globalization and Culture

Since the early 1990s, globalization—a multi-faceted and highly contested concept—has become the new buzz word used to name, frame, and also direct the processes of social and technological change that have been taking place all over the world. By the same token, and since then, issues of globalization have been a central preoccupation of intellectual debates and political discourses and practices. This course aims to introduce students to the hotly debated and highly contested conceptual and social phenomenon of globalization, its histories, manifestations, and implications, as well as its consequences for the individual and society.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, OR 51-1101 WESTERN HUMANITIES, OR 51-1102 EASTERN HUMANITIES

46-2420 Puerto Rican Culture: Negotiation and Resistance

This course is an inquiry into the concept of national culture, the issues of cultural resistance and negotiation, and the complexities of citizenship and representation in Puerto Rico. The island is unique in its development during the 20th century because it is, in fact, a nation without a sovereign state, and its political relationship with the United States, along with its cultural and historical links to Latin America, provide fascinating perspectives in subjectivity, transculturation, nationalism, and popular and official cultures.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES, OR 49-1402 LATIN AMERICAN & CARIBBEAN HISTORY: SINCE 1800, OR 51-1111 LATIN AMERICAN ART, LITERATURE, & MUSIC

46-3098 Independent Project: Cultural Studies

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

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

46-3100 Social Objects: Exploring Material Culture

The social value of physical things (sometimes called material culture by anthropologists) is often overlooked in the study of human interactions. Course will investigate how objects mediate relationships between individuals and social groups. Current theories in the anthropology of material culture will help students examine ethnographic case studies about the manufacture and the trade of objects from several different world areas. Students will be encouraged to develop broader understandings of the ways in which objects are used in their own lives.

3 CREDITS

PREREQUISITES: JUNIOR STANDING AND 46-1100 INTRO TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

46-3110 Imaginary and Practical Bodies

This course covers contemporary discussions of the body across a number of disciplines and examines key texts that explore theoretical ideas about the body as well as social and political practices affecting the body. The course analyzes questions that must be considered as individuals live as persons in the bodies given.

3 CREDITS

PREREQUISITES: JUNIOR STANDING AND 46-1100 INTRO TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

46-3115 Culture of Stigma and Illness

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the metaphors and symbols of creative acts the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the culture of illness and pain.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

46-3188 Internship in Cultural Studies

The internship in Cultural Studies provides students with supervised training under the sponsorship of an approved agency or organization. Students will typically spend 8-10 hours per week at the internship site. In addition to time at the internship, on-campus meetings include an internship

orientation prior to the beginning of the semester and four on-campus meetings throughout the semester. The internship is only available to Cultural Studies majors and may be repeated for credit.

1-6 CREDITS

PREREQUISITES: 46-2100 CULTURAL THEORIES AND 52-2816 REVIEWING THE ARTS

46-3194 Cultural Studies Capstone I: Proposal Writing

This is the first part of a two-semester final course for Cultural Studies majors that builds on the Methods of Inquiry in Cultural Studies course in particular and on previous learning experiences throughout the student's academic career. Proposal writing is considered both a generic and individual process. Students will, among other things, develop skills in academic and professional (grant) proposal writing, as well as produce a research proposal on a topic of their choice. The individual's research proposal will be the basis for the culminating research project in the Cultural Studies Capstone II.

3 CREDITS

PREREQUISITES: 46-2150 METHOD IN INQUIRY IN CULTURAL STUDIES

46-3195 Cultural Studies Capstone II: Research Project

This is the final course for Cultural Studies majors and builds upon previous learning experiences throughout the student's academic career. Based on these investigations and interactions, students will produce a substantive research-based thesis of academic or professional writing on a topic area of their choosing. Work in this seminar will be undertaken in consultation with the Capstone Seminar instructor, CS faculty advisor, and fellow students. The class will organize and present its research at The Cultural Studies Forum, a public roundtable at the end of the semester.

3 CREDITS

PREREQUISITES: 46-2150 METHODS OF INQUIRY IN CULTURAL STUDIES, 46-3194 CULTURAL STUDIES CAPSTONE I: PROPOSAL WRITING, AND 52-2816 REVIEWING THE ARTS

46-3200 Post-Colonial Studies

An integral part of cultural studies, Post-Colonial Studies deals with the complex implications of colonization and colonialism in societies and cultures. This seminar is an inquiry into concepts such as national culture, citizenship, othering, identity and alterity, cultural imperialism, hybridity, and origins, as well as issues of cultural resistance, negotiation, and agency, using examples from all over the world.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

LIBERAL EDUCATION

46-3205 Postmodernism & Posthumanism in Theory & Practice

This seminar engages the leading theorists of postmodernism, posthumanism, and poststructuralism, offering students an opportunity to become literate in the debates, discourses and terminology of postmodern cultures. Course also analyzes leading postmodern cultural practices in fields such as architecture, music, film, science, and fine art.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES AND 46-2100 CULTURAL THEORIES

46-3207 Cybercultures: Theory

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture. Students will explore specific themes such as identity, community, bodies, virtuality, and sexuality through the lens of post-structuralist, postmodern, cyberfeminist, cyborg, and digital culture theories. Readings, discussions, research, writing, and a cyberethnographic project will help students gain a greater understanding of cyberspace, its culture, and the relationships that exist between machines and humans, as well as those between society and technology.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

46-3210 Food and Culture

This advanced Cultural Studies Seminar is an interdisciplinary investigation into the cultural dimensions of food. Using a variety of theoretical perspectives and models, the course examines issues of gender, ethnicity, class, consumption, agribusiness, global politics, and semiotics while we attempt to understand the complex ways in which social norms, cultural meaning, and economic realities underlie food habits.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

46-3215 Making and Unmaking Whiteness

This advanced seminar examines the cultural and political-economic construction of white identities in the United States and analyzes how white identities are reproduced, maintained, and challenged. How has whiteness been defined in relation to notions of color, race, class, gender, sexuality, ethnicity, nation, language, and non-white perspectives? In this course, diverse student experiences come into contact with the work

of historians and critical race theorists. The course will also examine counter-hegemonic white identities and the possibilities of "unmaking" whiteness.

3 CREDITS

PREREQUISITES: 46-1100 INTRODUCTION TO CULTURAL STUDIES OR 50-1511 RACE AND ETHNIC RELATIONS AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

49-1001 African History & Culture: To 1880

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. Roots of slavery, racism, and the underdevelopment of Africa are also examined.

3 CREDITS

49-1002 African History & Culture: Since 1880

Course reviews the past century to discover African reactions to the colonial system, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

3 CREDITS

49-1101 Asia: Early China, India & Japan

Course examines the rise of China, India, and Japan and their contributions to world history and culture from the earliest times to the beginning of the 19th century. Content considers how these countries influenced and were, in turn, influenced by the Western world.

3 CREDITS

49-1102 Asia: Modern China, India and Japan

Course examines interaction between China, India, and Japan and the Western world, emphasizing the influence of and reaction to imperialism, colonialism, and industrialization on the development of these societies as well as the development of political and nationalist movements in modern times.

3 CREDITS

49-1201 History of the Caribbean to 1800

The Caribbean Islands were inhabited by free and independent communities when Christopher Columbus arrived in 1492. By studying the people who welcomed Columbus and his successors we can gain a better understanding of the ways in which these and other people came to be dominated by Europeans. This course looks at three of the main themes in Caribbean history, namely, The Native Americans, Europeans, and Africans; Comparative European Settlements; and Slavery and Sugar.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-1202 History of the Caribbean: Since 1800

The diverse elements that have shaped the Caribbean region since the late 18th century are studied in this course. The historical roots of economic, political, and social issues that have affected the Caribbean islands and mainland enclaves are also analyzed, as well as the impact of their relation to the United States of America.

3 CREDITS

49-1301 Europe & the West: Ancient Civilizations

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

3 CREDITS

49-1302 Europe & the West: Medieval Culture

The history of medieval Europe is illuminated through readings in primary and secondary sources providing students with a background to the culture and worldview of the Middle Ages.

3 CREDITS

49-1303 Europe & the West: Modern Europe

Events since the 15th century are surveyed, including the Reformation, Counter-Reformation, State Building, various revolutionary movements, industrialization, class conflict, modernization, and two world wars.

3 CREDITS

49-1401 Latin American History: To 1800

After the arrival of Europeans in the Western Hemisphere, often called the "New World," many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America.

3 CREDITS

49-1402 Latin American History: Since 1800

Course explores the past two centuries of Latin-American nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment, and the agrarian problem.

3 CREDITS

49-1501 Middle East History: To Muhammad

Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Anatolia, the Levant, and Arabia from the establishment of civilization to the birth of Muhammad.

3 CREDITS

49-1503 Middle Eastern History and Culture: From Muhammad to 1800

A survey of Middle Eastern history and culture from Muhammad to 1800. This course examines the rise and development of Islam, Islamic culture, non-Islamic peoples, medieval Islamic dynasties, the Ottoman Empire, and relations between the Middle East and the West.

3 CREDITS

49-1504 Middle Eastern History and Culture: Since 1800

A survey of Middle Eastern history and culture from 1800 to the present. This course examines Islam, Islamic culture, non-Muslim peoples, the Ottoman Empire and its successor nation-states, Western interests in the Middle East, and current issues throughout the region.

3 CREDITS

49-1601 U.S. History: To 1877

Course examines main lines of American development from the 17th century to 1877. Instruction addresses transition from colony to nation, development of an American character, growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and problems of minority acculturation and treatment before Reconstruction.

3 CREDITS

49-1602 U.S. History: From 1877

Course studies impact of institutional development on American society and life. Content focuses on 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, the Cold War, and the mass movements of protest in the 1960s.

3 CREDITS

49-1628 African American History and Culture: To 1860

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 Americas and explore the collective African-American experience from an ideological and a philosophical basis.

3 CREDITS

49-1629 African American History & Culture: Since 1860

Course consists of a survey of modern African-American culture and a study of the black freedman and the political and economic development of black America. Principal topic of discussion is the meaning of freedom to emancipated African Americans.

3 CREDITS

49-1641 Women in U.S. History: To 1877

Course examines the transformation of women's lives in the U.S. from the 17th to the mid-19th century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-1642 Women in U.S. History: Since 1877

Course examines the transformation of women's lives in the U.S. from the mid-19th century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

3 CREDITS

49-1670 Gender, Class & Race in United States History

Within a historical framework course examines the interplay of gender, race, and class in U.S. history. Class explores critical themes and periods in the development of racism, sexism, and classicism, especially in seeking to understand ways they interrelate.

3 CREDITS

49-2026 Nelson Mandela and the Politics of South Africa

There are times when specific people, places, and moments in history capture the imagination of the world. This occurs when that specificity speaks volumes to the human condition and offers lessons that we all sense are important. Such has been the case with Nelson Mandela and South Africa. This course will use Mandela and the evolution of, and struggle against, apartheid as a window into some of the 20th century's most complex issues such as colonialism, civil disobedience, cultural resistance, freedom, racial theories, election processes, post-war negotiations, and social justice.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

49-2302 Russian and Soviet History

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 USSR, 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.

3 CREDITS

49-2303 The French Revolution

The French Revolution marks the beginning of modern history, and has profoundly affected Western society and culture. Endlessly debated since its outbreak in 1789, it has served as a beacon for some, a travesty for others, and artistic inspiration for many. In this course, we will seek to understand the Revolution's causes, democratic and egalitarian promise, failures, and impact, exploring the birth pains of modern politics and some of their more intriguing cultural aspects through the study and analysis of primary sources.

3 CREDITS

49-2310 Contemporary European Nationalism and Ethnic Conflict

Contemporary European nationalism is surveyed through analysis of the conflicts in Northern Ireland, the former Yugoslavia, the Basque Regions of Spain and France, and Chechnya. Major issues examined include the ideological roots of nationalist movements in these areas, the characteristics and tactics employed by violent nationalist groups, the techniques governments have used to defeat nationalist insurgencies, and the ongoing efforts to bring about peace.

3 CREDITS

49-2401 History Mexico/Central America

Students gain a better understanding of Mexico and the nations of Central America through an examination of key historical events. Course focuses on Spanish invasion and conquest, the struggles to gain independence from Spain, the United States' conquest of the Mexican Northwest, the Mexican Revolution, the United States' interventions past and present, the Sandinista Revolution, El Salvador's civil war, and the struggles of indigenous peoples past and present.

3 CREDITS

49-2626 Writings of Black Protest: To 1860

Using the writings of African Americans during the era of slavery (1750 to 1860), content considers black protest thought in a historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

3 CREDITS

49-2627 Writings of Black Protest: Since 1860

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 use primary documents to examine black history and culture.

3 CREDITS

49-2630 The Civil Rights Movement in Biography & Film

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

3 CREDITS

49-2632 Hispanics in U.S.: Since 1800

Course tracks 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. Instruction also addresses the controversial topic of their impact on the U.S. economy. These issues cannot be fully understood without an examination of where Hispanics have come from, their hopes, ways they are trying to achieve their dreams, and their continuing obstacles.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-2656 History of Sport in the U.S.

Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact of industrialization and urbanization on the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

3 CREDITS

49-2659 History of the American Working Class

Course studies workers and their communities in the U.S. in the 19th and 20th 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.

3 CREDITS

49-2660 The 1960s

Course traces and documents changes of the 1960s, an era that has quickly become covered in myth despite its nearness to our own times. 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. Course goal is to trace and document these changes.

3 CREDITS

49-2661 Family and Community History

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

3 CREDITS

49-2662 Controversial Topics in U.S. Sport History Since the Late 19th Century

This course will use current headlines to initiate the examination of the origins and history of many of the most conflict-ridden issues in sport in the United States since the late 19th century. Using both historical and contemporary sources, as well as lectures and films, students will thoroughly identify and examine the competing forces that shaped the development of organized sport in this country. Through focused assigned readings and self-directed research, students will participate in class discussions and intra-class debates on some of the most divisive questions facing modern sport today.

3 CREDITS

PREREQUISITES: 49 1602 U.S. HISTORY: FROM 1877 OR 50-1514 SOCIOLOGY OF SPORTS IN THE UNITED STATES

49-2672 Oral History: The Art of the Interview

After an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. In addition to learning the techniques of background research, question formulation, interviewing, and transcribing, each student will have the opportunity to apply these skills to a formal oral interview for an established oral history project. Project topics will vary from semester to semester.

3 CREDITS

49-2675 Cartoons and Satire in American History

A study of the American past through the humor and satire of the political cartoon. Humor is a political tool. Making fun of one's opponents is a way of weakening their position. We make fun of that which we oppose, but also of that which we fear. Cartoons illuminate all aspects of the American past: from political battles in Congress to battles on the streets; from gender clashes at home to racial clashes in the workforce.

3 CREDITS

49-2676 Public History: Presenting & Interpreting the Past

This course will introduce students to the concept and practice of public history. Through readings, lectures, field trips, films, and guest lectures, students will look at how institutions, communities, and people conceive and convey history for public consumption. Students will also explore the relationship between public history and popular memory and culture and consider the meaning of history in public venues. Students are expected to take full advantage of Columbia's urban campus through visits to cultural institutions, architectural sites, historic monuments, public art, archives, and special collections.

3 CREDITS

49-2680 Gay, Lesbian, Bisexual, and Transgender History in the U.S.

People with same-sex erotic orientations and people who are transgender have played a role in North American history since before the founding of the United States. This course will examine their history, and will focus on the many contributions of these men and women as well as the difficulties they faced from before the founding of the nation up to the present.

3 CREDITS

49-2683 History of the American City

Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of 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.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

49-2700 Topics in History

Series of courses that deal with specific topics or themes in history. Course is repeatable as topic changes.

3 CREDITS

49-2773 The Vietnam War in History, Literature and the Arts

The Vietnam War is one of the most studied, documented, and argued about wars in American history. The debate has taken the form of historical inquiries, poetry, novels, film, music, and other arts. The war shaped the experiences of a generation and continues to affect American life and arts. The interdisciplinary course examines the conflict in Southeast Asia through the eyes of journalists, fiction writers, poets, historians, filmmakers, musicians, and other artists. Content emphasizes American involvement.

3 CREDITS

49-3680 History of Chicago

Content examines Chicago's economic, ethnic, racial, and political development from the early French exploration to the current urban crisis. 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.

3 CREDITS

PREREQUISITES: 452-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

49-3798 Independent Project: History

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

3 CREDITS

SOCIAL SCIENCE

ANTHROPOLOGY

50-1101 Introduction to Anthropology

Using ethnographic readings and films, course explores central questions in study of social organization and customs of various cultures. Topics of study include: anthropological methodologies, comparison of cultures, ethnocentrism and relativism, language and symbolism, family and kinship, power and control, and peace and violence. The impact of Westernization and modernization on traditional cultures is considered, with particular reference to American conventions and values. Course will enhance students' understanding of their own social and cultural lives.

3 CREDITS

50-1110 Gender and Culture

Course studies the social construction of gender definitions. All cultures assign gender-specific roles and expectations to women and men to create a gender system designed and changed through cultural processes. Content examines gender role acquisition, individual and social consequences of gender roles, socialization theories on gender, and how gender roles in the family and workplace are constructed. Course also examines gender in American culture and other societies and explores possibilities for role change, especially in the arts and media.

3 CREDITS

50-1111 Urban Anthropology

Course explores 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. Content also considers race and social class, kinship ties, and the anthropology of urban poverty, taking examples from Western and non-Western urban cultures.

3 CREDITS

ECONOMICS

50-1201 Introduction to Economics

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

3 CREDITS

POLITICAL SCIENCE

50-1301 Politics, Government, and Society

Course 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 are examined in light of American history and traditions. Content examines the crucial role of government in the lives of Americans as well as the comparative values of political and governmental systems during various modern administrations. Semester concludes with a study of politics and government in Chicago.

3 CREDITS

50-1302 U.S. Foreign Policy

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

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

50-1303 Urban Politics

Course explores various types of urban governments and politics. Other topics include the growth and legal problems of cities, the 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. Students also examine the role of ethnic migrations and identity politics in large cities around the globe.

3 CREDITS

PSYCHOLOGY

50-1401 Introduction to Psychology

Course introduces the field of psychology and its basic concepts, theories, 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.

3 CREDITS

50-1402 Social Psychology

Course studies human behavior in its social context to reveal how one's feelings and actions can be influenced by other people. Class examines processes of human interaction and the social influences of family, membership groups, mass media, and socioeconomic class on individuals and groups. Instruction explores basic concepts and theoretical and research perspectives on social processes. Students examine elected forms of social reaction patterns, including socialization, attitudes, language acquisition, collective behavior, deviant behavior, prejudices, and violence.

3 CREDITS

SOCIOLOGY

50-1501 Introduction to Sociology

Course focuses on basic concepts, research, and theories involved in increasing the 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.

3 CREDITS

50-1510 Social Problems in American Society

Course critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic factors, racial and ethnic groups, special interest organizations, political and economic structures, and social policy. Content analyzes 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.

3 CREDITS

50-1511 Race and Ethnic Relations

Course provides critical examination of issues of race and ethnicity in the world, with special emphasis on the U.S. Students explore concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups. Sources of prejudice, discrimination, power relations, and stratification are discussed. Instruction covers history and present status of various major racial and ethnic groups, including some white ethnics, African Americans, Latinos, and Asian Americans. Students examine contemporary problems and issues in the area of racial and ethnic relations.

3 CREDITS

50-1512 Family and Society

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

3 CREDITS

50-1513 Women and U.S. Society

Course analyzes varying status, roles, and life opportunities of women in different historical periods and contemporary America. Content examines the socialization process of women and how and why specific roles are assigned to women. Class discusses consequences of women's roles on individuals and society. 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.

3 CREDITS

50-1514 Sociology of Sports in the United States

Of many institutions that sociologists study, sports is arguably the least studied in proportion to its societal impact. Yet many of us feel the influence and power of sports in contemporary American popular culture. This course is a critical examination of sports in contemporary American popular culture.

3 CREDITS

50-1601 Education, Culture, and Society

Among the major issues facing American education today that will be studied are school as a social system; schooling and socioeconomic factors; the role of values in education; the mass media and education; philosophies of teaching

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and learning; controversial subject matter; education and the future; and education/educators as forces for societal, cultural, and personal transformation.

3 CREDITS

50-1602 Women's Health Care Issues

Course covers many contemporary medical issues facing women in America. Content examines past and present institutional nature of the American medical profession and its delivery of health care for women. Class 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.

3 CREDITS

50-1603 Human Sexuality Seminar

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

3 CREDITS

50-1702 Social Cultural Geography

Beginning with discussion of Chicago's neighborhoods and developing into national and international basic geography, the early part of the course is designed to accustom students to the major geographic regions, countries, and cities, as well as the vocabulary and terminology of social geography. The body of the course involves students in investigating global patterns, such as nation-states, religion, and the environment, to further their understanding of global cultures and major issues of the 21st century.

3 CREDITS

50-1703 Urban Geography: The Study of Cities

Fifty percent of the global population and 80% of Americans live in cities. Urban geography is the social science that investigates the integration of built forms, human interactions, and the environmental aspects of places. Course examines settlement patterns, the evolution of transportation, consumerism, neighborhood dynamics, urban planning issues, ethnic diversity, immigration, and the built environment. This course will bring an understanding of what it means to be "urban" historically and in the 21st century.

3 CREDITS

50-2101 Ethnographic Films

Customs and cultures from around the world are explored through films on societies and their cultures made by anthropologists and filmmakers. Course will investigate the history and purposes of ethnographic films and will address questions of ethics, politics, finances, and techniques as they impact creation of these visual representations. Different approaches and problems faced by filmmakers and anthropologists in documenting and describing social groups and their cultures will be studied.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

50-2105 Anthropology of Communication: Voices, Gestures, Silences

Course investigates various ways we express our attitudes, ideas, thoughts, and feelings to each other. Using anthropological research in communication, course introduces students to theories of phonetics, language acquisition, verbal and non-verbal communication, and social structure. We study how humans communicate directly, using means like stories, jokes, and gossip, and information dissemination via media like television and the Internet. Language is a primary way humans communicate, so the course examines how it is formed, acquired, and utilized; additionally, the course addresses non-verbal communication (like gesture and dance) and combinations of verbal and non-verbal systems (like animation and advertising).

3 CREDITS

50-2170 Anthropology of Performance

Course considers performance in the arts and performance of activities in everyday life in several cultures of the world, with an emphasis on ritual behavior, liminality, values, customs, and taboos. Anthropologists study human behavior in order to understand actions from the point of view of actors, using the ethnographic method to interpret significance and meaning in people's lives. Course includes study of texts, film, and music from cultures in Asia, Europe, Africa, and the Americas.

3 CREDITS

50-2301 Politics and Civil Rights

Course examines the theoretical and historical background of the Constitution. Content considers safeguards for civil liberties and conflicting theories concerning limited government, equal protection, due process protections, and political liberty. Coursework emphasizes experiences of African Americans, the Civil Rights Movement, and experiences of other American minorities.

3 CREDITS

50-2302 U.S. Constitution: Limiting Power

The Constitution was written to limit governmental intrusion on citizens' liberties, while encouraging republican responsibility. This course will survey the Constitutional protections of all citizens and serve as a sounding board for the concerns, rights,

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and responsibilities of Americans. Topics to be addressed and discussed include support of civil rights in the courts, USA Patriot Act, and individual rights to privacy. By the end of the semester, students will have a stronger and clearer understanding of government's impact on their lives.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

50-2311 Human Rights

The term "human rights" tends to be employed as if we all agree on its meaning; it is a concept often wielded but rarely defined. Because of its uses and abuses (historic and current), it is a term that is ripe for manipulation. Using examples from contemporary global events, the course provides students with a thorough background for understanding how the term "human rights" can both support particular political agendas and also frame objective legal investigations.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

50-2312 Media, Politics and Intervention

There is a belief that media attention can shame people and governments into stopping human rights abuses. Yet, when examining reality—from past "genocides" to current "unexplained killings" to ongoing systemic "abuses"—we know that media attention alone is not sufficient. This course will explore how intervention—by individuals, domestic/international advocacy groups, and governments—does or does not occur. The focus will be on the successful and unsuccessful use of media to provoke and sustain tangible respect for human rights.

3 CREDITS

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, OR 50-2311 HUMAN RIGHTS, OR 49-2310 CONTEMPORARY EUROPEAN NATIONALISM AND ETHNIC CONFLICT, OR 51-2220 THE HOLOCAUST (1939-45), OR 50-1302 U.S. FOREIGN POLICY, OR 51-2211 URBAN IMAGES IN MEDIA & FILM, OR 53-3130 INTERPRETIVE REPORTING, OR 53-4610 INTERNATIONAL REPORTING, OR 54-2990 CULTURE, RACE AND MEDIA, OR 24-3801 DOCUMENTARY II

50-2313 Politics of Poverty in Developing Nations

Course examines the socioeconomic circumstances and political challenges facing "developing nations" today, focusing on poverty, as well as related issues of gender relations, inequality, health, and education. Course will cover (a) the concrete challenges that poverty presents to much of the world's population, (b) the complex variety of causes and factors contributing to global poverty, and (c) the range of actors and approaches to responding to these challenges.

3 CREDITS

50-2401 Theories of Personality

Course surveys major theoretical approaches to the study of personality. Applying theories of personality structure, students examine topics such as human nature, motivation, development, learning, and change. Instruction examines traditional personality models, including psychoanalytic, Adlerian, and behavioral, and more recent models, such as transactional, analytic, gestalt, and cognitive.

3 CREDITS

50-2402 Abnormal Psychology

Content covers assessment, description, theory, research, causes, and treatments of various psychological maladaptive behaviors and disorders. Some mental health problems studied include anxiety disorders, depression, neuroses, and psychoses. Students learn of classifications and definitions of mental illness and acquire a broader understanding of human nature.

3 CREDITS

50-2403 Self Identity and the Mind-Brain Question

A study in the interrelationship between the workings of the brain and the life of the mind, the incredible experience of neurology transforming into a mental happening. Particular attention will be placed on two questions. Is self a spirit, a computer, or a material quality of reflective consciousness? Are people by nature determined to be selfish? These considerations will be placed in the context of the possibilities of the future for the human species.

3 CREDITS

50-2405 Psychology of Women

This course examines the social construction of gender and its impact on the psychology of women. In addition to gender, the course explores the ways constructs such as race, ethnicity, class, sexual orientation, and age interplay and operate at individual, interpersonal, and systemic levels to modify women's experiences. Topics include traditional and contemporary feminist theories, gender stereotypes and differences, victimization of women, and mental health of women. Finally, it examines the social and political implications of our cultural understandings of gender and raises questions about the possibilities for change.

3 CREDITS

50-2410 Cultural Psychology

Building on the idea that we reside on a planet that is an interconnected web of people and environment, this class will explore the relationship between human behavior and culture using Western psychological theories and indigenous notions of self and society. Through class discussion, readings, and an examination of visual and verbal documents (e.g., art, music, stories) of selected contemporary and ancient African, American, Asian, and European societies, students will gain a greater understanding of cultural variation in human behavior and development.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

50-2501 Law and Society

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 inter-relationship 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.

3 CREDITS

50-2514 Marriage and Family

This course will specifically examine the major challenges and changing trends facing families and marriages. Families and marriages will be studied as dynamic systems, as social organizations, and as social institutions. The course will explore the changing nature of family patterns and marriages in the U.S., as well as some comparisons to non-Western cultures. Areas of study include the family in historical perspective, family life course, socialization within families, gender roles, parent-child relations, sexual orientation, non-traditional families, alternative unions, marital interaction and power, and reconstituted families.

3 CREDITS

50-2610 Conflict Resolution

In many American communities, particularly its inner cities, violence is epidemic. Globally, declared and undeclared armed conflict continues. Our communities and world are in great need of change agents and communicators who can understand the methods of conflict resolution, the complexities surrounding human rights issues, and the consequences of apathy and indifference. This course examines several different models of conflict resolution/mediation in families, the workplace, the community, and globally, noting distinctions among social, ecological, political, spiritual, and economic contexts.

3 CREDITS

50-2631 Arts & Community Development

Course introduces students to theory and practice of the arts as social action. Students undertake field work in one of several on-going arts-based community projects. This practical work in a real-world situation is supported by readings and discussions in social and community psychology, the role of the arts in community development, and methods of community research. Students will design a community research project and create personal narratives in their chosen medium reflecting some aspect of the course.

3 CREDITS

50-2700 Topics in Social Sciences

This series is for new courses dealing with specific topics, themes, and areas of research and investigation in the social sciences that may not be covered fully in other social science courses. This course is repeatable as topic changes.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

50-3090 Independent Project: Social Sciences

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

1-4 CREDITS

50-3101 The Artist in Society

Course examines purposes of art, societies' perceptions 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 patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

50-3401 Psychology of Creativity

Definitions of creativity range from genetic attributes to learned behavior and to spiritual transcendence, from product-oriented (e.g., the arts) to process-oriented (e.g., self-actualization). Course examines 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.

3 CREDITS

50-3402 Culture of Stigma and Illness

Individuals with chronic illness suffer a double burden: they must cope with disabling disorders and also contend with the stigmas affiliated with those disorders. The radical subjectivity of pain destroys language, the primary tool necessary in self-care and in combating the propagation by the media and medical community of socially-constructed myths and interpretations of chronic illness and pain. Ironically, through the

COURSE DESCRIPTIONS

LIBERAL EDUCATION

metaphors and symbols of creative acts, the voices of the ill are heard in new ways. A new language is evolving that can provide insight into the culture of illness and pain.

3 CREDITS

PREREQUISITES: 46-1100 INTRO TO CULTURAL STUDIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

HUMANITIES

COMPARATIVE ARTS

51-1101 Western Humanities

Course studies the relationship between the individual and community and the search for meaning and values through comparative study and analysis of significant visual, performing, and literary arts.

3 CREDITS

51-1102 Eastern Humanities

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.

3 CREDITS

51-1103 Humanities for the Performing Artist

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, Theater, and Music departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

3 CREDITS

51-1104 Humanities for the Visual Artist

Poems, masterpieces of fiction and philosophy, and a Shakespearean play are the bases for an exploration of imagery as a vehicle for interdisciplinary humanistic study. Course is ideal for art, film, and photography students who want to place their disciplines within a larger humanistic context.

3 CREDITS

51-1110 United States in Art, Lit and Music

Course presents a representative selection of American paintings, folk and folk-derived music, and readings in poetry and the short story to enhance the students' understanding of each period in American social history.

3 CREDITS

51-1111 Latin American Art, Literature, and Music

Interdisciplinary humanities course provides an overview of the rich and diverse contributions of art, literature, and music of Mexico, Central America, and South America. Students learn the terminology used to describe, interpret, and appreciate these arts in the context of the culture they reflect.

3 CREDITS

51-1112 Women in Art, Literature, and Music

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.

3 CREDITS

51-1113 Latin American Women in the Arts

This course is designed to study the contributions that Latin American women have made (and continue to make) through literary and visual arts. We will examine issues of cultural identity, feminism, and representation through various genres including drama, essays, film, literature, mythology, photography, poetry, and theology.

3 CREDITS

51-1211 Introduction to Women and Gender Studies

This course will introduce students to the broad variety of scholarship on women through an interdisciplinary approach. The course will begin with an exploration of the history of women's rights movements. It continues with the examination of the social construction of gender, gender roles, sexuality, and power. With this background, we will explore a wide variety of topics, ranging from media to spirituality, using the tools of feminist analysis.

3 CREDITS

51-1271 Gay and Lesbian Studies II

The course explores contributions of gay, lesbian, bisexual, and transgendered individuals to contemporary culture (1980-present). An interdisciplinary course, the final class project encourages students to work within their fields of interest. Several films are viewed in class; some are assigned for out-of-class viewing. Class visitors from Columbia College Chicago and other Chicago-area institutions will address issues covered in class. A visit to the University of Chicago's Lesbian and Gay Studies Project is included.

3 CREDITS

51-1301 Spanish I

Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish for living, working, and traveling in the U.S. or abroad. Cultural appreciation is enriched through Chicago resources. All students must take a Spanish language placement test at: <http://webcape.byuhtsc.org>.

4 CREDITS

51-1302 Spanish II

Continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources. Pre-Requisite: Spanish I or Spanish Placement Test at: <http://webcape.byuhtsc.org>.

4 CREDITS

PREREQUISITES: 51-1301 SPANISH I OR PLACEMENT

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-1310 French I

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.

4 CREDITS

51-1311 French II

Students continue their study of basic structures and vocabulary and further develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

PREREQUISITES: 51-1310 FRENCH I

51-1320 Italian I: Language & Culture

Introductory course helps the beginning student communicate in Italian and develop skills in reading, writing, listening, and speaking. Students acquire knowledge of and appreciation for the culture of Italy and the Italian-American culture in the U.S., especially in Chicago.

4 CREDITS

51-1321 Italian II: Language & Culture

Course continues work begun in Italian I to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.

4 CREDITS

PREREQUISITES: 51-1320 ITALIAN I: LANGUAGE & CULTURE

51-1330 Japanese I

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.

4 CREDITS

51-1331 Japanese II

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.

4 CREDITS

PREREQUISITES: 51-1330 JAPANESE I

51-1340 Arabic I: Language and Culture

This course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Arabic. Cultural appreciation is enriched through Chicago-area resources.

4 CREDITS

51-1341 Arabic II: Language and Culture

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

4 CREDITS

PREREQUISITES: 51-1340 ARABIC I: LANGUAGE AND CULTURE

51-1391 Spanish I: Study in Mexico

This course is part of the Summer Study Abroad Program in Cuernavaca, Mexico. Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

51-1392 Spanish II: Study in Mexico

This course is part of the Summer Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

PREREQUISITES: 51-1301 SPANISH I OR 51-1391 SPANISH I: STUDY IN MEXICO

51-1393 Spanish III: Study in Mexico

This course is part of the Summer Study Abroad Program in Cuernavaca, Mexico. Instruction continues on structures and vocabulary to further develop proficiency in understanding, reading, speaking, and writing Spanish.

4 CREDITS

PREREQUISITES: 51-1302 SPANISH II OR 51-1392 SPANISH II: STUDY IN MEXICO. SPANISH II OR PLACEMENT

51-1401 Philosophy I

Course focuses on the nature of careful inquiry and some of the enduring philosophical questions of the ages. Content examines classical and contemporary issues in philosophy, such as the existence and nature of God, the concept of human freedom, the existence and nature of the soul, and the value and meaning of artistic expression.

3 CREDITS

51-1410 Critical Thinking

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.

3 CREDITS

51-1411 Ethics and the Good Life

Course examines major philosophical works to provide insight into human action as the basis of a good and happy life.

3 CREDITS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-1501 Comparative Religions

By studying both major and lesser known religions of the world, students relate religious traditions to questions about belief, death, ethics, and the divine in human life.

3 CREDITS

51-1602 Fundamentals of Communication

Course develops self-knowledge and personal growth by strengthening 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 experiences, students become more effective communicators.

4 CREDITS

51-2101 Black World Ritual and Performance

An exploration of the acts and meanings of performance and ritual in the black world. Study of sacred and secular practices that influence theater, ritual, ceremony, carnival, rites of passage, the blues, improvisation, "Negro Spirituals," the "word" (as in: spoken-word, playwriting, use of physical voice as a tool, of specific characters in film), performance art, representation and perceptions of the black body, performance as expressed in sports culture, hip-hop, storytelling, and other performative modes of expression rooted in the ancestral ethos of Africans in the diaspora.

3 CREDITS

51-2102 Development of Afro-American Theater

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

3 CREDITS

51-2103 Critical Vocabulary for the Arts

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

3 CREDITS

51-2104 Black Arts Movement

The 1960s was a period when many "revolutionary" Black Americans, artists, dramatists, writers, critics, and philosophers engaged in intense debates over the role of the artist in the making of a cultural revolution, and over what constitutes a "genuine" or "true" black aesthetic. The Black Arts Movement explicitly targeted a number of long-standing assumptions of literary critics and historians; in particular, the role of the text, the timelessness of art, the responsibility of artists to their communities, and the significance of oral forms in cultural struggles.

3 CREDITS

51-2105 Introduction to Black World Studies

In this interdisciplinary survey course, students are introduced to the socio-political history and culture of black peoples around the world and the concept of "blackness." The course is team taught and divided into units that cover inter-related components: history, humanities, and social sciences. The course is divided into seven units, beginning with a history of the field of Black Studies. Students will then be taken through the history and historiography of the peoples and their expressive arts.

3 CREDITS

51-2106 Black World Studies: Activist Workshop

This two-day culminating workshop offers students who have chosen to minor in Black World Studies an opportunity to reflect on the material and knowledge they have gained in other courses in the minor program. The workshop will be facilitated by faculty and/or an invited activist, who will discuss pragmatic and political aspects of their activities in scholarship, arts, and/or politics.

1 CREDIT

PREREQUISITES: 51-2105 INTRODUCTION TO BLACK WORLD STUDIES

51-2110 Twentieth-Century Music

Twentieth century classical music demands that we listen in new ways, that we test our assumptions regarding sound, and that we question our understanding of aesthetics. It may be described as the expansion, emancipation, and re-merger of those features defining music prior to the 1900s: melody, harmony, form, timbre, texture, and orchestration. We will examine this transformation, highlighting the events that catalyzed new directions in composition and performance. Wherever possible, the music examined is tied to general historical developments at the period of its conception. Ancillary figures, those generating functions or art achievements not strictly related to music, are studied whenever their activity seems to be germane to heightened understanding on the part of the student. All concert music heard is primarily of a "classical" genre. Whenever any other music is referred to, such as jazz, folk or world, brief examples are used.

3 CREDITS

51-2111 Revolution and Art: Mexico, Spain, Cuba

Course is a study of artistic production during three 20th century revolutionary periods in the Spanish-speaking world: the Mexican Revolution, Spain's Second Republic, and the Cuban Revolution. Course discusses the main contributions of these revolutions in literature, film, music, and art. Students examine issues of popular culture and official culture, censorship, propaganda, and public art.

3 CREDITS

51-2112 Contemporary Africa: Life, Literature, and Music

This course presents the major issues, as well as the regional and cultural differences that exist among the peoples of present-day Africa. The class will critically review the stereotypical myths that are usually associated with Africa. Through a

COURSE DESCRIPTIONS

LIBERAL EDUCATION

variety of multi-disciplinary approaches, including literary and musical analysis, students will be introduced to the diverse cultures and traditions across Africa as well as the important political, social, and economic issues of post-colonial African nations.

3 CREDITS

51-2211 Urban Images in Media & Film

Course surveys the portrayal of metropolitan life in film, television, the press, and other media. Students discuss documentary films, such as *I Remember Harlem*, and full-length feature films, such as *Grand Canyon*, *Metropolis*, and *Little Murders*. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

51-2213 The Simpsons as Satirical Authors

This course will study the postmodern satirical presentations and commentary that *The Simpsons* has made (and continues to make) through its utilization of the humanities. We will examine how *The Simpsons* raises and comments on issues of civic, cultural, gender, global, and political identities using traditional humanities studies including artistic, film, literary, philosophical, and religious critiques. Special emphasis will focus on self-referentiality and how *The Simpsons* satirizes both itself and its characters as an operative principle and strategy.

3 CREDITS

51-2220 The Holocaust (1939-45)

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

3 CREDITS

51-2272 Death and Dying

Universal and timeless, dying and death are life experiences integral to human existence. What and how we experience, give order to, make sense of, and live out these journeys in our lives and in relation to others within societal, cultural, philosophical, and spiritual contexts will be the focus of our course of study.

3 CREDITS

51-2274J J-Session in Shanghai: History, Culture, and Art

This course introduces modern Chinese history through Shanghai's important role as a sea port in the 19th century, as a city occupied by Western and Japanese forces in the 20th century, as the seat of the first Chinese Communist

party, and as a contemporary art and business center. We will begin our discussion in Chicago during the first week of J-Term, and then depart for Shanghai. We will visit temples, tea houses, Art Deco buildings, and modern skyscrapers; talk to gallery curators; and visit Modern Art Museums and schools, as well as enjoy performances by cutting-edge musicians and dancers.

3 CREDITS

PREREQUISITES: 51-1102 EASTERN HUMANITIES

51-2301 Spanish III: Language & Culture

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.

3 CREDITS

51-2303 Spanish III

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. Pre-Requisite: Spanish II or placement test at: <http://webcpe.byuhtsc.org>.

4 CREDITS

PREREQUISITES: 51-1303 SPANISH III OR PLACEMENT

51-2304 Spanish IV: Language and Culture

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.

4 CREDITS

PREREQUISITES: 51-2303 SPANISH III

51-2305 Spanish for Heritage Speakers

Course serves heritage Spanish-speakers, born or educated in the U.S., 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. Course strengthens command of spoken and written Spanish and includes cultural enrichment by the Hispanic arts heritage in Chicago and elsewhere.

4 CREDITS

51-2320 Italian III: Language & Culture

Course continues work begun in 51-1321 Italian II to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.

2 CREDITS

PREREQUISITES: 51-1321 ITALIAN II: LANGUAGE & CULTURE

51-2330 French III: Language and Culture

Building on one year of college French, course extends each student's capacity to understand, read, speak, and write French through exposure to the rich variety of arts in French cultures.

3 CREDITS

PREREQUISITES: 51-1311 FRENCH II

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-2332 Japanese III: Language and Culture

Building on one year of college Japanese, this course extends each student's capacity to understand, read, speak, and write in Japanese through exposure to the rich variety of arts in Japanese culture.

4 CREDITS

PREREQUISITES: 51-1331 JAPANESE II

51-2401 Philosophy of Art and Criticism

Course explores works by radically diverse thinkers to show how assumptions about art and artists shape evaluations of the arts. Works are from such philosophers or critics as Plato, Aristotle, Hume, Sontag, Freud, Derrida, Foucault, and Stravinsky.

3 CREDITS

51-2402 20th-Century Philosophy

Course examines central issues and major movements in philosophy in the 20th century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

3 CREDITS

51-2403 Political Philosophy

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.

3 CREDITS

51-2404 Spirituality and Empowerment

In Spirituality and Empowerment, students are invited to explore their relationship to Spirit (as they define it) and to experience Spirit as the means to contemplate Self, create community, tap the true source of creativity, and manifest intention. They will also become acquainted with the core teachings of seven significant masters and the spiritual paths they gave to the world. Practices of meditation and hatha yoga will give students a direct experience of independent contentment and peace. In short, how can Spirit empower us and support us in creating the life we truly desire?

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

51-2405 Philosophical Issues in Film

Course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. Philosophical study can open up vistas of meaning to any student, and films can effectively realize abstract ideas in palpable and compelling ways. Several films are used with readings in philosophical literature to explore specific philosophical themes.

3 CREDITS

51-2406 Philosophy of Love

Various aspects of love – romantic, spiritual, familial, and self-acceptance – are studied through readings, films, and weekly contemplations. Course moves from concepts and readings to the student's 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.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

51-2407 Mystical Consciousness, East and West

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 these concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

51-2501 Exploring the Goddess

This course is an introduction to selected goddesses who have been worshipped in various regions of the world from prehistory to the present. Students will learn to identify and to analyze the symbolism that has traditionally been used for each goddess in primary texts, works of art, and acts of worship. Students will also learn to understand these primary texts, works of art, and acts of worship in terms of the historical and cultural contexts from which they emerged.

3 CREDITS

51-2503 Religion and Women in the West

This course considers traditional Jewish, Christian, and Muslim beliefs about women's "nature," women's bodies, and women's social and religious roles. It also considers how these beliefs influenced the lived experiences of women in the three traditions. Finally, it considers some of the gender-related challenges that Judaism, Christianity, and Islam face in the modern world.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, OR 52-1111 WRITING AND RHETORIC I - ENHANCED, OR 52-1121 WRITING AND RHETORIC II - ESL

COURSE DESCRIPTIONS

LIBERAL EDUCATION

51-2504 Religion and Science

Various aspects of love – romantic, spiritual, familial, and self-acceptance – are studied through readings, films, and weekly contemplations. Course moves from concepts and readings to the student's 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.

3 CREDITS

51-3101 Creativity, Tradition, and Culture

Traditions provide continuity, a way to validate timeless consistencies that hold us together. Creativity provides us with processes for adapting to change and expressing insight. How then do tradition and creativity co-exist? Through the interdisciplinary examination of the personality, medium, and context (e.g., cultural, social, historical) we will examine the developmental changes of the beginner/child prodigy/self-taught/outsider artist up through the extraordinary creative genius, noting similarities and differences across various domains including the arts, humanities, social, and natural sciences.

3 CREDITS

PREREQUISITES: ANY PRIOR COURSE IN SOCIAL SCIENCES OR HUMANITIES AND 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

51-3202 Peace Studies

Class studies 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; to the nature and purpose of human existence; and to spirituality.

3 CREDITS

51-3203 Posthumanism in Science Fiction

This course examines science fiction visions of posthumanism. Through film excerpts and readings (novels, philosophy, sociology, and science), we will explore fundamental questions of human identity, race, and gender. We will also focus on the conflict between the techno-utopian visions of scientists and the techno-dystopian visions of science fiction artists.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

51-3250 Capstone Seminar in Women and Gender Studies

This is the final course for the Women and Gender Studies minor. Students, in close collaboration with the instructor, will work on a project of their choice that integrates their understanding of women and gender issues and their major field of interest. This project may be a research paper, the production of an arts or media project, an internship with an appropriate organization, etc. On agreed upon dates, the class will meet to discuss how theory and practice come together in their projects.

3 CREDITS

51-3298 Independent Studies: Humanities

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

1-3 CREDITS

51-3401 Eastern Philosophy

This course is designed to explore Eastern spiritual traditions, including Hinduism, Buddhism, Taoism, and Confucianism. We will compare and contrast these different philosophical systems with each other as well as dominant Western systems. We will try to understand these philosophies in their historical context, but also reflect upon their contemporary spiritual relevance.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II, OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, OR 52-1112 WRITING AND RHETORIC II - ENHANCED, OR 52-1122 WRITING AND RHETORIC II - ESL

NEW MILLENNIUM STUDIES: THE FIRST-YEAR SEMINAR

ROBERT C. LAGUEUX, DIRECTOR

Approach

New Millennium Studies: The First-Year Seminar, a required foundational course in the Liberal Arts and Sciences Core Curriculum, provides a common intellectual experience to all of Columbia's first-year students. In small classes of no more than 18 students, you will be asked to consider some difficult questions about identity, art, and ethics and responsibility. With a variety of texts, films, assignments, and projects, instructors will ask you to think deeply and reflectively about the ways personal, artistic, creative, and intellectual identities are constructed, how we navigate our (sometimes conflicting) obligations to ourselves and to others, the roles education and creativity play within ourselves and our societies, and the responsibilities of creators to their creations. In this way, New Millennium Studies exposes students to a variety of different modes of understanding the world, connecting creative practice in the arts and media with the critical thinking skills that are so essential to success in college and beyond.

Curriculum

The theme of New Millennium Studies is Identity and Culture. Each of four units of the course uses one or two strategically chosen common texts as a means of approaching the guiding questions of the unit. We use a diverse group of texts that, in the past, have included Shakespeare's *Midsummer Night's Dream*, Chinua Achebe's *Things Fall Apart*, Mary Shelley's *Frankenstein*, and the films *Ray*, *Whale Rider*, and *Crash*. Working both individually and in collaboration with colleagues, students produce projects in a variety of media, culminating at the end of the semester in a New Millennium Studies Portfolio.

Faculty

The New Millennium Studies faculty is drawn from all of Columbia's departments, demonstrating our belief that a rigorous, broadly based liberal education is essential for all college graduates no matter what their future career path might be. Our classes are led by scholars of English and history, but also by dancers, photographers, musicians, actors, and poets. Our interdisciplinary faculty illustrates and demonstrates for students the universal importance of reflective, critical thinking, thereby forging a meaningful integrative experience for all of Columbia's first-year students.

Robert C. Lagueux

Director, New Millennium Studies: The First-Year Seminar

COURSE DESCRIPTION

NEW MILLENNIUM STUDIES: THE FIRST-YEAR SEMINAR

48-1100 New Millennium Studies: The First Year Seminar

New Millennium Studies is grounded in interdisciplinary studies in the humanities and social sciences through its ongoing theme of identity and culture. The seminar explores and reshapes intersections between liberal arts disciplines and fields in media arts and visual/performing arts. Topics and texts are selected and studied in ways that will help Columbia students become more competent and confident readers, writers, thinkers, creators, and collaborators. This first-year seminar helps prepare students not just for their subsequent years at Columbia, but for their future lives and careers as responsible citizens and authors of the culture of their time.

3 CREDITS

SCIENCE AND MATHEMATICS

CONSTANTIN RASINARIU, ACTING CHAIRPERSON

The Science and Mathematics department provides the opportunity for Columbia students to learn fundamental scientific and mathematical concepts in an atmosphere that cultivates intellectual curiosity, creative and artistic exploration, independent thinking, and ethical global citizenship.

The department offers a wide array of courses in biology, chemistry, earth sciences, ecology, nutrition and health, interdisciplinary sciences, physics, and mathematics. There is a course for each type of learner. The art-oriented student can use his/her artistry by working on art projects where the unique combination of art and science or mathematics is nurtured and appreciated. The more adventurous student can study advanced mathematics, microbiology, or fundamentals of quantum physics – to name only a few of our challenging classes. In addition, students benefit from using the state of the art Science and Math Computer Center, which is dedicated to image and sound processing with application to science visualization and mathematical modeling.

The department offers a minor in Environmental Science that gives students a basic understanding of environmental issues from a scientific, legal, social, and political context. As ecological consciousness increasingly becomes an issue today, Columbia College Chicago students will be able to capitalize on growing employment opportunities, such as managing environmental organizations, creating advertising campaigns for "green" products, or producing documentaries that explore these issues.

The department maintains a professionally staffed Science and Mathematics Learning Center that offers free individual tutoring to all Columbia students. The Learning Center also offers laboratory services in statistical and data analysis to Columbia faculty and students to help their work for scholarly publications, thesis, or college related data.

Our faculty members are active professionals in the fields they are teaching. Many have artistic backgrounds in addition to advanced degrees in science and mathematics. These professors, through insightful teaching and careful guidance, help students develop meaningful and lasting connections with science and mathematics, while providing invaluable skills for living more interesting, productive, and well-rounded lives.

Constantin Rasinariu

Acting Chairperson, Science and Mathematics

SCIENCE AND MATHEMATICS

Minor in Environmental Science

Environmental science is an interdisciplinary science that uses concepts and information from the natural sciences – ecology, biology, chemistry, and geology – and also from the social sciences – economics, politics, and ethics – to help us understand how the earth works; how we are affecting the earth's life-support systems (environment) for us and other forms of life; and how to deal with the environmental problems we face.

Thus, the goal of the minor is to have all students complete a core course in Environmental Science, which incorporates each of these disciplines. Then, the student will be able to choose the discipline within the Environmental Studies program he or she wishes to pursue in greater detail, with core courses in biology, chemistry, and geology, and more specialized courses later on. Finally, each student will complete an independent study project depending upon his or her special interests, which can be arranged through numerous professional contacts of the faculty.

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

56-1110 Biology: The Living World

This course is an introduction to the study of life, at the molecular, cellular, and whole organism levels. It surveys cell structure and function, the principles of genetics, and the diversity of living organisms, including how they grow, how they evolve and adapt, and how they interact with each other and with their environment. Through observation, experimentation, and interpretation of the living world, students develop an understanding of the biological functions that support life. The biological world is examined with particular attention to issues of greater contemporary relevance and impact.

4 CREDITS

56-1115 Biology of Human Reproduction

The course examines the biological aspects of sexuality from a structural, functional, and evolutionary standpoint. Topics may include anatomy and physiology of the reproductive organs, human sexual response, reproductive hormones, birth control and infertility, pregnancy and birth, sexual disorders and sexually transmitted diseases, human inheritance and genetic counseling, evolution of human sexual behavior, and other related issues from a biological perspective.

3 CREDITS

56-1117 The Biology of AIDS: Life of a Virus

The course introduces students to the basic biology of AIDS. It promotes AIDS/HIV awareness through cultural/ethnic diversity and artistic expressions. Topics include cell and viral biology, the immune system, and basic genetics. Projects require the exploration of the effectiveness of music and other art forms in strengthening the spiritual, psychological, and physical health/well-being of individuals affected by HIV/AIDS.

3 CREDITS

56-1120 Botany: Plants and Society

This course introduces students to plant life and the impact of plants on society including their use as a major food source, as medicine, and in the industrial and recreational world. As an introductory level botany course, topics include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. The course covers all types of plant life such as algae, fungi, moss, ferns, cone bearing plants, and flowering plants. Students will investigate live specimens of plants in the classroom and at the Botanical Gardens.

3 CREDITS

56-1121 Introduction to Horticulture: Applied Plant Sciences

This laboratory course will be taught at the Garfield Park Conservatory and will address the science and art of cultivating fruits, vegetables, and ornamental plants; the functional uses of plants: aesthetics, food, industry, and recreation; growing and using horticultural plants; and consumer and environmental issues related to horticulture in daily living.

3 CREDITS

56-1150 Microbiology: Unseen Life

The course examines life at the microscopic level and is designed to provide an understanding of microbiology and its connectedness to the environment, medicine, agriculture, and industry. Topics will include exploration of the world of bacteria, viruses, and fungi; use of microbes in genetic engineering; food preservation and safety; the role of microbes in biotechnology, industry, and agriculture; antibiotic resistance; viral and bacterial diseases of humans; and the use of microbes or microbial products in bioterrorism.

4 CREDITS

56-1160 Bioethics: A Millennium Issue

Course addresses the legal and ethical problems that are part of present and future science. New technologies require individuals, families, and society as a whole to make decisions that will affect everyone. Class analyzes cases, questions the legal system's role in regulating this field, discusses the options, and reads pertinent articles in the daily media. Gene therapy, DNA forensics, new reproductive techniques, and cloning are only a few of the topics that addressed.

3 CREDITS

56-1181 Animal Physiology

This course explores the structure and function of mammals with special emphasis on companion and zoo animals. Students gain knowledge on the diversity of structure and function of domesticated and economically important animals as well as their similarities – at the microscopic as well as macroscopic level. Topics on heredity, genetics and reproduction, evolution and ecology, and conservation, using mammals as animal models, will be discussed. The course includes hands-on laboratory work, field trips, and projects that incorporate students' interests and majors and cultural backgrounds with course material.

3 CREDITS

56-1182 Biology of the Human Immune System: Health and Disease

What causes illness and maintains health? How does the immune system guard against disease? These and other important topics of health are discussed. The effects of diet, stress, and drugs are debated, with discussions of AIDS, genetics, cancer, and other related current topics. Students learn to make sound decisions regarding their bodies. Students complete projects integrating their major field of study with topics in health and illness. Laboratory work is a required component of the course.

3 CREDITS

56-1183 Introduction to Human Reproduction and Development: We Do It for a Living

This course investigates the underlying principles of mammalian reproductive biology with special emphasis on human reproduction. Topics throughout the semester include basic and clinically oriented material related to the male and female reproductive systems. The course will also touch on assisted reproductive technologies, cloning and molecular biology of

COURSE DESCRIPTIONS

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reproduction, and the bioethical problems associated with these emerging technologies. Laboratory work is an essential component of this course as well as projects (most of which will be Web-based) that incorporate students' interests, majors, and cultural background.

3 CREDITS

56-1184 The Brave New World of Medicine

Are you curious about emerging medical advances and those just on the horizon? Following a brief biology introduction, this class examines the cutting-edge science of such topics as stem cells, cloning, assisted reproduction, new vaccine development, gene therapy, and other emerging medical topics. The course will also explore the scientific limits and societal implications of these advances. A hands-on laboratory accompanies this class, and students draw on their talents, backgrounds and majors to create a final project.

3 CREDITS

56-1185 Marine Biology

This class examines the diversity of marine organisms from the smallest worms to predatory sharks to the largest whales, from the deepest trench to the shore. Students will explore the special adaptations that allow organisms to thrive and create the complex web of ocean life. This class contains a lab component, field trips to the Shedd Aquarium, and a final project that incorporates the students' interests, majors, and cultural backgrounds with course material.

3 CREDITS

56-1210 Liberal Arts Chemistry

This introductory chemistry course includes the exploration of 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.

4 CREDITS

56-1211 Scientific Investigation

Course provides an introduction to the basic principles and uses of forensic science. The basic applications of the biological, physical, chemical, medical, and behavioral sciences currently practiced and limitations of the modern crime laboratory are presented.

3 CREDITS

56-1215 Concepts of Biochemistry

Includes basic chemical and biochemical principles and an insight on the latest breakthroughs in the field. Topics may include functioning of metabolism, cell signaling, hemoglobin abnormalities, DNA and ancestry, cloning etc. Specially

designed laboratory experiments help the student to discover the hidden side of life. The student will be able to make connections between bio-molecules and functioning of living organisms, disease, forensic tests, environmental issues, and biotechnology.

4 CREDITS

56-1220 Chemistry and Art: Textiles and Dyes

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

3 CREDITS

56-1224 Chemistry of Art and Color

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; and various paint media, including encaustic, or wax, egg tempura, linseed oil, gouache, or gum Arabic, fresco, or calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

4 CREDITS

56-1226 Chemistry of Photography

Chemical processes behind all major photographic methods are explored in this course. These processes include daguerreotypes, black-and-white, color, non-silver, 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 constitutes a significant part of the course.

3 CREDITS

56-1240 Material Science Technology

This laboratory course provides practical knowledge of the ever expanding use and development of materials in today's world. Material Science Technology is a multidisciplinary approach to science and technology that teaches students to better understand the properties and uses of materials. It combines scientific theories, practical applications and technology, and actual hands-on experiences to prepare students to work in a technologically rich environment.

4 CREDITS

56-1280 Crime Lab Chemistry: Solving Crime Through Analytical Chemistry

A multi-disciplinary approach to the contemporary issues of science and the law provides the student with the general knowledge and ability to understand applications of science in society. Students study basic principles of scientific investigation and the application of sciences to evidence and law. A significant part of the course includes hands-on laboratories;

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evaluation of DNA evidence; and projects where students incorporate their interests and majors with what they learned in the course.

3 CREDITS

EARTH SCIENCE

56-1310 Geology: Earth as a Planet

This course examines the basic scientific principles governing Earth and its operation. Through numerous hands-on activities, students study earth materials and how they form, surface processes and how they shape the land, and internal processes and how they lead to earthquakes, volcanic activity, and even movement of whole continents. Topics also include geologic time, the history of Earth and life on it, climate and climate change, and the impact of human activities on Earth.

4 CREDITS

56-1312 Global Change: Earth and Life in the Past, Present & Future

This course examines the idea of global environmental change and the mechanisms by which global change occurs. We will use an approach combining Earth history with modern Earth processes (Earth systems) to understand changes in the physical environment like plate movement and climate change, and changes in the biological environment like evolution and extinction. Finally, we will analyze some of the relationships between physical and biological changes on Earth (physical mechanisms for extinction, biological inputs to climate change, and others).

3 CREDITS

56-1320 Natural Disasters

Both geologic and climatic natural disasters are explored in this course. 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, and floods and the effects of floods on human and animal life.

3 CREDITS

56-1330 Meteorology

This course provides an introduction to the dynamics of the atmosphere and the methods of forecasting weather. Topics include theories of the Earth's climate, 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.

3 CREDITS

56-1380 Dinosaurs and More: Geology Explored

Students investigate the geologic processes that have shaped the environment on Earth over the past 4.5 billion years. The course explores the theory of plate tectonics and follows the development of common fossil forms and prehistoric life with a special focus on dinosaurs. Laboratory experience includes mineral/rock identification, analysis of fossils, and interpretation of geologic maps. This class will examine collections at the Field Museum.

3 CREDITS

56-1420 Animal Behavior

This course explores the ways in which animals survive, adapt and respond to changes in their environment. Basic topics covered include animal learning, mechanisms of behavior, foraging, defense against predation, aggression, sensory systems, communication, mating systems, and parental care behavior. Examples from the animal kingdom will be incorporated, including consideration of the roles animals play in the daily lives of humans and the discovery and meaning of specific animal behaviors.

3 CREDITS

56-1450 Introduction to Ecology

This course introduces basic principles of ecology—the study of relationships among living organisms, their environment and each other. We examine ecological concepts applied to individuals, populations, and communities of both plants and animals. Topics include plant and animal adaptations to the environment, the role environmental factors in the distribution and abundance of organisms, the dynamics of population growth, species interactions including competition and predation, the structure of ecological communities, and the application of ecology to problems in conservation.

3 CREDITS

56-1510 Nutrition

Course provides an overview of the basic nutrients required by the body for health and life. The role of nutrition in various phases of the life cycle and the psychological and sociological implications of food are discussed. Emphasis is placed on dispelling common nutrition myths and on questioning nutrition information presented in the media.

3 CREDITS

56-1515 Personal Wellness

Course focuses 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.

3 CREDITS

56-1520 Lifesavers or Killers: The Story of Drugs

Psychological and social impact of drug use and abuse is examined in this course. Illicit and therapeutic drugs are surveyed. Students increase their awareness of drug education and proper drug usage and learn to distinguish between scientific facts and lay anecdotes or media claims.

3 CREDITS

56-1610 History of Science

When science is examined through the lens of history, we can better understand its methodology as well as the social forces that shape its advancement and impact on society. By examining not only the contributions but also the lives of people like Copernicus, Galileo, Newton, Faraday, Darwin, and Einstein we discover a human element to science that is so often ignored.

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This historical approach enables us to discover the dynamic interaction between science and other disciplines such as religion, technology, art and humanities, war, and politics.

3 CREDITS

56-1615 Science, Sensation & Perception

Course studies sensation and perception entering the body through sight, hearing, taste, touch, and smell. Course examines the senses as they relate to biology, chemistry, physics, and psychology. Other senses dealing with coordination and balance will be studied also.

3 CREDITS

56-1621 Science, Technology and Society

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. Students are required to complete individual projects such as videotapes, slides, or practical demonstration.

3 CREDITS

56-1624 Science Film Seminar

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.

1 CREDIT

56-1625 Integrated Science

This course introduces students to the basic concepts, principles, and methods of science using an integrated approach. Through observation, experimentation, and interpretation of the basic scientific concepts, students will develop an understanding of how the sciences are used together to form a seamless web of knowledge, and how general principles and the methods of science are applied in real-world situations. To list a few, current issues centered around the ecosystems, genetics, and nuclear waste disposal will be included.

4 CREDITS

56-1680 Frontiers of Science

Have you ever wondered about the relationship between science and sport? This area and other emerging fields of science are studied to enable you to gain an understanding of contemporary scientific discoveries that cross the disciplines of biology, chemistry, astronomy, and physics and how these discoveries impact society. This course includes a strong laboratory component, and topics are discussed to enhance scientific literacy and promote an appreciation and understanding of how various disciplines of science relate to one another.

3 CREDITS

56-1681 Science and Technology in the Arts

Students explore technologies that are used in the production of artistic performances and the scientific principles behind them. These technological systems include audio, lighting, and mechanical (robotics) control. Students investigate the properties of sound and light through a series of hands-on experiments, and design scale model systems such as a public address system, lighting, and computerized stage controls. Students gain experience on the potential application of technological resources to improve their own creative production.

3 CREDITS

56-1710 Basic Math Skills

Basic Math Skills is designed for college students who have a weak background in mathematics and who may exhibit math anxiety. The course concentrates on operations involving fractions, decimals, and percents. Measurement, geometry, statistics, and the principles of algebra are also introduced. The class focuses on student participation, collaborative learning, and activities that develop students' problem solving and critical thinking skills.

3 CREDITS

56-1720 College Mathematics

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 trigonometry. Students solve problems, improve understanding of concepts, and interpret statistics and graphs. Effort is made to incorporate mathematical applications reflecting students' majors.

3 CREDITS

PREREQUISITES: 56-1710 BASIC MATH SKILLS OR PLACEMENT

56-1721 Mathematical Ideas

This is an online mathematics course intended for liberal arts students at the college level. Mathematical Ideas is divided into historical perspectives, algebraic systems, and applied consumer mathematics. Topics include numerations, finite mathematics, algebra of real numbers, linear-quadratic-exponential functions, geometry, and consumer mathematics.

Note: the online materials for this course only work with ms/windows-based systems. Mac users without access to an ms/windows-based system are not advised to take this course.

3 CREDITS

PREREQUISITES: PLACEMENT

56-1722 Introduction to Statistical Methods

Course presents the foundation of statistics using a case study approach. Model cases are examined where statistics were both used and misused. Special emphasis will be placed on concepts commonly used in marketing communication and management classes from a statistical standpoint. Statistics are used to demonstrate cause and effect of physical

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phenomena. Topics include sampling, statistical models, probability and chance theory, graph analysis, correlation, central tendencies, regression, hypothesis testing, and dispersion.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR 56-1780 MATHEMATICS FOR SURVIVAL: FROM RANDOM PATTERNS TO ORDERED SENSE OR PLACEMENT

56-1724 Geometry in the Arts

Course presents basic geometric concepts such as the Pythagorean theorem, properties and measurements of points, lines, angles, plane figures, and classic solids. In-class activities include the integration of small group work and individual research projects. Effort will be made to apply geometrical concepts to students' major areas of study.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR PLACEMENT

56-1725 Math in Art and Nature

This course shows the relationship between mathematics and art in nature, for example, the shape of a butterfly and the spiral on a pineapple. Using a compass and a straightedge, students learn geometric concepts in order to do basic Euclidean constructions, as well as golden rectangle, baravelle spiral, and the lute of Pythagoras constructions.

3 CREDITS

PREREQUISITES: 56-1710 BASIC MATH SKILLS OR CMPS

56-1726 Math for Marketing and Management

Course provides specific applications of mathematics for marketing and management majors. Emphasis is placed on solving problems in the areas of interest, discount negotiable instruments, payroll, buying and selling, checking accounts, and other business-related applications.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR PLACEMENT

56-1728 Quantitative Literacy

Quantitative Literacy surveys the ways that mathematics is used in the real world. As our society grows more technologically complex, the ability to interpret and analyze quantitative information has become an increasingly essential skill for citizenship. The goal of this course is to develop the reasoning capacity, critical thinking skills, and statistical literacy needed to make sense of issues that routinely appear in the media. Essential topics in consumer mathematics will also be covered.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR PLACEMENT

56-1780 Mathematics for Survival: From Random Patterns to Ordered Sense

The human body, skyscrapers, flowers, and civilizations all have mathematics at their core. This college level mathematics course will build on your natural curiosity to engage you in developing and refining your problem solving and critical thinking skills. This course will use visualization, simulation, and writing as tools to enhance your understanding. The topics

covered include logic, number systems, algebra, geometry, consumer finance (credit cards, interest, mortgages), probability, and statistics. Concepts will be reinforced through group discussion and presentations.

3 CREDITS

PREREQUISITES: 56-1710 BASIC MATH SKILLS OR PLACEMENT

56-1781 Mathematics of Public Opinion

Public opinion surveys and polls are essential marketing tools for arts managers, politicians, journalists, and entrepreneurs. Understanding public opinion data requires both mathematics and marketing skills. Students learn the basics of gathering, analyzing, and graphing data, and using the results to infer generalities from specific observation. In addition, topics covered include survey and questionnaire design and sampling methods. This math course teaches critical thinking and problem-solving skills necessary to the understanding of polls and surveys.

3 CREDITS

56-1810 Physics for Filmmakers

Course explores selected topics from the world of physics. Emphasis is on the study of vibrations, waves, sound and light, and the fundamentals of electricity. Course includes weekly classroom demonstrations and experiments. Final topics include an introduction to the aspects of modern physics, such as relativity, quantum theory, and cosmology.

3 CREDITS

56-1815 Physics of Dance

Course is specifically designed for Dance and Theater majors as well as students who have a keen interest in the science of motion. Course deals with the concepts of physics that link the human body with forces, equilibrium, a variety of motions, energy, momentum, and pressure. Learning is reinforced with activities, demonstrations, and experiments. Students are required to create an art project that integrates the physics of motion with an art form.

3 CREDITS

56-1817 Lasers and Holography

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. Students are required to generate their own holograms.

3 CREDITS

56-1820 Science of Electronics

Course provides an introduction to electronics. Students acquire knowledge in the fundamentals of electric circuit theory. Course teaches the operation and use of electronic components and instruments such as multimeters and oscilloscopes. Regular laboratories provide opportunities for hands-on activities. During the final weeks of the course students construct an electronic project.

4 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR CMPS OR 56-2710 COLLEGE ALGEBRA I

COURSE DESCRIPTIONS

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56-1830 Astronomy: The Solar System

This is the first part of a two-semester astronomy course. It includes investigation of the Earth's motions and how they 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.

3 CREDITS

56-1831 Astronomy: Stars and Galaxies

This is the second part of a two-semester astronomy course. It includes the 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.

3 CREDITS

56-1833 Space Exploration

Course explores present and future methods of space exploration. It covers the basic science, instruments, technology, dangers, benefits, costs, and the political and human drama of space exploration. Discussion topics include space stations, moon colonies, quasars, black holes, the search for extraterrestrial intelligence, and the origins and ultimate end of our universe.

3 CREDITS

56-1837 The Origin and Fate of the Universe

The course examines what the universe is made of, how and when it began, and how it is changing. Class offers information about the different methods scientists use in the ongoing research of the Big Bang model and the mysteries of black holes, quasars, dark matter, and dark energy. Students are required to create an art project that relates to any aspect of the course.

3 CREDITS

56-1840 Einstein: His Science and his Humanity

Course examines the basic concepts of Einstein's science, humanity, and philosophy and his views on religion, politics, and the arms race. Course studies his theories, which inspired the invention of such modern technology as lasers, nuclear energy, photoelectricity, and concepts such as curved space. Course provides students with a better understanding of the universe.

3 CREDITS

56-1850 Quantum Physics for Artists

This course is designed for non-scientists (with little or no background in physics and mathematics) with emphasis on the paradoxes and beauty of the quantum physics. Students will learn basic ideas about quantum duality, wave functions, uncertainty principle, teleportation, theory of relativity, elementary particles, and cosmology.

3 CREDITS

56-1881 Physics of Musical Instruments

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. This course explores mechanical oscillation, wave motion, the concept of pitch, and the harmonic series. Students investigate the complex timbre of musical instruments through hands-on laboratory experiments using waves and spectrum analysis, and develop scales with sound-generation software. For a final project, students construct functional musical instruments and perform an original music composition.

3 CREDITS

56-2110 Human Anatomy and Physiology

Course examines the basic concepts of structure and function of the human body. Processes of cardiovascular, respiratory, nervous, digestive, and reproductive body systems will be surveyed. Organ systems will be discussed using models and other lab materials. Special topics include AIDS, cancers, and human sexuality.

3 CREDITS

56-2130 Genetics

Course is a survey of the basic fundamentals of genetics and their application to contemporary issues. Major topics include DNA structure and replication, the chromosomal basis of inheritance, protein synthesis, and genetic engineering. Special topics may include human development, cloning, stem cell research, DNA fingerprinting, genetic basis of disease, agricultural crop breeding, reproductive technologies, and the conservation of genetic diversity in nature.

3 CREDITS

56-2134 Human Evolution

Course is a survey of principle theoretical approaches to human evolution. Major topics include basic genetics, general biological evolution, primate and hominid evolution, and comparative anatomy. Special topics may include an examination of the evolution of human traits such as language, art, agriculture, drug abuse and genocide, and the role of humans in the extinction of other species.

3 CREDITS

56-2210 Molecules in Art & Life

Course includes the application of chemistry (organic) to art and nature. Topics include: neon, textiles, dyes, polymer sculpture, paint, papermaking, perfume, natural dyes, food, sex hormones, drugs, and vision. Students learn chemical concepts by engaging in hands-on activities and performing experiments and demonstrations.

4 CREDITS

56-2310 Oceanography and the Marine Environment

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.

3 CREDITS

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

56-2320 Geology of National Parks

This course examines the regional geology and geologic history of North America through the medium of the national parks of the United States and Canada. Class looks at the human history of the national park movement and at some of the controversies that still surround the national parks. Particular emphasis is given to interpretation of visual features of the parks, using photographs, maps, and other hands-on materials.

3 CREDITS

PREREQUISITES: 56-1310 GEOLOGY: EARTH AS A PLANET

56-2610 Environmental Science

This course explores the multidisciplinary science of the environment. We focus on contemporary issues such as air and water pollution, global climate change, ozone depletion, acid rain, hazardous and solid waste, alternative energy resources, soils, deforestation, overfishing, biodiversity, and endangered species, and their ecological, economical, and human health impacts. An extensive, hands-on laboratory is a core part of the course. Students develop a final creative project incorporating the skills of their major.

3 CREDITS

56-2611 Space, Time and the Arts

The objective of this seminar is to develop a common language that can interface art and science. The science of space and time will provide the window through which we will analyze the arts. The course will focus on a couple of works from each discipline (Dance, Music, and Film and Video) that illustrate an extraordinary use by an artist of either space or time. Through studying the artwork, students will gain an appreciation not only of the imaginative and compositional expression of space or time in each art form, but also a sense of the connections between the art disciplines.

3 CREDITS

56-2686 Biomechanics: The Biology and Physics of Sports

From a Cirque du Soleil contortionist to an administrative assistant typing dictation, we are always moving. This course investigates human movement in air and water using sports, performing arts, and animation as examples. We explore the physiology of the body's interaction with its environment, and integrate biology and physics to describe, define, and understand movement. The hands-on laboratory explores visualization and quantification of movement, and includes a final project incorporating each student's interests, majors, and cultural backgrounds with course material.

3 CREDITS

PREREQUISITES: 56-2710 COLLEGE ALGEBRA I OR PLACEMENT

56-2710 College Algebra

Course examines linear and quadratic equations with one variable, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations. Relevance to everyday mathematical usage is emphasized.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR PLACEMENT

56-2713 College Algebra & Trigonometry

Course builds on the computational, problem solving, and graphing skills learned in College Algebra I and II. Key trigonometric concepts relevant to the arts and communication fields are introduced. Course provides the preparation required for calculus and some advanced computer graphics courses. Computer-aided instruction is included.

3 CREDITS

PREREQUISITES: 56-2710 COLLEGE ALGEBRA I OR PLACEMENT

56-2720 Calculus I

Course introduces higher mathematics by examining the fundamental principles of calculus: functions, graphs, limits, applications of the derivative, anti-derivatives, area, and the integral. Course presents additional mathematical applications in business, the arts, and the social sciences.

3 CREDITS

PREREQUISITES: 56-2713 COLLEGE ALGEBRA & TRIGONOMETRY OR PLACEMENT

56-2721 Calculus II

Course includes application of the derivative, the integral, differential equations, and the functions of two variables. Students discover the historical and logical developments of calculus. Applications in management as well as in the social, behavioral, medical, physical, and natural sciences are emphasized.

3 CREDITS

PREREQUISITES: 56-2720 CALCULUS I

56-2730 Numerical and Mathematical Modeling

Numerical Analysis and Mathematical Modeling covers numerical methods and computer programming to investigate questions in biological, chemical, physical, mathematical, and artistic fields. These methods include linear algebraic systems, sparse matrices, linear and nonlinear ordinary differential equations, finite differences, finite elements, Fourier analysis, and partial differential equations.

4 CREDITS

PREREQUISITES: 56-2720 CALCULUS I

56-2810 Image Optics

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.

3 CREDITS

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

56-2820 The Science of Acoustics I

Course introduces the physics of sound and considers 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.

3 CREDITS

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR 56-2710 COLLEGE ALGEBRA I OR PLACEMENT

56-3198 Independent Project: Science & Math

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

1-6 CREDITS

SCHOOL OF MEDIA ARTS

SCHOOL OF MEDIA ARTS

At Columbia College Chicago, we ask our students to be the authors of the culture of their times. By choosing one of our majors in Audio Arts and Acoustics, Film and Video, Game Design, Interactive Arts and Media, Journalism, Marketing Communication, Radio, or Television, you are committing to an education rich in history, theory, and practice that is grounded and enriched by offerings in Liberal Arts and Sciences. You are preparing to become the next generation of media artists and communicators.

In the School of Media Arts, we recognize that concept and technique are intertwined. With this in mind, we have designed our curriculum to help you develop your individual vision. Each of our disciplines is taught within an aesthetic, historical, and cultural context to assure that your work will inform, entertain, and inspire. It is with these principles that the School of Media Arts continues to expand its course offerings through the Semester in L.A. program as well as the development of new interdisciplinary initiatives, including a digital game design curriculum.

Your training will come from a devoted faculty of working professionals who know that technology is always evolving. We teach with an eye toward current technology while emphasizing basic skills and critical thinking, which will serve you well in spite of changes in hardware, software, or equipment. As collaboration is an important underpinning of all the disciplines taught within the School of Media Arts, you will also learn the value of being a team player, develop and hone your interpersonal skills, and build relationships that will serve as a foundation for your future.

As you enter the real world, we recognize that complex decisions will have to be made on the spot that involve aesthetics, technology, and ethics. We ask that you not only master your craft, but also gain acute awareness of the impact of your decisions. You will be required to investigate beyond the surface, beyond ideologies, and beyond all preconceived beliefs to create meaningful work for your intended audience.

You will truly be prepared to be the author of the culture of your times!

Doreen Bartoni
Dean, School of Media Arts

AUDIO ARTS AND ACOUSTICS

DOUGLAS JONES, CHAIRPERSON

The Audio Arts and Acoustics Department is dedicated to educating the next generation of professionals in the various disciplines of audio. We want our students to understand the technology available now and learn how to use new technologies as they emerge. Our curriculum balances this learning with the development of a strong aural aesthetic and grounding in the physics of sound. We offer concentrations in Acoustics, Audio for Visual Media, Audio Production and Design, Contracting, and Live Sound Reinforcement.

After many years of planning, we completed the construction on a new state-of-the-art facility in 2003. This new facility includes three multitrack recording control rooms, two studios, four production suites, a video post-production suite, and voice-over and production labs. For the student interested in acoustics, the facility has equipment for many types of acoustic analysis, a computer lab featuring acoustical modeling and auralization software, a reverberation chamber, a vibration lab, and a semi-anechoic chamber. For sound reinforcement students, the department owns world-class PA equipment for use in the context of their classes and for providing reinforcement systems for college events.

We are justifiably proud of our facility, but the facility is meaningless without our dedicated faculty and staff. All of our faculty and most of the staff are active in some facet of professional audio. Three of the authors of the prestigious *Handbook for Audio Engineers* (Focal Press) are professors in our department.

For those students who qualify, there is an internship program offering students a chance to gain practical work experience and develop professional contacts in one of the nation's largest professional audio markets. Our graduates are employed in every area of audio throughout the country, and many alumni have won national recognition. Come with an open mind, a willingness to work and create, and perhaps your name will be added to this list!

Douglas Jones

Chairperson, Audio Arts and Acoustics

PROGRAM DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

BACHELOR OF ARTS IN AUDIO ARTS AND ACOUSTICS

The major in Audio Arts and Acoustics is actually a collection of diverse programs or concentrations, all in the broad area of professional audio.

The curriculum consists of four levels of classes. Incoming freshman will start with introductory courses that expose students to the theory, craft, and aesthetic common to all the concentrations. These elements are developed throughout the core curriculum. Upon successful completion of the core, the student chooses a concentration, where the focus will narrow to a specific discipline within professional audio. At this level the student is expected to develop skills and begin to demonstrate the ability to function independently. The final level consists of a series of capstone courses in which the student is expected to demonstrate a high level of functioning, including a developed sense of aesthetic, a command of the theory, and the ability to function independent of the professor.

Students who successfully complete the program are prepared for entry-level employment in various areas of professional audio such as recording studios, acoustical consulting firms, the film and television industries, sound reinforcement companies, system contractors, and more.

The Audio Arts and Acoustics Department offers a post-baccalaureate certificate of major.

CONCENTRATIONS

ACOUSTICS CONCENTRATION

The Acoustics concentration prepares students for entry-level positions with consulting and engineering firms practicing in the areas of architectural acoustics and/or environmental acoustics. The program also provides graduates with the academic preparation for continued studies.

The main educational goal of the concentration is to offer students a holistic understanding of acoustics as a discipline by presenting all of its components—theory, practices, and aesthetics. Theoretical and applied elements of acoustics are introduced in Architectural Acoustics, Acoustics of Performance Spaces, Environmental Acoustics, Studies in Transducer Theory, and Engineered Acoustics, while courses like Acoustical Testing I, Acoustical Testing II, and Acoustical Modeling give students the opportunity to analyze and to solve real-world problems. The physiological and psychological aspects of sound perception and interpretation are introduced in Studies in Hearing and in Psychoacoustics, while the aesthetic element of the discipline is furthered in most of the other courses, through examples selected from the instructors' professional portfolio and through discussions that address contemporary issues in acoustics.

AUDIO DESIGN AND PRODUCTION CONCENTRATION

The aim of the Audio Design & Production Concentration is to prepare students for careers in music recording, audio post-production, audio for multi-media communications, and sound design.

With the increased availability of audio technology, most notably through the "desktop revolution," former clients of recording studios now find themselves doing so much audio work day to day that it has become cost effective to build and maintain their own audio production facilities. Advertising agencies, corporate A/V departments, and commercial and popular music producers and musicians now have their own "in-house" recording facilities. Additionally, we have seen the birth of new media forms, in which audio production is an integral part. These would include Web design and authoring, real-time Web media, CD ROM publishing, and sound design for theater, broadcast, and multi-media. Sound as a stand alone artistic experience has also grown and matured as an independent means of expression. So-called "Audio Art" has become a distinct form of performance/creative art, which is practiced, exhibited, and distributed all over the world. These are all now potential clients and projects to the audio production specialist.

Students graduating in this concentration will be versed in the theory, aesthetics, and practices of recording, multi-track audio production, and post-production. They will be fully prepared to work in a variety of formats and environments from large-format recording studios to those smaller "desk-top" environments. We make sure that students recognize the ever-changing and increasingly diverse nature of these technology sensitive industries.

As students of a liberal arts program, they will develop communication skills in, and an aesthetic understanding of, the different industries they may serve. This will prepare them to interact more effectively with peers and clients.

AUDIO FOR VISUAL MEDIA CONCENTRATION

The Audio for Visual Media concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of sound track design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals. Audio for Visual Media is a collaboration between the Film and Video Department and the Audio Arts and Acoustics Department, requiring students to complete courses in each department.

PROGRAM DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

CONTRACTING CONCENTRATION

The purpose of this concentration is the enhancement of professional standards in the design, installation, and use of auditory communications systems in architecture. Forty years ago such systems were "engineered" as they were being installed. Current projects often require several years and cost several millions of dollars. Designers, project managers, and entrepreneurs in this field must work easily and effectively with architects, venue managements, institutional owners, building contractors, and event promoters. Developing this new cadre of trained professionals is the core goal of this program.

This curriculum is structured to include system concepts, engineering principles, and aesthetics of sound systems. In this program, students can expect a combination of lectures, laboratories, and field trips to observe professional installations.

Students who complete this program are in demand by electronic systems contractors for front-line positions in estimating, designing, project management, and company management. Companies in this industry are typically family-owned subchapter-S corporations, and successful employees with an entrepreneurial bent often begin their own companies.

LIVE SOUND REINFORCEMENT CONCENTRATION

The Live Sound concentration offers aesthetic and analytical tools presented within a live production construct. Students of Live Sound are exposed to the theory, methods, and aesthetic underpinnings of the live idiom, as well as to a strong grounding in analytical thinking and problem solving driven wholly by the aural aesthetic.

The curriculum presents classes in theoretical and operational production and offers advanced classes in all aspects of analog and digital equalization and system management. These sometimes opposing art forms are combined in actual production work inside and outside the formal curriculum, offering students the opportunity to produce events within the college and community.

Students can expect significant attention directed to the development of their hearing capability, and equal attention given to the technical and aesthetic knowledge that supports their ability to meet mandated production goals.

Live Sound program graduates who achieve the goals above have an extremely high success rate in the job world—at sound companies and venues, with bands, theaters, churches, and even the corporate world. Many Live Sound students spend their junior and senior years at Columbia working in the field—not as interns, but as paid staff. At the time of graduation they have significant professional résumés that further enhance their employability.

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

43-1100 Visual Audio

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. Class discusses the completion and delivery of entire soundtrack to the viewer.

3 CREDITS

43-1110 Introduction to Audio

Lecture course familiarizes first-semester students with the language and concepts common to all fields where audio is used. Classes make use of a wide assortment of audio synthesis and analysis. Topics include an introduction to sound and hearing, electronics, and audio systems theory.

3 CREDITS

CONCURRENT: 43-1115 PRODUCTION I: AUDIO

43-1115 Audio Production I

Course introduces student to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, mixing console operation, and both linear analog and non-linear digital recording and editing. Course is taught in a classroom laboratory where lectures and labs focus on the production of radio-style commercials of voice with music to develop and improve engineering and production skills.

4 CREDITS

COREQUISITE: 43-1110 INTRODUCTION TO AUDIO

43-2110 Basic Audio Systems

Course is the last of a series of core curriculum courses that emphasize fundamental technologies of audio systems and components. Students are introduced to equipment used in professional audio systems from a technical and functional point of view. Course is held in a classroom/lab with occasional lectures held in the studios. Students must pass this course with a grade of C or better to continue in the Sound program.

4 CREDITS

PREREQUISITES: 43-1110 INTRODUCTION TO AUDIO, 43-1115 AUDIO PRODUCTION I

43-2115 Careers in Audio

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. Students also begin the process of developing resumes and portfolios as they explore the possibilities of their own futures in professional audio.

2 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2210 Recording I

Hands-on studio is designed to help students develop a working understanding of systems and procedures associated with multi-track control rooms. Topics include console and tape machine operation, signal routing, mixing concepts, and audio signal processors. Class is taught in Audio Technology Center studios and requires additional lab time.

4 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS, 43-2115 AUDIO PRODUCTION II

43-2215 Audio Production II

Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, digital multi-track postproduction, automated mixing, and other computer based production techniques commonly used in music and broadcast production. In addition to classroom activities, students complete assigned work in the Digital Audio Production Laboratory.

4 CREDITS

PREREQUISITES: 43-1115 AUDIO PRODUCTION I

COREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2220 Live Sound Recording

Hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multi-track studio recording. Course highlights understanding, selection, and placement of microphones 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 check out location recording equipment and record a number of events during the semester.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2261 Aesthetics and Practice in Sound Installation

Aesthetics and Practice in Sound Installation is designed to familiarize the student with the aesthetics and sound production considerations that define the field of sound installation in the context of gallery and museum exhibition. Lectures will consider the significance of the pioneers of Installation Art dating back to before the onset of the 20th century. We will examine the contexts, aesthetics, and tools that have built the current definition of Installation Art, specifically in the context of visual arts. Lab time will build installation pieces that respond to works we have reviewed.

4 CREDITS

PREREQUISITES: 43-2215 AUDIO PRODUCTION II

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

43-2310 Introduction to Psychoacoustics and Sound Perception

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 information it receives and how that information is processed and shaped by the central nervous system and cognitive processes. Numerous demonstrations are used to reinforce the theoretical material presented.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2315 Architectural Acoustics

Course reviews fundamentals of acoustics covered in previous classes and presents all of the materials within the context of the behavior of sound in a bounded space. Practical aspects of class are emphasized by dedicating a large portion of the semester to case studies. Demonstrations are provided throughout the semester to emphasize both theoretical and practical concepts.

3 CREDITS

PREREQUISITES: 43-2725 STUDIES IN HEARING

COREQUISITES: 43-2310 INTRODUCTION TO PSYCHOACOUSTICS AND SOUND PERCEPTION

43-2325 Studies in Applied Acoustics

This course is dedicated to the study of applied acoustics, specifically relating to musical instruments. Students will learn topics such as vibrating strings, bars, reeds, and membranes and how these simple mechanisms couple with air to make distinctly different sounds. Students will also learn measurement techniques to analyze the vibration and sound of the instruments and correlate the measurements with what we hear. The class will include lecture/demonstrations, guest speakers, and in-class lab work.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2410 Aesthetics of the Motion Picture Soundtrack

This critical listening aesthetics course simultaneously studies the historical progression of the motion picture soundtrack, from classic sound theory to modern sound theory, while analyzing the composition of each of the four distinctive elements that form it: dialogue, sound effects, music, and lull, or the decreased use of any/all of the first three.

3 CREDITS

PREREQUISITES: 24-1100 VISUAL AUDIO, 52-1111

COREQUISITES: 24-1510 AESTHETICS OF CINEMA

43-2420 Audio for Visual Media I

The technology and techniques used in creating sound tracks for TV, film, and multi-media are presented in this studio class. Students learn the technology and techniques of synchronizing video with all audio platforms, including analog and both linear and non-linear digital recording and editing systems.

4 CREDITS

PREREQUISITES: 43-2215 AUDIO PRODUCTION II

43-2510 Aesthetics of Live Sound Reinforcement

Course defines in a structured fashion the psychology of the musician and physics of the instrument within a framework of sound reinforcement and analysis. Students are familiarized with one instrument-musician-sound reinforcement approach per week.

3 CREDITS

COREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

43-2515 Live Sound Reinforcement

Course is designed to teach techniques and tools of sound reinforcement. Content combines product awareness with ear training and hands-on practice. Students complete lab assignments in the Audio Technology Center Live Sound lab and spend two lab sessions at local music clubs.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2710 Audio Equipment Overview

Course is an orientation to major lines and manufacturers of professional audio equipment. Content focuses on understanding, interpreting, and evaluating manufacturers' specifications in light of subjective performance. Course includes presentations and demonstrations by manufacturers representatives and field trips when possible.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2715 Audio Measurement Techniques

Course introduces analog and computer-based analysis of electronic, electro-acoustic, and acoustic systems. Students gain experience using various techniques including computer systems such as TDS from Techtron and Audio Precision.

4 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-2720 History of Audio

This is the only writing intensive course that has been developed specifically for the Sound major. Content deals with the full scope of achievements in audio from mid-1800s to present day. Through readings, recordings, films, and guest lecturers, students learn what it means to be a part of the ongoing revolution in audio technology. Students write a cogent research paper that fully integrates books, periodicals, recordings, and archival materials as they research an area or period of audio that they find most inspiring.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS, 52-1152 WRITING AND RHETORIC II OR 43-2110 BASIC AUDIO SYSTEMS, 52-1112

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

WRITING AND RHETORIC- ENHANCED II OR 43-2110 BASIC AUDIO SYSTEMS, 52-1122 ESL WRITING AND RHETORIC II OR 43-2110 BASIC AUDIO SYSTEMS, 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

43-2725 Studies in Hearing

Course focuses on hearing conservation and protection for audio professionals. Topics covered include anatomy and physiology of the ear; audiology and audiometry; occupational, recreational, and environmental noise hazards; and noise-induced hearing loss and its effect on communication. Students also receive an introduction to state and federal laws and regulations, including the Americans with Disabilities Act. Each student is required to receive an evaluation of hearing conducted by a licensed audiologist.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-3115 Audio Production III

Course provides students with an advanced creative practice in audio art using digital audio workstations, a basic tool in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of the theory and practices of audio art as a recognized form of artistic expression using advanced techniques of audio manipulation on digital audio workstations. In addition to classroom activities, students complete assigned work in the Digital Audio Production Laboratory.

3 CREDITS

PREREQUISITES: 43-2215 AUDIO PRODUCTION II

43-3210 Recording II

Hands-on studio class helps students develop understanding of theories, systems, and procedures of multi-track recording. Topics include studio set-up, signal flow, microphone usage, console design, and automated mix-down. Coursework requires additional lab time at the Audio Technology Center.

4 CREDITS

PREREQUISITES: 43-2210 RECORDING I

43-3220 Contemporary Music Engineering

Course gives an overview of current studio recording techniques, covering such topics as microphone usage, signal routing, and synchronization, as well as session set-up and psychology. Course is taught by leading Chicago recording engineers 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.

4 CREDITS

PREREQUISITES: 43-3210 RECORDING II

43-3230 Master Class: Music Design/Digital Audio

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. Each week, a component of musical design (for

postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor, who supervises the creation of a class project. This project serves as a model for techniques and aesthetics of DAW production. Students bring the weeks' instruction to their own team projects, which they complete in a time frame that parallels class project.

3 CREDITS

PREREQUISITES: 43-3210 RECORDING II

43-3240 Master Class in Live Sound Recording

This course introduces students to advanced concepts and techniques of acoustic live sound recording and the relationship of acoustic recording with critical listening and high-definition playback systems. These techniques will help students gain essential knowledge of recording without the use of processing such as equalization and compression, and to further understand how to properly assess such recordings through the assembly of high quality playback systems.

3 CREDITS

PREREQUISITES: 43-2220 LIVE SOUND RECORDING, 43-3210 RECORDING II

43-3288 Internship: Sound

This course is designed specifically for the intermediate and advanced student to help bridge the skills taught in the classroom with those demonstrated in the marketplace. Typical internships are 10 to 20 hours per week, with a ratio of one credit for every five hours spent onsite. Internships are offered in each of the concentrations in Audio Arts and Acoustics.

1-6 CREDITS

PREREQUISITES: 43-1110 INTRODUCTION TO AUDIO, 43-1115 AUDIO PRODUCTION I, 43-2110 BASIC AUDIO SYSTEMS, 43-2115 CAREERS IN AUDIO

43-3290 Advanced Studies in Sound Design

Course explores the aesthetics and techniques of sound design as art. A major component of the course will be in the ongoing analysis and critique of the students' work in progress. In addition to lecture, discussion, and analytical listening, students will have the opportunity to work one on one with the instructor. Students will be expected to work independently using the department's facilities.

3 CREDITS

PREREQUISITES: SENIOR STANDING

43-3291 Independent Project: Audio Arts & Acoustics

The Independent Project in the Audio Arts & Acoustics Department is designed for the advanced student who wishes to do advanced study in an area covered in the curriculum or basic study in an area not covered by the curriculum. The Independent Project is a student-led initiative with a faculty advisor alongside to help. The Independent Project must be approved by the coordinator of the most closely related concentration or by the chair of the department.

1-3 CREDITS

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

43-3292 College Studio Operations

Practicum/lab course explores theories, techniques, and procedures employed in complex audio and media productions. Content includes studying the manner in which individual skills of audio engineering are applied in the context of real-world environments. Students engineer for classes from Music, Television, and Film/Video Departments, producing four to six finished pieces by the end of the semester.

3 CREDITS

PREREQUISITES: PERMISSION OF INSTRUCTOR

43-3310 Acoustics of Performance Spaces

A continuation of Architectural Acoustics, 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, and houses of worship. Course combines case studies spanning many centuries with current foundation material to provide students with a critical understanding of acoustical design issues and a reinforcement of their aesthetic sense for music and voice performances.

3 CREDITS

PREREQUISITES: 43-2310 INTRODUCTION TO PSYCHOACOUSTICS AND SOUND PERCEPTION, 43-2315 ARCHITECTURAL ACOUSTICS, 43-2725 STUDIES IN HEARING

43-3315 Environmental Acoustics

Course aims at providing a 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.

3 CREDITS

PREREQUISITES: 43-2725 STUDIES IN HEARING

COREQUISITES: 43-2310 INTRODUCTION TO PSYCHOACOUSTICS AND SOUND PERCEPTION

43-3320 Acoustical Modeling

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. Students perform modeling exercises of actual buildings using the most effective programs currently available. Results of models are used to simulate various acoustical environments using auralization techniques.

3 CREDITS

PREREQUISITES: 43-3325 ACOUSTICAL TESTING I

CONCURRENT: 43-3326 ACOUSTICAL TESTING II

43-3325 Acoustical Testing I

The testing of an acoustical space represents the "proof of performance" of the design phase. This course will introduce students to a variety of testing tools and techniques to be used in a wide range of situations. The course makes extensive use of "real world" situations to present the need for accurate testing and reinforce the methodology introduced during the lectures.

3 CREDITS

PREREQUISITES: 43-3310 ACOUSTICS OF PERFORMANCE SPACES

43-3326 Acoustical Testing II

This course is a continuation of Acoustical Testing I. The class will focus on practical applications of the theory learned in Acoustical Testing I.

3 CREDITS

PREREQUISITES: 43-3325 ACOUSTICAL TESTING I

CONCURRENT: 43-3320 ACOUSTICAL MODELING

43-3330 Engineered Acoustics

Course investigates acoustical issues pertaining to engineered systems in a wide range of environmental settings. Topics covered include heating, ventilation, air conditioning (HVAC) noise issues and design; noise, vibration, and harshness (NVH) assessment; fundamentals of active noise control; and a primer on sound quality. A substantial amount of the course is dedicated to modeling various physical systems with computer tools in order to assess their behavior relating to noise or vibration excitation.

3 CREDITS

PREREQUISITES: 43-3325 ACOUSTICAL TESTING I

43-3340 Introduction to Vibration

The purpose of this class is to provide students with an understanding of vibration theory, experimental analysis, and vibration control. The class focuses on free and forced vibration of mechanical systems with an emphasis on practical applications in the areas of rotating machinery, isolation, and noise reduction. Understanding the effects of vibration enhances the understanding of noise related issues in buildings and the environment. This class also provides the necessary background to understand the complex vibration of musical instruments.

3 CREDITS

PREREQUISITES: 43-2315 ARCHITECTURAL ACOUSTICS, 56-2720 CALCULUS I

43-3510 Advanced Sound Reinforcement

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 non-audio 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.

4 CREDITS

PREREQUISITES: 43-2515 LIVE SOUND REINFORCEMENT

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

43-3511 Aesthetics of Live Sound II

This course is an expansion of the Aesthetics I course that covers some of the more unusual instruments as well as ensembles. Instruments include mandolin, bassoon, French horn, and banjo. The course will also cover groups such as world music ensembles and DJ/dance forms such as Hip-Hop, House, R&B/Dusties, Drum & Bass, etc.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS, 43-2510 AESTHETICS OF LIVE SOUND REINFORCEMENT

43-3515 Studies in Transducer Theory

Course presents the scientific principles behind loudspeaker and loudspeaker enclosure design. Instruction introduces detailed survey of processes used in creating models that predict the performance of loudspeakers in enclosed boxes. Students examine the application of computers to model speaker enclosures. Course also presents a subjective analysis of loudspeakers.

4 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-3520 Sound for the Theater

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 miking techniques such as body miking, and ways engineers interact with other facets of theatrical productions.

4 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-3525 Live Sound Engineer Practicum

Course presents extremely advanced live sound operational theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.

3 CREDITS

PREREQUISITES: 43-3510 ADVANCED SOUND REINFORCEMENT

43-3526 Digital Loudspeaker Management

This course explores the use of all digital loudspeaker management systems in the context of front of house live sound mixing.

3 CREDITS

PREREQUISITES: 43-3525 LIVE SOUND ENGINEER PRACTICUM

43-3527 Loudspeaker Analysis

This course combines measurement and subjective analytical tools with a complete teardown and rebuild of a state-of-the-art reinforcement system.

3 CREDITS

PREREQUISITES: 43-3515 STUDIES IN TRANSDUCER THEORY, 43-3525 LIVE SOUND ENGINEER PRACTICUM

43-3528 Monitor Mixing

Total immersion stage monitor class for advanced live sound reinforcement students, with in-depth exploration of feedback suppression, mix aesthetic, systems design, and signal flow.

3 CREDITS

PREREQUISITES: 43-3525 LIVE SOUND ENGINEER PRACTICUM

43-3610 Sound System Design

Course offers 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 system component and predicting system performance.

4 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-3611 Level, Intelligibility, and Feedback

There are three key issues in sound-system work: level, the distribution of loudspeaker sound in a room; intelligibility, the characteristics of sound that permit speech phonemes to be apprehended accurately; and feedback, runaway regeneration that can damage sound equipment or human hearing. This course studies all three from theoretical, predictive, and practical points of view.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

43-3615 Topics Systems Contracting I

Advanced course focuses on technical design issues in contracting. Students learn principles of power and signal networks through hands-on troubleshooting, design exercises, lecture, and critical analysis of real systems. Course includes exercises in writing system proposals and specifications.

3 CREDITS

PREREQUISITES: 43-3610 SOUND SYSTEM DESIGN

43-3619 CSI Practices for Graphical Documentation

This course gives students familiarity with the graphical standards of the Construction Specifications Institute. Students will acquire skill at navigating architectural drawings at a workstation and an ability to generate audio system drawings.

2 CREDITS

PREREQUISITES: 43-3610 SOUND SYSTEM DESIGN

43-3621 The Art of Troubleshooting

Complex, interactive systems fail in complex, interactive ways. This course builds six essential competencies to assist system designers and system operators to cope with failure and limit immediate damage; to collect symptoms and understand systems rapidly; to apply inferential logic and avoid logical fallacies; to identify, trap, and limit failures; and to patch around them. This is not a course in equipment repair.

3 CREDITS

PREREQUISITES: 43-2110 BASIC AUDIO SYSTEMS

FILM & VIDEO

BRUCE SHERIDAN, CHAIRPERSON

Film and video are more than terms for technologies; they describe our culture's dominant modes of expression, discourse, inquiry, and entertainment. When light, sound, and performance converge on the screen, we can see the world in new ways and create worlds as yet unrealized. Whatever wonderful changes the future holds, people with a film and video education will lead the way.

Self-discovery is at the heart of the learning process in the Film & Video Department at Columbia College Chicago. Our students acquire skills through direct experience within a context of intellectual inquiry, and they are encouraged to be adventurous and to take creative risks. We provide as many opportunities as possible for students to make films. By working collaboratively from the outset, students learn how to maintain a strong personal vision and achieve self-expression while functioning as members of complex, specialized production teams.

Our coursework is rigorous yet flexible enough to support exploration and growth. Students begin in the department with compulsory core courses that survey history and aesthetics and focus attention on idea origination and development. Because we believe meaningful learning is experiential, students begin producing for the screen while still within the core by making short but increasingly sophisticated pieces in rotating teams. As they learn more about what they enjoy, Film & Video students can choose to focus on one of the concentrations we offer – Traditional and Computer Animation, Alternative Forms, Audio for Visual Media, Cinematography, Critical Studies, Directing, Documentary, Post-production, Producing and Screenwriting - or they may complete their degree without specifying a concentration.

The department uses a full range of professional formats, including Arriflex, Panavision, and Sony production equipment, and Avid and Final Cut Pro non-linear digital editing systems. We have multiple 16mm, 35mm, Cinemascope, and digital video screening rooms, as well as sound-mixing suites, a Bosch telecine, off-line video editing rooms, on-line broadcast-quality finishing suites, image compositing facilities, and a 250-seat 35mm and High-Definition capable movie theater. Our animators work with 3-D models and traditional cel animation and use industry standard software such as Maya and Soft Image in the digital domain.

We are at the beginning of an age when the human imagination really can be delivered to the screen in a seamless manner. Because the Columbia Animation program is inside the Film & Video Department, we are able to introduce students to the integration of live action and computer-generated imaging (CGI) and are committed to leading education in this field.

Our faculty is drawn from across the USA and around the world and represents a true mix of professional and educational experience. Full-time and part-time instructors practice what they teach and bring their knowledge and their passion to the classroom. Students receive the personalized attention needed to hone their creative, conceptual, and technical skills in environments tailored to the requirements of each course.

The Film & Video Department serves as a hub for Chicago and Illinois screencraft and through its excellent internship program is playing a key role in the rejuvenation of the local visual media. We are extremely well connected to the full range of moving image arts in Chicago, from the vibrant experimental community to large-scale industry production. In addition, we are the only film school with a permanent teaching unit on a Los Angeles studio lot, located at the CBS Center in Studio City. This Semester in L.A. program involves five intensive weeks during which students maintain full-time Columbia status while acquiring direct experience of what it takes to make a mark in the world's most competitive film production environment. Our active West Coast Alumni Association helps current students to benefit from the success of Columbia graduates and works closely with the Semester in L.A. administrators to ensure students have every opportunity to test themselves in a real-world environment and make crucial connections for their future careers.

Bruce Sheridan

Chairperson, Film & Video

PROGRAM DESCRIPTIONS

FILM & VIDEO

A MAJOR IN FILM & VIDEO

Film and Video majors must complete 60 credit hours in the major. Students begin by taking core courses that cover story development, the history and aesthetics of film and video, technical fundamentals, and the craft basics of the filmmaker at work. Once the core is completed, students may take advanced classes across a wide variety of specialties including Alternative Forms, Audio for Visual Media, Cinematography, Critical Studies, Directing, Documentary, Postproduction, Producing, Screenwriting, and Animation (Traditional and Computer). Students may choose to concentrate in one of these areas or pursue the Film and Video major without a concentration and build their degree with a personalized mix of courses from across the department's offerings.

REQUIREMENTS FOR THE MAJOR

1. The Core Curriculum: All students are required to take a series of basic film and video classes to introduce them to fundamental concepts such as collaboration, phases of production, and to prepare them for advanced study in Film & Video.
2. Advanced Study in Film & Video
 - a. Film & Video Major Without a Concentration: Students who choose to complete a general degree in film may design a course of study across the concentrations to prepare for the role of independent filmmaker. This further study must total at least 60 credit hours including the core, and for each course the student must have the appropriate prerequisites. Students pursuing this option are expected to regularly seek faculty advice so they follow the most effective sequence of study in realizing their career goals.
 - OR
 - b. Film & Video Major with Concentration: Students who choose to concentrate in one aspect of film then complete the 60-credit-hour degree requirement with a specific course of study to prepare for their chosen professional specialization, usually in a custom designed and equipped center with its all-important sense of community:

ALTERNATIVE FORMS

We encourage the creation and exhibition of films and videotapes that explore, challenge, or subvert mainstream aesthetics, ideology, and narrative or documentary structures. These include works whose primary coherence and structure derive from experimental film and video forms as well as other art forms such as music, poetry, and painting.

ANIMATION

The animation program offers the experience of animation through hands-on access to state-of-the-art equipment and facilities in the Animation Center. The student is urged to explore no singular approach to the art form, instead remaining open to the possibilities of this powerful communications tool. Whether enrolled in traditional or computer concentrations, students first learn the art of timing, movement, and storytelling by taking a series of classes that teach both the skill and origin of the animation process.

AUDIO FOR VISUAL MEDIA

The Audio for Visual Media concentration prepares students for audio careers in film, video, and related visual media. Students study the theory and practice of sound track design, recording, editing, and mixing sound in relationship to story structure. Students develop an understanding of aesthetic principles as well as communication and professional skills that allow them to effectively pursue their future goals. Audio for Visual Media is a collaboration with the Department of Audio Arts and Acoustics requiring students to complete courses in each department.

CINEMATOGRAPHY

The Cinematography concentration offers a curriculum that develops a comprehensive knowledge of all aspects of the Camera Assistant's, Camera Operator's, and Director of Photography's work. It covers 16mm and 35mm film formats and equipment, electronic imaging, image optics, visual effects, lighting, and laboratory practices. Students learn to develop and execute visual concepts that give full expression to the underlying intentions and complexities of narrative, documentary, and experimental projects, and to develop strategies to communicate with all the creative and technical contributors to the film production process.

CRITICAL STUDIES

For all students, core courses in history and aesthetics of cinema provide a vital conceptual and historical perspective of the field as they begin their studies and proceed through their concentrations. For Critical Studies majors, the concentration offers in-depth study of genres, filmmakers, national cinemas, film movements, and other critical and historical approaches to the screen arts. This constitutes a rich preparation for graduate work or careers in film writing and criticism.

DIRECTING

The Directing concentration trains students in all aspects of fictional directing, including analysis of dramatic texts, casting of actors, rehearsal procedures, direction of performance, and application of camera to dramatic material. Work on a Director's Breakdown includes the preparation of storyboards, ground plans, brackets, and shooting scripts. Advanced coursework emphasizes collaboration with producers, editors, directors of photography, and production designers. Our faculty represents a variety of directorial backgrounds and approaches. The goal is for students to develop personal directorial styles based on solid technique, a responsive inner life, and a critical awareness of the world around them.

PROGRAM DESCRIPTIONS

FILM & VIDEO

DOCUMENTARY

The Documentary curriculum and the specially equipped Michael Rabiger Center for Documentary are dedicated to a vision of documentary filmmaking that places people above product; exploration and discovery above pre-conception. We validate tolerance and understanding, and emphasize the power and responsibility documentary makers have in a world where communication is dominated by the moving image media. Students are encouraged "to grasp the lived reality of people and to convey the quality of their experience." The curriculum prepares students for work in the many varieties of non-fictional filmmaking, and emphasizes the dynamic interplay between reality, experience, and representation. Many fiction directors also find they benefit from exposure to the direct, improvisational training Documentary provides.

POSTPRODUCTION

Through training in a custom-designed Post-Production Center, students prepare for careers in offline and online picture and sound editing, digital and optical effects design and creation, and postproduction supervision. Using 16mm and 35mm film, film digitally transferred via the Center's telecine, or material shot in digital video or sound acquired digitally, Postproduction students learn the craft's vital function in structuring and pacing film, video, and multimedia productions across all the moving image modes, from fiction and documentary to experimental screen art. They work closely with directors and producers to maximize the strengths of field footage and to realize the specific aims for each project through the creative and imaginative interplay of sound and vision. The concentration also emphasizes the history and aesthetics of editing and utilizes a range of non-linear digital platforms and associated techniques.

PRODUCING

Good producers work to ensure that screen productions exceed the reasonable sum of the myriad elements from which they are crafted. In the department's Producing Center, film and video makers acquire the skills to pitch film and video ideas to producing entities within the existing system of professional film production and financing. They also learn how to manage a full range of productions across the moving image media and how to sell completed works to a producer/distributor. Courses emphasize merging the creative and business skills necessary to: find material; conduct research; productively employ 'people management' skills and networking strategies; develop project proposals; build creative teams; and interact with creative and technical personnel. Students are taught how to negotiate, finance, and distribute creative work for the screen according to the aims, content, and approach of any particular project. Career outcomes may be in producing, line producing, and production management, and senior students are eligible to apply to participate in our Semester in L.A. program.

SCREENWRITING

In the Screenwriting Center students learn storytelling for the screen through a managed regimen of in-class and out-of-class experience that emphasizes the essential mix of imagination and craft in screenwriting. They hone their skills in observation, communication, and visualization, and receive instruction on structure for screenwriting and how to employ written language to articulate dramatic and visual expression. Through constant practice and self-reflection they learn story development, re-writing, story analysis, constructive critique, and a range of strategies for selling scripts. The curriculum is designed for both those solely interested in writing and those wanting to direct their own work. Students explore the various available roles of the screenwriter in Hollywood, in independent film production, and in the international film world, and are eligible to apply to participate in our Semester in L.A. program near the end of their study.

COURSE DESCRIPTIONS

FILM & VIDEO

24-1010 Production I

Students will learn to create their own 16mm silent films to tell a cinematic story or convey a concept that is genuine and unique to their experiences. Students will prepare for production by writing treatments, scripting, and storyboarding their ideas. By the end of the course, students are expected to be conversant with basic 16mm film techniques, including camera operation, lighting, composition, producing, directing (both actors and crews), and editing.

6 CREDITS

PREREQUISITES: 24-1700 DEVELOPMENT AND PREPRODUCTION, 52-1151 WRITING AND RHETORIC I OR 24-1700 DEVELOPMENT AND PREPRODUCTION, 52-1111 WRITING AND RHETORIC I- ENHANCED OR 24-1700 DEVELOPMENT AND PREPRODUCTION, 52-1121 ESL WRITING AND RHETORIC I OR CMPS, 24-1700 DEVELOPMENT AND PREPRODUCTION

24-1020 Production II

Workshop course introduces the basics of sound film production: digital sound recording, multi-track digital sound track editing, lighting for black-and-white and color negative photography, digital non-linear editing, and sync sound shooting. Exercises and written assignments lead up to a final project, which is a short, post-sync, multi-track film.

6 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

24-1080 Directed Study: Production

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1100 Visual Audio

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. Class discusses the completion and delivery of an entire soundtrack to the viewer.

3 CREDITS

24-1101 Film & Video Sound

Course introduces students to theory and techniques of sound recording as applied to the film and video mediums. Students learn to record and edit voice and sound effects. Course examines the theory behind advanced motion picture sound, sync systems, and digital multi-track recording systems.

4 CREDITS

24-1120 Sound Film Production

This four-credit course is intended for a student within the Audio for Visual Media program. Students will form into groups and produce and edit a film with both sync sound and MOS components. The emphasis is on storytelling. Students find a short script (approx. 8 pages) or write one. The group does all development, preproduction, and production on the film with each student filling roles as best suits each. Sound acquisition is stressed. After the tele-cine, students each edit their own version of the film using a digital NLE platform and create sound tracks for their cut. Working with crews and being on a complex set, along with the use of time code and EDL's, will form a basis for their further studies.

4 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 43-1115 AUDIO PRODUCTION I

24-1180 Directed Study: Audio

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1200 Lighting I

Course introduces basic film lighting techniques for students with little or no studio lighting experience. Students become familiar with important safety procedures and the uses of standard pieces of lighting equipment. The role of grip and gaffer on the film set is also explored. Special attention is given to important light measuring techniques, including use of the spotmeter. Course encourages intelligent, thoughtful approaches to lighting based on dramatic structure and script.

4 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I

24-1280 Directed Study: Cinematography

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

24-1300 Acting Techniques for Filmmakers

Designed for Film and Video students, introductory course covers basic acting principles using monologues and scene study to achieve understanding of the acting process. Course is ideal for those studying a related field such as directing or screenwriting. Content provides experience on the other side of the camera without the pressure of performing among acting students.

4 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I

24-1380 Directed Study: Directing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1480 Directed Study: Post Production

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1500 History of Cinema

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

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I- ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

24-1510 Aesthetics of Cinema

Course covers basic concepts and terminology of film and video as forms of art and mass culture. It provides the foundation for film analysis and appreciation through a discussion of film elements and their functions. The course is divided into units of study, with each unit accompanied by films and material. All undergraduates are encouraged to enroll in this course, especially those beginning the Film Production sequence.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I- ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

24-1581 Directed Study: Critical Studies

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1680 Directed Study: Producing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1700 Development and Preproduction

Students will examine their own process as well as conceptualize and develop creative projects that can be adapted to the "short film" format. The goal is to generate a number of viable concepts and ideas that can be stockpiled for future use as well as to learn and implement development techniques by concentrating on a couple of those concepts and bringing them to the preproduction stage. Portfolios developed in this class are then used in Production I, Production II, and Screenwriting courses.

3 CREDITS

PREREQUISITE: CMPS SCORE: 3 OR COURSE 52-11-1

24-1710 Screenwriting I: Writing the Short Film

Screenwriting I is a workshop that explores basic methods of film writing. Building on concepts and techniques introduced in Development & Pre-Production, this course further develops the students' skills in presenting their film ideas in written form. Students will develop craft skills basic to film and video writing: research, story development, scene structure, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual personal vision. This work culminates in the development and revision of two short narrative scripts. Instrumental in the development of the student as a writer is the ability to read, and effectively critique, the work of their peers.

3 CREDITS

PREREQUISITES: 24-1700 DEVELOPMENT AND PREPRODUCTION, 52-1151 WRITING AND RHETORIC I OR 24-1700 DEVELOPMENT AND PREPRODUCTION, 52-1111 WRITING AND RHETORIC I- ENHANCED OR 24-1700 DEVELOPMENT AND PREPRODUCTION, 52-1121 ESL WRITING AND RHETORIC I OR CMPS, 24-1700 DEVELOPMENT AND PREPRODUCTION

COURSE DESCRIPTIONS

FILM & VIDEO

24-1780 Directed Study: Screenwriting

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1800 Documentary and Social Change

This course is an intensive and comprehensive introduction to the diverse and passionate world of documentary filmmaking and its relationship to society. Classes will consist of lectures, screenings, in-class discussions, debates, and analyses, as well as written and other assignments. Students are encouraged to explore their individual creative "voice" and to use this knowledge to stimulate original work in their areas of interest.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I- ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

24-1810 Topics in Documentary

This non-production, rotating topics course looks at examples of documentary filmmaking. Such past topics have included cross-cultural filmmaking, the music documentary, and indigenous filmmaking. Students may repeat this course as topics change.

3 CREDITS

PREREQUISITES: 52-111

24-1880 Directed Study: Screenwriting

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-1980 Directed Study: Alternative Forms

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by

the College. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

24-2101 Post-Production Audio I

This course teaches foundations of the Digital Audio Workstation and techniques required in the creation of special effects and the manipulation of dialog, music, and sound effects. Course also instructs students with the methodology of the track building process.

4 CREDITS

COREQUISITES: 24-1010 PRODUCTION I

24-2102 Audio for Visual Media II

Course explores the post-production techniques used in creating effective audio for film and video. Students develop aesthetic judgment by analyzing a variety of soundtracks and develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in the design and creation of their own soundtracks.

4 CREDITS

PREREQUISITES: 43-2420 AUDIO FOR VISUAL MEDIA I OR 24-2101 POST-PRODUCTION AUDIO I

24-2103 Location Sound Recording

Students are introduced to synchronous film and video and professional audio technologies. Areas covered include microphones, analog and digital audio recorders, SMPTE time code, film and video formats, and film and video data tracks. Students become proficient in the use of professional location sound packages, Nagra recorders, hard and wireless microphones, mic mixers, and booms.

4 CREDITS

COREQUISITES: 24-1020 PRODUCTION II OR 24-1120 SOUND FILM PRODUCTION

24-2104 Music for Film & Video

Students are introduced to elements of music and ways in which these elements may be used to create a musical style that enhances the visual statement. Course emphasizes 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.

3 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

COURSE DESCRIPTIONS

FILM & VIDEO

24-2105 Aesthetics of the Motion Picture Soundtrack

This critical listening aesthetics course simultaneously studies the historical progression of the motion picture soundtrack, from classic sound theory to modern sound theory, while analyzing the composition of each of the four distinctive elements that form it: dialogue, sound effects, music, and lull, or the decreased use of any/all of the first three.

3 CREDITS

PREREQUISITES: 24-1100 VISUAL AUDIO, 52-111

COREQUISITES: 24-1510 AESTHETICS OF CINEMA

24-2201 Image Design for Cinema

Class examines issues of visual communication and design of the cinematographic image. Through lectures, practical assignments, and critiques, students refine their ability use images to see, conceive, and communicate most effectively. They also develop critical thinking necessary for filmmakers when creating the visual concept of the story.

3 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 24-1510 AESTHETICS OF CINEMA

24-2202 Cinematography: Camera Seminar

Course gives students working knowledge of 16mm motion picture camera equipment. Operation and maintenance procedures are specified for each camera. Instruction also covers duties of the camera assistant and operator.

4 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

24-2203 Optical Printing I

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer. Exercises involve control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and counter-mattes for wipes and insets, blow-up and reduction, color adjustment, combination, and isolation.

3 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I

24-2204 Visual Effects

Through practical hands-on application, students learn the methodology of visual effects production. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.

3 CREDITS

PREREQUISITES: 24-1200 LIGHTING I, 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR

24-2206 Telecine and Color Correction

Students acquire a working knowledge of the aesthetics and technical aspects of the film-to-tape transfer process and digital image processing with a focus on color correction. Content addresses theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers engaged in the processes of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on experience with telecine, non-linear editing systems, and third-party applications.

3 CREDITS

PREREQUISITES: 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I OR 24-2402 EDITING II

24-2301 Directing I

Course begins the study of the basic relationship between actor, text, and director, then expands to include staging, rehearsal techniques, and effective critiquing skills. Emphasis is on the development of director's breakdowns, beat analysis, rehearsal techniques, and casting.

6 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II, 24-1300 ACTING TECHNIQUES FOR FILMMAKERS, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM OR 24-1020 PRODUCTION II, 24-1300A ACTING TECHNIQUES FOR FILMMAKERS, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM OR 24-1020 PRODUCTION II, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 31-1200 ACTING I: BASIC SKILLS

24-2302 Comedy Directing Workshop

This course teaches students to develop and direct comic material using a series of in-class writing assignments that are quickly tested through staging and critique. This trial-and-error process helps students develop a unique comedic voice and creates a body of work to be refined and videotaped later in the semester. The course culminates in a short, scripted comedy film, shot outside of class and edited for class review.

6 CREDITS

PREREQUISITES: 24-2301 DIRECTING I

24-2401 Editing I

Students develop basic skills needed to edit a narrative film through screenings, practical hands-on assignments using AVID editing software, readings, and lectures. Organizational skills needed to handle non-linear offline digital video and audio materials are covered. Editing exercises consist of scenes from longer works, concluding with a final editing project of a 10-minute short film. Students receive ongoing critiques of their work to determine their proficiency of craft and creativity.

4 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II

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24-2402 Editing II

In this hands-on course students continue to develop the necessary skills to become professional editors. Editing projects are increasingly more complex concluding with finishing a 20 to 30 minute short film. Communicating and collaborating within a team is emphasized. Students use professional state-of-the-art AVID Xpress non-linear digital editing rooms and receive ongoing critiques of their work to determine their proficiency of craft and creativity.

4 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2401 EDITING I

24-2403 DVD Design and Production I

The sciences of storytelling and interface design are introduced along with supporting software to enable students to achieve a basic level of competency in interactive DVD design. The course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience. Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flow charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 CREDITS

PREREQUISITES: 24-2401 EDITING I

24-2501 Authorship

This screening/discussion class is an intensive study of a single director (or directors) as auteur. The featured director(s) changes each semester. Class examines recurring themes, stylistic innovations, and differentiating interpretations of directors' films. This course may be repeated as featured directors change.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2510 Studies in Film Genre

Course explores the conventions of film genres and their influence on style and content of motion pictures. Topics covered in the past have included The Thriller, Cult Classics, The Western, and Film Noir. Course may be repeated as topics change.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2511 Science Fiction Visions of a Post-Human Future

Course examines science fiction visions of a post-biological, post-human future. Through films (*Blade Runner*, 2001: *A Space Odyssey*, and *The Matrix*), novels, (*Snow Crash* and *Blood Music*), the Internet, and other media, students explore fundamental questions of human and gender identity. Students examine

contemporary anxieties fueled by the creation of artificial life, genetic engineering, the replacement of body parts, the threat of biological and electronic viruses, and predictions that intelligent, self-replicating machines represent the next stage of human evolution.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2520 Studies in National Cinema

Course investigates how social, economic, and political institutions of a particular country affect film style and content. In turn, course considers how movies provide metaphorical snapshots of their culture at a specific moment. Examining both U.S. and other cultures, movies and videos allow for the viewing of art as a construction of a culture, not simply a personal or natural phenomenon. Course is important for all film and video students in the media treatment of a culture. Past topics have included Iranian Cinema, Cinemas of Australia and New Zealand, Pan African Cinema, and Czech New Wave Cinema. This course may be repeated as topics change.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2540 Studies in Film History

Course investigates how social, economic, and political institutions affect film and video style and content during a specific era. In turn, it looks at how movies provide metaphorical snapshots of their culture at these moments. Topics covered in the past have included films of the '50s, films of the '60s, films of the '70s, Movies and War Propaganda, and Black Roles in Film and Society. Course may be repeated as topics change.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2543 History of Documentary

Course explores the variety of styles and concerns that shape documentaries. Content covers the first outdoor films made at the beginning of film history, the lyrical documentaries of Robert Flaherty, and the institutional documentaries inspired by John Grierson. Course also examines the broad range of developments of the post-World War II era, including the television documentary, the cinema verité movement, the collective and personal documentaries of anti-war and women's movements, the role and impact of video in the '80s and '90s, and the recent trend to incorporate narrative techniques.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2560 Short Forms in Film & Video

Narrative and experimental short films and videotapes are viewed and studied to define the range of structural and stylistic techniques available to student filmmakers and to provide models for kinds of filmmaking encouraged by the college's

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production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2561 Studies in Film Aesthetics

Course investigates how artistic and cultural movements and technological innovations determine and enhance the aesthetics development of the medium. Previous topics have included Expressionism; Surrealism; and Aspects of Film: Cinemascope, Technicolor, Stereophonic Sound, and 3-D. Course may be repeated as topics change.

3 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

24-2562 Myth, Dream, and Movie

Course examines myths and dreams, the storyteller's fundamental source of raw materials. The class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-2580 Sexual Perspectives in Film

Course includes historical, psychological, and sociological examinations of the role of gender, sexual behavior and relationships, shifting concerns, and changing morals are presented in cinema. Topics for examination might include gay and lesbian filmmaking, the image of women in film, male myths, and feminist filmmaking. This course may be repeated as the subject changes.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA OR 51-1271 GAY AND LESBIAN STUDIES II OR 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 52-2655 GAY & LESBIAN LITERATURE

24-2700 Script Analysis

Course provides students with an opportunity to learn more about various concentrations by examining the methods by which professionals approach, break down, or prepare a script for filming. Students analyze various drafts of scripts from several feature length and shorter films. Beginning with story analysis, class analyzes scripts in relationship to producing, directing, acting, production design, cinematography, editing, and sound design. Scripts' strengths and weaknesses are

discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in the department of Film & Video.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I: ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

COREQUISITES: 24-1510 AESTHETICS OF CINEMA

24-2703 Analyzing Dramatic Structure in LA

Students will analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced. Acceptance into the L.A. Program required.

3 CREDITS

24-2705 Comparative Screenwriting

This is a repeatable course that provides the student with an extensive examination of the screenwriter's role, career and development, and relationship to the production process. These objectives are achieved by comparing and contrasting two writers who operate in different ways. For example, a screenwriter who directs his or her own materials is compared to a writer whose work is directed by someone else; a Hollywood screenwriter is contrasted with an independent writer; a classical narrative writer is compared to a nontraditional writer. Students study the role of the screenwriter and the impact of the writer on the production process.

3 CREDITS

PREREQUISITES: 24-2700 SCRIPT ANALYSIS, 24-2710 SCREENWRITING II: THE FEATURE FILM

24-2710 Screenwriting II: The Feature Film

Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.

3 CREDITS

PREREQUISITES: 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

24-2715 Adaptation

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

3 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

24-2716 Adaptation II in LA

Students develop a previously completed work of prose (non-scripted material) into an expanded step outline and then a

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visual treatment. The outlining process will involve breaking down the prose, streamlining it into visual and essential dialogue, and registering the step outline with the W.G.A. Based on feedback from a story editor, the students will revise their outline and write a visual treatment to be pitched to development executives at the end of the program. Before attending the program, students must demonstrate they have the rights to the material (as the original or with author's documented permission). Acceptance into the L.A. Program required.

3 CREDITS

24-2718 Acquiring Intellectual Property for Adaptation in LA

This course is designed to help students better understand the process of optioning copyrighted material by other writers. During their first week, students will research and choose three works of prose by other writers for optioning. Taking their first choice, students will attempt to locate the rights through publishers, lawyers, agents, etc. There will be weekly individual meetings to check on student progress. If a student's first choice falls through due to already being optioned, or too many legalities, the student will try to option his/her second choice (and so on.) Acceptance into the L.A. Program required.

3 CREDITS

24-2720 Genres in Screenwriting

This course will study several screenplays, each of which effectively captures a sense of the genre chosen for the current semester. Students examine the screenplays in terms of the writer's and the scripts' ability to deal with contemporary or universal issues and themes in the context of the designated genre. Students will develop and write the first draft of a screenplay based upon techniques and elements of the specific genre but reflective of their own personal themes as well. This is a repeatable course wherein the genre rotates from semester to semester. Previous genres have included "Film Noir," "Horror," "Science Fiction," "Comedy," "Action Adventure," "Psychological Thriller," etc.

3 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM

24-2723 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting. Acceptance into the L.A. Program required.

3 CREDITS

24-2730 Screenwriting Workshops

This course is designed to help the students write better and more effective short scripts. Students will learn a variety of approaches and techniques. This is a repeatable course with rotating topics, which in the past have included "Co-writing" and "Experimental Screenwriting."

3 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM

24-2731 Screenwriting Workshop:

Reading for Coverage in LA

Students will read and analyze a variety of scripts preparing coverage as practice for entry-level positions in screenwriting or preparing for jobs in Hollywood development offices. Acceptance into the L.A. Program required.

3 CREDITS

24-2732 Screenwriting Workshop: Coverage of Adapted Screenplays in LA

Students will read and analyze a variety of source stories, scripts based on those source stories, and films made from those scripts as a way to learn adapting techniques. Students will learn and prepare prose coverage and script coverage as a method of analyzing adaptation approaches and as practice for entry level positions in screenwriting or preparing for jobs in Hollywood development offices. Acceptance into the L.A. Program required.

3 CREDITS

24-2733 Screenwriting LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting. Acceptance into the L.A. Program required.

3 CREDITS

24-2791 Independent Project: Screenwriting LA

Student in individual consultation in prearranged faculty advisor and guest speakers will learn and practice methods of pitching and marketing their film ideas, primarily using the student script from Screenwriting III.

PREREQUISITES: 24-2711 SCREENWRITING III: SENIOR THESIS LA

24-2796 Independent Project: Intensive Study

Independent projects in Intensive Study allow students, under the advisement of a faculty member, to receive credit for attending screenwriting-related workshops or seminars conducted by professional organizations or schools other than Columbia College Chicago. Advisor and application required.

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM

24-2797 Independent Project: Analysis

Independent projects in Analysis allow individual consultation with a prearranged faculty advisor to analyze or critique screenplays as a method of better understanding the craft and improving one's own screenwriting. Students must complete a rigorous application process.

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM

24-2798 Independent Project: Development/Draft

Course allows individual consultation with a prearranged faculty advisor to develop a script idea into treatment format or a first draft. Students must complete a rigorous application process.

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM

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24-2799 Independent Project: Work-in-Progress

Independent projects allow individual consultation with a prearranged faculty advisor, enabling the student to rewrite a script begun in a previous class or independent project or to develop a script from a prewritten treatment. Students must complete a rigorous application process.

1-3 CREDITS

PREREQUISITES: 24 2710 SCREENWRITING II: THE FEATURE FILM

24-2801 Documentary I

This course introduces and explores a wide variety of documentary styles and techniques. Screenings of classic and innovative films help develop a critical language that is applied by students to their own work. Technical tutorials in camera and audio equipment as well as non-linear editing are incorporated. Students will complete a short, biographical video.

3 CREDITS

PREREQUISITES: 24 1020 PRODUCTION II, 24 1500 HISTORY OF CINEMA, 24 1510 AESTHETICS OF CINEMA, 24 1710 SCREENWRITING I: WRITING THE SHORT FILM

24-2803 Culture, Race and Media

The media—television, film, and print—have a pervasive influence upon how we view the world. This course enables us to analyze subtle and subliminal messages about culture, race ethnicity, gender, religion, class, and ability as presented to us through the media. Through open discussions of difference, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 CREDITS

24-2805 The Sound of Documentary

This course is designed for Documentary students who wish to explore the creative possibilities of the soundtrack in documentary filmmaking. It will combine theory and case studies with hands-on exercises and/or seminars in disciplines such as location sound recording, effects, Foley, sound editing, and mixing. Sound designing, audio, documentary, writing and recording the narration, and composing for documentaries will also be addressed. There will be visits to and/or lectures from professionals in relevant industries.

3 CREDITS

PREREQUISITES: 24 2801 DOCUMENTARY I

24-2900 History of Video & Digital Art

Course explores the history of the electronic image from early video art to contemporary interactive CD-ROMs and Internet projects. Works by artists ranging from Acconci to Zando are critically examined in terms of form and content to understand not only their historical significance but also their influence within the larger tradition of image making.

3 CREDITS

PREREQUISITES: 24 1500 HISTORY OF CINEMA, 24 1510 AESTHETICS OF CINEMA

24-2910 Production III

This advanced level production course introduces filmmakers to portable video techniques, videography, non-linear editing, and the basics of digital recording. Projects center on non-narrative, alternative forms including documentary, diary, performance work, and experimental soundtracks. Experimental approaches to making work are emphasized. Students will explore a range of structural and stylistic techniques in assignments designed to build skills and fluency in the medium and then complete a final project with the goal of a festival screening.

4 CREDITS

PREREQUISITES: 24 1020 PRODUCTION II

24-3000 Advanced Production Seminar

Course is designed to facilitate the production and completion of a 5-8 minute film or video. Drawing from lectures, workshops, screenings, and discussion, students will be expected to produce a project that significantly surpasses their previous level of work. Students will also learn about distribution, film festivals, and taxes. Film production is built upon professional, productive working relationships; with this in mind, the emphasis of this course is on learning to be an effective collaborator. While employing skills learned in previous classes, students will collaborate with their teacher and their class in preproduction and script development. Further, students will collaborate with producing, cinematography, and sound students in creating an experienced crew. Students will be expected to pitch a concept, write a treatment and script, create a production book, then direct, edit, and mix their film. Past topics have included: science fiction, horror, comedy, and surrealism.

4 CREDITS

PREREQUISITES: 24 1500 HISTORY OF CINEMA, 24 1510 AESTHETICS OF CINEMA, 24 1710 SCREENWRITING I: WRITING THE SHORT FILM, 24 2910 PRODUCTION III

24-3004 Production Design Practicum

In this workshop, students serve as the production designer on a significant short film using a screenplay developed in a previous semester. They will collaborate with advanced student directors, producers, and cinematographers and conceive the overall visual concept for the film. Emphasis will be on the artistic relationship with the director and cinematographer, as well as the organizational and financial relationship with the producer. Under the leadership of the producers, the production design students will assemble an art department with key personnel, develop and monitor the art department budget, and supervise the execution of their design.

6 CREDITS

PREREQUISITES: 24 4010 THE PRODUCTION DESIGNER

24-3088 Internship

Internships provide advanced students with practical work experience that places them in training positions related to their academic studies. The college awards academic credit in internships based on a ratio of credit hours to hours worked

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Even though the internship takes place outside the classroom, there are institutional and department requirements for students seeking and taking internships.

1-16 CREDITS

24-3089 Internship: Film & Video

Internships provide advanced students with practical work experience that places them in training positions related to their academic studies. The college awards academic credit in internships based on a ratio of credit hours to hours worked. Even though the internship takes place outside the classroom, there are institutional and department requirements for students seeking and taking internships.

1-16 CREDITS

24-3098 Independent Project: Film & Video Production

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.

1-3 CREDITS

24-3101 Advanced Location Sound Recording

Course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide for discussions, exchange of experiences, and problem solving.

4 CREDITS

PREREQUISITES: 24-2103 LOCATION SOUND RECORDING

24-3122 Audio For Visual Media III

Course is intended 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 times.

4 CREDITS

PREREQUISITES: 24-2102 AUDIO FOR VISUAL MEDIA II

24-3198 Independent Project: Location Audio

Under guidance of an advisor, the student is responsible for on-location production sound recording and playback on the student or professional films. Advisor and application required.

PREREQUISITES: 24-2103 LOCATION SOUND RECORDING

24-3199 Independent Project: Audio Post Production

Student designs and renders the necessary elements for completion of a soundtrack on student or professional films.

CREDITS

PREREQUISITES: 24-2101 POST-PRODUCTION AUDIO I OR 24-2102 AUDIO FOR VISUAL MEDIA II

24-3200 Lighting II

Course focuses on the visual image and how to arrive at that image through intellectual and physical means. This highly technical class stresses knowledge of technical elements necessary to accomplish the sophisticated marriage of art and science.

4 CREDITS

PREREQUISITES: 24-1200 LIGHTING I, 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR

24-3201 Cinematography: Camera Seminar II

Course focuses primarily on operating the latest models of 16mm, Super 16, and 35mm cameras and includes an introduction to ARRI SR3, Aaton 16, ARRI 535, and Panavision cameras. Instruction also covers support equipment, including the dolly, jib arm, gear head, video assist, Steadicam, and Smart Slate. Students learn how to operate equipment, shoot 35mm footage, and receive exposure to Telecine transfer in a commercial facility that includes digital da Vinci.

4 CREDITS

PREREQUISITES: 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR
COREQUISITES: 24-3200 LIGHTING II, 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I

24-3202 Special Studies: Cinematography I

Through individual and group projects, students focus on the interpretation of artistic goals and work through technological problems of cinematography. 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.

4 CREDITS

PREREQUISITES: 24-1200 LIGHTING I, 24-2201 IMAGE DESIGN FOR CINEMA, 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR, 24-3206 PHOTO THEORY/LAB PRACTICE

24-3203 Special Studies: Cinematography II

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

4 CREDITS

24-3204 Digital Cinematography

Course explores technical and aesthetic demands of interformat production, digital cinematography, and digital postproduction and special effects. Students light the set and shoot the scene in different formats, using 16mm, 35mm, Digital Video, SP BETA, and HDTV. After composing the scene with special effect plates, students transfer the final product on 35mm print and evaluate how different recording mediums handle the video-to-film transfer process.

4 CREDITS

PREREQUISITES: 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I

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24-3205 Lighting III

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.

4 CREDITS

PREREQUISITES: 24-3200 LIGHTING II, 24-3201 CINEMATOGRAPHY: CAMERA SEMINAR II

24-3206 Photo Theory/Lab Practice

Course offers in-depth study of technicalities of photographic films and practical information on the role of the film laboratory. Filmmakers must understand their film stocks and the film laboratory handling them in order to use stock most effectively. Topics include latent image theory, tone reproduction, sensitometry/densitometry, mechanical properties of films, and image quality.

4 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II, 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

24-3209 Compositing for Cinema

Students learn various analogue and digital techniques of compositing film elements that have originated from film, electronic imaging systems, and computer-generated images. Instruction includes lecture and practical exercises. Students use an advanced optical printer and Flint digital compositing workstation.

3 CREDITS

PREREQUISITES: 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I OR 24-4421 MOTION GRAPHICS II

24-3210 Cinematography Practicum

In this workshop, cinematography students work as directors of photography on a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and aural realization from a screenplay to affect an audience through dramatic screen presentation. Student cinematographers work in collaboration with directors and producers. The ability to communicate with one another and maximize the value of their creative contributions will be assessed. Cinematographers will collaborate on storyboards, scout locations, develop the visual concept of the story, create floor plans for scenes, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise timing of the final project. Permission of the instructor is required.

4 CREDITS

PREREQUISITES: 24-3203 SPECIAL STUDIES: CINEMATOGRAPHY II

24-3211J Camera Movement: Practical Application of the Moving Camera in Motion Pictures

This highly intense, highly technical course is intended for the advanced Cinematography student. The class day will be broken into two individual sessions. The mornings will be devoted to studying past and present filmmakers and their use

of the moving camera. It is also possible that we will bring into class some of the equipment that is used in the motion picture industry (steadicam, cranes, etc.). The afternoons will be spent shooting class exercises and group projects.

2 CREDITS

PREREQUISITES: 24-3200 LIGHTING II, 24-3201 CINEMATOGRAPHY: CAMERA SEMINAR II, 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I

24-3297 Independent Project: Cinematography Visual Elements

This independent project provides students the opportunity to receive credit for creating visual effects that will be used in a larger, more complex project or for inclusion in their reel, to be used for employment in the industry.

1-3 CREDITS

PREREQUISITES: 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I

24-3298 Independent Project: Cinematography

This independent project provides cinematography students an opportunity to shoot a film outside the classroom and receive credit for the project.

PREREQUISITES: 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I

1-3 CREDITS

24-3299 Independent Project: Cinematography Reel

This independent project will provide cinematography students the opportunity to receive credit for the creation of their reel, to be used for employment in the film industry.

PREREQUISITES: 24-3202 SPECIAL STUDIES: CINEMATOGRAPHY I

1-3 CREDITS

24-3302 Directing II

Students direct four scenes shot on videotape in this workshop class. Students prepare productions from script development, through storyboard, rehearsal, production, and editing. Students complete the first two in-class shoots of an assigned script that they rewrite and reinterpret. Scripts for the last two shoots are developed through a series of written assignments.

6 CREDITS

PREREQUISITES: 24-2301 DIRECTING I

24-3303 Directing III

Course covers the process of directing one's own dramatic material, from preparation of a script breakdown to final cut. Using videotape, instruction emphasizes collaborative skills needed to work with a cinematographer, sound recorder, and editor. Projects for this class may be based on the student's own screenwriting. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production. Permission of the instructor is required.

6 CREDITS

PREREQUISITES: 24-3302 DIRECTING II

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24-3304 Directing Practicum

In this workshop, students direct a significant short film or video in collaboration with students from other concentrations. Emphasis is on visual and aural realization from a screenplay to affect an audience through dramatic screen presentation. Student directors take creative leadership of their project in collaboration with the producer. The ability to incorporate and maximize the value of contributions made by the cinematographers, editors, and other specialists will be assessed. Directors will create storyboards and shotlists, cast performers, participate in pre-production and production meetings, execute shooting within set production parameters, and supervise editing to a rough cut. They will be expected to continue with the project until delivery of a complete master ready for exhibition on either film or a broadcast video format. Permission of the instructor is required.

6 CREDITS

24-3305 Scene Study with Camera: A Directing Workshop

In this advanced directing course, each student will direct, stage, and shoot two scenes. Each live scene is presented in class, critiqued, discussed, and reworked. The scenes are then shot on location and edited for further class critique.

6 CREDITS

PREREQUISITES: 24-3302 DIRECTING II

24-3398 Independent Project: Directing

An independent project is designed by the student, with the approval of a supervising faculty member, to pursue directing projects beyond the scope of the directing course of study. Students must complete a rigorous application process prior to enrollment.

1-3 CREDITS

PREREQUISITES: 24-2301 DIRECTING I

24-3436 Small Screen Video

Small Screen Video will look at the emergence of various technologies (iPods, Phones, Web) into the culture. The class includes both an examination of aesthetic issues and the technology involved in both producing and preparing media for this emerging market.

3 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II OR 40-2401 PRODUCTION AND EDITING II

24-3567 Visual Analysis

This detailed, specific analysis breaks down two great films into their component parts in order to discover their visual strategy. Films paired for examination in prior years have included *Citizen Kane* with *Bonnie and Clyde*, and *Kluge* with *The Magnificent Ambersons*. This course may be repeated as featured films change.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

24-3600 Producing I: Production Team

This course explores the production team and the role of the line producer, unit production manager, production manager and assistant directors in managing the physical production process of producing a film. This process will include budgeting and scheduling, and managing cast, crew and vendor relationships. Additional team members are examined, including the roles of the casting director, location manager, production coordinator, and script supervisor. The post-production supervisor position is discussed including post-production scheduling, budgeting, and meeting delivery requirements for distribution and film festivals.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM
COREQUISITES: 24-1020 PRODUCTION II

24-3610 Production Management: Scheduling & Budget Workshop (ONLINE)

Brief, intensive, online workshop examines the role of script breakdown, scheduling, and budgeting in film production. Course emphasizes script analysis for identifying key elements such as cast, locations, props, and art and design elements, and to determine appropriate scheduling, costs, rate sheets, and budgets. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

2 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II

24-3612 Production Management: Script Supervisor Workshop (ONLINE)

Brief, intensive, online workshop examines the role of the script supervisor in film production. Content emphasizes the importance of continuity for single camera production, script timing, reporting, lining the script, and monitoring pick-ups and wild tracks. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

PREREQUISITES: 24-1020 PRODUCTION II

24-3613 Production Management: Postproduction Supervisor Workshop (ONLINE)

Brief, intensive, online workshop examines the role of the post-production supervisor in film production. Content emphasizes acquisition of post-production personnel and facilities; managing, budgeting, and scheduling workflow; and assuring adherence to delivery requirements as specified by the distribution agreement. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

PREREQUISITES: 24-2401 EDITING I OR 24-3610 PRODUCING I, 24-3612 PRODUCTION TEAM

COURSE DESCRIPTIONS

FILM & VIDEO

24-3618 Production Management: Location Management Workshop (ONLINE)

Brief, intensive, online workshop examines the role of the location manager in film production. Content emphasizes location scouting, analysis of the production's logistical and budgetary requirements, negotiating with owners, acquisition of permits, and ensuring that legal requirements are met. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

PREREQUISITES: 24-1020 PRODUCTION II

24-3620 Analysis of Current Industry Practice – LA

Students analyze the development cultures in cinema, television, and new media as practiced in Los Angeles, the world center for the entertainment industries. Through interaction with guest speakers, studios, and production companies, group and individual mentorships, applied research, and direct engagement in project development, students acquire the understanding and skills required and make the contacts necessary for entry into the Los Angeles industry and/or investigation of their own productions.

4 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 24-2715 ADAPTATION OR 24-2301 DIRECTING I OR 40-3232 TELEVISION PROGRAM DEVELOPMENT
CONCURRENT: 24-3621 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY – L.A., 24-3622 APPLIED DEVELOPMENT PRACTICUM – LOS ANGELES OR 40-3827 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY – L.A., 40-3828 APPLIED DEVELOPMENT PRACTICUM – LOS ANGELES

24-3621 Research of History of Development in the Entertainment Industry – LA

Students will research the history of development practices in the Los Angeles-based entertainment industry with an emphasis on shifts in studio and network organizations and economics. This broader consideration will support a focused case study on the development of a specific film, television, or new media production.

4 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 24-2715 ADAPTATION OR 40-3232 TELEVISION PROGRAM DEVELOPMENT OR 24-2301 DIRECTING I
CONCURRENT: 24-3620 ANALYSIS OF CURRENT INDUSTRY PRACTICE – LOS ANGELES, 24-3622 APPLIED DEVELOPMENT PRACTICUM – LOS ANGELES OR 40-3826 ANALYSIS OF CURRENT INDUSTRY PRACTICE – LOS ANGELES, 40-3828 APPLIED DEVELOPMENT PRACTICUM – LOS ANGELES

24-3622 Applied Development Practicum

Students will work in teams to develop either a cinema or television project to the stage of readiness for pitching as a viable production. To do this, they will draw on the knowledge acquired through the concurrent analysis and history classes.

4 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 24-2715 ADAPTATION OR 24-2301 DIRECTING I OR 40-3232 TELEVISION PROGRAM DEVELOPMENT
CONCURRENT: 24-3620 ANALYSIS OF CURRENT INDUSTRY PRACTICE – LOS ANGELES, 24-3621 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY – L.A. OR 40-3826 ANALYSIS OF CURRENT INDUSTRY PRACTICE – LOS ANGELES, 40-3827 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY – L.A.

24-3700 Ideation & Theme: Portfolio Review

Course provides an opportunity for screenwriting students to revisit work completed throughout their tenure in the screenwriting program. Students critique their previous work in an effort to understand their themes and styles, their strengths and weaknesses, and their development as a writer. This examination assists students in setting professional goals as screenwriters, whether that includes working in Hollywood or the independent scene. This course is recommended for seniors.

3 CREDITS

PREREQUISITES: 24-2700 SCRIPT ANALYSIS, 24-2705 COMPARATIVE SCREENWRITING, 24-2710 SCREENWRITING II: THE FEATURE FILM, 24-2715 ADAPTATION, 24-2720 GENRES IN SCREENWRITING, 24-3740

24-3710 Screenwriting III: Senior Thesis

Based on student goals as identified in Ideation and Theme, course allows the student to develop a final portfolio thesis project. This thesis is the culmination of the skills the student has developed during his/her studies at Columbia.

3 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM, 24-3700 IDEATION & THEME: PORTFOLIO REVIEW

24-3711 Screenwriting III: Senior Thesis LA

Course emphasizes the definition of a suitable story and the writing of a feature film script utilizing story, the exploration of genre, and the writing of a feature film script utilizing story development and writing tools such as computer software programs. Acceptance into the L.A. program required.

3 CREDITS

PREREQUISITES: 24-3700 IDEATION & THEME: PORTFOLIO REVIEW

24-3713 Pitching Series Concept LA

Students participating in the L.A. program will have the opportunity to learn and practice the fine art of "the pitch," first in the classroom environment and finally to prominent television writers, agents, and producers. Acceptance into the L.A. program required.

3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

24-3730 Topics in Screenwriting

This repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. Previous topics have included Historical Research for Narrative Film Fiction, Screenwriting for Interactive Media, Experimental Script Writing, and Business Aspects of Screenwriting. Students choose to register for the topic/semester that best addresses their interests and needs. Film & Video majors who are concentrating in Screenwriting are required to take at least one Topics in Screenwriting course.

3 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM

24-3730J Topics in Screenwriting

This repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. This course is focused for the J-term on one particular skill and aspect of writing for the screen. Students choose to register for the topic/semester that best addresses their interests and needs.

2 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 40-2722 SCREENWRITING II: WRITING THE FEATURE FILM

24-3731 Topics in Screenwriting: Hollywood Business in LA

Students participating in the Los Angeles program will take part in a lecture series analyzing the business of screenwriting in Hollywood. Some of the lectures will feature prominent screenwriters, agents, and producers. Acceptance into the L.A. program required.

3 CREDITS

24-3732 Topics in Screenwriting: Techniques and Business of Adaptation in LA

Students will take part in a lecture series of prominent screenwriters and producers who have adapted material, as well as lawyers, agents, and producers who will discuss the legal and business side of optioning and adapting preexisting material. Acceptance into the L.A. program required.

3 CREDITS

24-3733 Conceiving & Writing the Show Bible in LA

Students will develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for current market situation. Acceptance into the L.A. program required.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

24-3741 Screen Treatment & Presentation II in LA

Students will learn and practice methods of pitching and marketing film ideas, primarily using the student's script from Screenwriting III. Acceptance into the L.A. program required.

3 CREDITS

CONCURRENT: 24-2731 SCREENWRITING WORKSHOP: READING FOR COVERAGE IN LA, 24-3711 SCREENWRITING III: SENIOR THESIS LA, 24-3731 TOPICS IN SCREENWRITING: HOLLYWOOD BUSINESS IN LA

24-3801 Documentary I

Course uses hands-on projects to explore each step in the process of documentary filmmaking, from idea to final edit. Documentary styles, interview techniques, and non-fiction storytelling are inherent in the course, as well as technical considerations such as lighting and camera work. Students will complete a 15-minute film.

4 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I

24-3805 Creating Personal Documentary

Course examines the aesthetic and production of personal documentary films. Class trains students to articulate their identities and personal perspectives on themselves and other important issues in their lives. Students use journal writing, video and audio recording, observational techniques, and other research methods to develop or record inner processes and personal self-reflection. Students develop and structure a short, personal documentary.

3 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I OR 24-2910 PRODUCTION III

24-3820 Topics in Documentary

This production course for advanced documentary students will study and engage in various subgenres of documentary filmmaking. Such past topics have included visualizing the documentary, the nature film documentary, and cinema verite. Students may repeat this course as topics change.

3 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I

24-3898 Independent Project: Documentary Production

An independent project in documentary postproduction is designed by the student and supervising faculty to complete a documentary resulting from Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an on-line fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

1-3 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I

COURSE DESCRIPTIONS

FILM & VIDEO

24-3899 Independent Project: Documentary Post Production

An Independent Project in Documentary Postproduction is designed by the student and supervising faculty to complete a documentary resulting from the class Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an on-line fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student must submit a detailed postproduction schedule.

24-4010 The Production Designer

Course provides an in-depth examination of production design. Instruction covers the entire process, from script analysis and breakdown to location scouting, budgeting for the art department, and set construction. Students examine and critique case studies. Strategies of collaboration are discussed.

3 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II

24-4063 Teacher Training in Film & Video

This course provides students an opportunity to establish teaching skills and to develop curriculum for 24-1010 Production I. Participants will discover how they learn and how best to teach others film production. Lectures, along with all support material, will be developed collectively and will become the property of all those involved in the class. Students completing this course will be prepared for the rigors of teaching beginning filmmakers.

2 CREDITS

24-4301 Directing in the Studio System

This Los Angeles-based course explores the role of the director within the studio system. The course examines relationships with producers, writers, and studio executives. Students learn the importance of budgets and schedules and their effect on the creative process. Leadership skills and team building are addressed. Students will explore the role of an agent and employment possibilities. Acceptance into the L.A. program required.

4 CREDITS

24-4302 The Professional Director

This Los Angeles-based course looks at the director at work. A variety of professional film and television directors will rotate through the course, showing how directors analyze and breakdown text, prepare for shooting, rehearse actors, and block action for the camera. Students will critique and analyze dailies with professional directors. Acceptance into the L.A. program required.

4 CREDITS

24-4303 Casting, Blocking and Directing Actors

This Los Angeles-based course teaches students how to cast for film and television, rehearse actors, block action for the camera, and shoot the scene. Appropriate coverage for editing

is explored. This course takes place in a sound stage on a studio lot using professional crews and actors. Acceptance into the L.A. program required.

4 CREDITS

24-4304 Creativity: Vision and Process

This course familiarizes students with various artistic structures and creative processes. These will be presented by working artists from different disciplines around the school, each demonstrating the ways in which they approach ideation, access, and creation. Students will then practice those processes under the guidance of the visiting artists.

3 CREDITS

PREREQUISITES: 24-2301 DIRECTING I

24-4310 Directing for the Camera

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.

6 CREDITS

PREREQUISITES: 24-2301 DIRECTING I

24-4403 Editing the Documentary

This course provides documentary editing experience in three areas: developing information-handling systems to deal with large amounts of material, acquiring the means to apply ideas about that material in order to develop comprehensive authorial approach, and using digital, non-linear off-line video editing equipment for each student to edit their own interpretation from a variety of documentary materials.

4 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2401 EDITING I

24-4404 Editing the Commercial

Class emphasizes editing and postproduction producing under tight deadlines. Students edit commercials, trailers, and PSA projects every two weeks. Students act as postproduction supervisors, which requires them to contract with students working in other digital classes including Motion Graphics and Postproduction Sound.

4 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2401 EDITING I

24-4405 Advanced Editing: Finishing Strategies

This class explores strategies for the conforming and mastering of film and video projects. Students learn color correction, compositing, image stabilization, and wire and dirt removal with the Avid Symphony digital editing system. The editor/client relationship will be emphasized, as students will perform on-line edits in consultation with off-line editors and directors.

3 CREDITS

PREREQUISITES: 24-2402 EDITING II

COURSE DESCRIPTIONS

FILM & VIDEO

24-4406 Advanced Editing Seminar

This course provides an opportunity for advanced editing students to cut independent projects, advanced directing, and thesis projects in a classroom environment. Students also develop an editor's reel of their work for use in future projects.

4 CREDITS

PREREQUISITES: 24-2402 EDITING II

24-4408 Editing III

Advanced editing students will learn professional editing techniques and editing room protocols while logging, capturing, and editing a feature length film. Students develop the necessary skills needed to organize and manipulate large amounts of film and audio material, to apply their creative skills to tell a complete three-act narrative story and to deliver postproduction materials suitable for complex sound design and mixing as well as cut lists for negative conforming.

4 CREDITS

PREREQUISITES: 24-2402 EDITING II

24-4420 Motion Graphics I

Students learn techniques to digitally integrate software and composite layers of images. Discussions of digital and optical effects from conception to design encourage students to make creative use of software.

4 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II OR 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT
COREQUISITES: 24-2401 EDITING I

24-4421 Motion Graphics II

Students learn complex film and video compositing under tight deadlines using advanced high-end systems. Course emphasizes storyboarding and design as well as postproduction house protocols.

4 CREDITS

PREREQUISITES: 24-4420 MOTION GRAPHICS I OR 26-2015 INTRODUCTION TO COMPUTER ANIMATION

24-4422 Motion Graphics III

Students will learn complex film and video compositing, focusing on mastering the use of the Flint/Flame. This course is designed to create high-end digital and optical effects through collaboration with advanced animators and cinematographers.

4 CREDITS

PREREQUISITES: 24-4421 MOTION GRAPHICS II OR 26-3045A COMPUTER ANIMATION: MAYA OR 26-3045B COMPUTER ANIMATION: SOFTIMAGE/XSI OR 26-3045C COMPUTER ANIMATION: 3-DS MAX

24-4423 Graphic Design Workshop for Editors

Course is an intensive two-day seminar in graphic design. Instruction focuses on layouts, typography, color theory, motion graphics, and trends in design. Students refine their graphic design skills in order to improve the presentation of their film and video work. Course is taught by graphic design specialists. Work is created and critiqued in the workshop.

1 CREDIT

PREREQUISITES: 24-4420 MOTION GRAPHICS I

24-4424 On-Line Workshop for Editors

Two-day seminar enables students to perform on-line edits and learn the basic operation of Discreet Logic Edit.

1 CREDIT

PREREQUISITES: 24-2402 EDITING II

24-4425 The Assistant Editor

Course familiarizes students with the duties of an editing assistant. Instruction focuses primarily on the handling of 16mm and 35mm film elements and on the use of equipment needed for finishing a project on film. Students learn proper practices and procedures for organizing materials; working with the lab; and logging, synching, and coding film and mag stock in preparation for editing. Several exercises teach fundamentals, and the final project cuts a short feature length film.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2401 EDITING I

24-4426 Photoshop Workshop for Editors

An intensive two-day seminar in Photoshop, this course will assist editing students in video finishing. Photoshop can be used as a tool for graphics production for film and video. Students will learn titling, alpha channels, mattes, etc.

1 CREDIT

PREREQUISITES: 24-2401 EDITING I

24-4427 Advanced Editing: Post Production Supervisor

Class is designed for the advanced editing student who is working as a postproduction producer. Content emphasizes pre-production decisions necessary for postproduction: scheduling, budgeting, hiring personnel, and allocating facilities and equipment. Class explores various national and international distribution requirements. Students learn strategies for communicating with third-party vendors including sound, labs, and postproduction houses. Class uses feature length film as a model.

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2401 EDITING I

24-4428 Advanced Editing: Avid Media/Film Composer

Course provides an advanced editing experience in three areas: developing skills to manipulate large amounts of film and audio material, acquiring the means to apply those skills, and using Avid Media/Film Composer equipment to complete assigned projects. Students also learn the organizational skills necessary to edit projects on the Avid Media/Film Composer and to gain advanced knowledge of post-production protocols in digital editing. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Course culminates in the editing of a film project from off-line to on-line and the generation of a keycode cutlist.

4 CREDITS

PREREQUISITES: 24-2402 EDITING II

COURSE DESCRIPTIONS

FILM & VIDEO

24-4429 Advanced Editing: Experimental Editing

Through a series of exercises, students learn alternative editing strategies for both narrative and non-narrative work. Students cut three short projects based on each covered experimental tradition and then a longer final project. Projects develop with increasing complexity and enable students to apply their ideas about experimental film to their material to develop their own style and aesthetic. Students receive critiques of their work after each project to determine the progress of their proficiency of craft and creativity.

3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

24-4430 The Machine Room

An intensive two-day seminar in machine-room technology. The machine room is the heart of a post-production facility. Students will learn video and audio signal patching and monitoring. The mechanics of professional videotape decks, patchbays, distribution amps, waveform monitors, and vectorscopes will be covered. This practicum prepares students for post-production industry entrance exams.

1 CREDIT

PREREQUISITES: 24-2401 EDITING I

24-4431 DVD Design & Production II

This course will provide design techniques and strategies. Developing design strategies using cutting edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. The class will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. The class will also cover how to work the audio in DVD authoring, specifically Guilind Surround sound tracks.

4 CREDITS

PREREQUISITES: 24-4420 MOTION GRAPHICS I

24-4433 Studies in Motion Graphics

This repeatable course allows students to study and analyze a different style of motion graphics each semester. Throughout the course, students investigate case studies in the selected style and apply it to their own work. Students should already have a working knowledge of Adobe After Effects, Photoshop, and Illustrator at an intermediate level. Students will study the aesthetic and technical history of digital special effects. Through focusing on case studies, students will breakdown the process of 3-D compositing and apply to in-class exercises. Students will also collaborate in compositing 3-D and live action elements to a special effects scene.

4 CREDITS

PREREQUISITES: 24-4420 MOTION GRAPHICS I

24-4492 Independent Project: Editing Pre-Postproduction

Course provides the independent editor with an opportunity to log and organize his/her project in preparation for editing.

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

1-3 CREDITS

24-4493 Independent Project: Editing Narrative Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short narrative film.

1-3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

24-4494 Independent Project: Editing Documentary Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short documentary film.

1-3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

24-4495 Independent Project: Editing Experimental Short

Course provides the independent editor or independent filmmaker with an opportunity to edit a short experimental film.

1-3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

24-4496 Independent Project: Editing Motion Graphic/Special Effects

Course provides the independent editor or independent filmmaker with an opportunity to edit a motion graphics or special effects for a short film.

1-3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

24-4497 Independent Project: Editing Music Video

Course provides the independent editor or independent filmmaker with an opportunity to edit a music video.

1-3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

24-4498 Independent Project: Editing Director's/Editor's Reel

Course provides the independent editor or independent filmmaker with an opportunity to edit a reel of their work.

1-3 CREDITS

PREREQUISITES: 24-2401 EDITING I OR 24-2910 PRODUCTION III

COURSE DESCRIPTIONS

FILM & VIDEO

24-4605 Producing II: Legal and Financial Options

Taking a pragmatic view of the evolving film industry, course examines the basic process of financing film and video projects including research and analysis and associated procedures to procure production financing. Course also explores the bundle of rights associated with filmmaking including the role of the chain of title, and the protocol of negotiating corresponding multi-platform distribution deals. A thorough examination of cast and crew dealmaking, contracts relating to locations, vendors, and other production affiliates is discussed.

3 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II

COREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM OR 24-4606 PRODUCING III: THE CREATIVE PRODUCER OR 24-4608 PRODUCING V: PRODUCING PRACTICUM

24-4606 Producing III: The Creative Producer

This course examines the role and functions of the creative producer throughout the life cycle of a film. The creative producer is the person who acquires intellectual property, develops it, packages it, finds financing, and hires and supervises the entirety of the cast and crew from preproduction through distribution. This course will balance classroom lectures with practical exercises in advanced filmmaking.

3 CREDITS

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM

COREQUISITES: 24-4605 PRODUCING II: LEGAL AND FINANCIAL OPTIONS OR 24-4607 PRODUCING IV

24-4607 Producing IV

Students will become familiar with the short film as a distinct form and learn the range of ways fictional short films can be originated along with associated best practices, including legal and ethical considerations. Potential sources will include original ideas, complete works adapted from other modes (such as short stories and stage plays), excerpts from existing works, and real world events (via news and current affairs). Under the supervision of faculty, senior screenwriting and producing students will form teams and provide scripts that maximize the creative and logistical potential of the source material. The course instructors will function as executive producers for all the projects developed within the class. Course admission is by application.

3 CREDITS

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM

COREQUISITES: 24-4605 PRODUCING II: LEGAL AND FINANCIAL OPTIONS OR 24-4606 PRODUCING III: THE CREATIVE PRODUCER

24-4608 Producing V: Producing Practicum

In this workshop, students are partnered with other practicum students including directors, editors, post-production supervisors, production designers, and others to produce a significant, short production within the semester of no more than 10 minutes in length that is festival- and distribution-ready.

Emphasis is on creative collaboration script development, crew assembly and pre-production, production management, and post-production supervision. Producing students are required to take Producing IV and provide a detailed application for entry into this course.

6 CREDITS

24-4614 The Assistant Director's Workshop

This course teaches assistant directors how to run a set by assembling all of the elements needed for filming and for the daily operation of the shooting set. The course explores an assistant director's objective of providing the director with everything he or she needs to put the director's vision on film. Their duties are supervisory, organizational, administrative – and multifarious. Working within the structure that is governed by budgets, union and guild contracts, industry custom, and so on, they make schedules, attend to the cast, direct extras, oversee the crew as each shot is prepared, create detailed reports of each day's events, and are looked to by cast and crew to solve many problems that arise in advanced productions.

3 CREDITS

PREREQUISITES: 24-1020 PRODUCTION II

24-4621 Producing: Distribution & Marketing Workshop (ONLINE)

Brief, intensive, online workshop examines distribution and marketing strategies in the film production cycle. Course focuses on the nature of distribution deals, marketing campaigns, and finding and researching distributors. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM

24-4622 Producing: Film Financing Workshop (ONLINE)

Brief, intensive, online workshop examines methods and types of film financing, placing emphasis on using appropriate legal structures for each production. Instruction explores the current state of the market to determine appropriate budgets. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM

24-4623 Producing: Legal Elements Workshop (ONLINE)

Brief, intensive, online workshop examines basic legal elements and requirements for filmmakers, including copyright, literary options, clearances, and deals. Content addresses the method for finding an entertainment and intellectual property attorney. Class utilizes distance-learning methodology, with students completing coursework online. Students should contact the instructor during the first week of the semester.

1 CREDIT

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM

COURSE DESCRIPTIONS

FILM & VIDEO

24-4626 Producing III: Film Financing

Advanced producing class covers the financial, legal, and packaging requirements necessary to produce feature narrative and documentary films. Instruction provides a thorough examination of distribution and financing deals, acquisition of creative material using options, and assuring clearances and legal copyrights. Class explores development and marketing strategies and pitches feature-length projects to acquisition producers.

3 CREDITS

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM OR 24-4625

24-4627 Producing the Commercial and Corporate Film

Introduces the role of the producer in development production, postproduction, and delivery of commercials and corporate films. Instruction emphasizes standard practices in production company operations. Students learn how to read storyboards and scripts and understand strategic marketing plans through practical applications. Students will bid, schedule, and execute a commercial production.

3 CREDITS

PREREQUISITES: 24-3600 PRODUCING I: PRODUCTION TEAM

24-4630 Concept, Pitch & Sales – Los Angeles

Course examines how films are sold to major studios, producers, and distributors. In this class, students learn first how to shape the initial idea, how to deliver the pitch, and how to negotiate a deal. Course emphasizes not only the theory of the pitch but its practice as well. Course admission is by application.

3 CREDITS

24-4631 Studio Producing – Los Angeles

Students learn the function and culture of the studio system as it is currently structured and practiced. Topics include development, reading for coverage, complex financing, and distribution. Class also explores the various roles of executives in the film and television industries and their relationships with agents, legal entities, and intellectual property. Course admission is by application.

3 CREDITS

24-4632 The Line Produce – Los Angeles

Students examine elements of preproduction, production, and post production in the film and television industries from the perspective of the role of the line-producer. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Below-the-line jobs and relationships with crew and guilds are covered.

3 CREDITS

24-4633 Research & Analysis of the Film & Television Industries (LA)

Students learn to perform sophisticated research and analysis of selected production and distribution companies in the film and television industries. Use of specific industry databases and trade journals is covered as well as the use of primary and secondary source research. Students will learn how to use research to prepare analysis and professional reports. Course admission is by application.

3 CREDITS

24-4656 Independent Project Producing – Los Angeles

Course is a component of the Semester in L.A. program. Students develop a project then research and contact studios, production companies, and agents regarding the developed feature-length film project. Course admission is by application.

1-3 CREDITS

24-4689 Internship: LA

Internship with established producing, production, or post-production entity in Los Angeles. Course admission is by application.

3-6 CREDITS

24-4690 Independent Project-Producing: Preproduction

This is the pre-production phase of an independent production that involves final creative and logistical preparation for principle photography. Among other things, this coursework includes location scouting, test shooting, rehearsals, and insurance and permit acquisition. Course admission is by application.

1-3 CREDITS

24-4691 Independent Project-Producing: Production

This project combines the development and pre-production phases of an independent project. Course admission is by application.

3 CREDITS

24-4692 Independent Project Producing: Case Study

Independent project in which the student conducts a substantial research project in industry trends, production company organization, and/or media conglomerates. Course admission is by application.

1-3 CREDITS

24-4693 Independent Project-Producing: Production

This phase of the project includes principle photography. The participant may be producer and director, producer and production manager, producer and assistant director, or simply producer. Student may not combine the role of director with production manager or assistant director and may not combine the role of production manager with assistant director. Course admission is by application.

1-3 CREDITS

COURSE DESCRIPTIONS

FILM & VIDEO

24-4740 Screen Treatment & Presentation

Course develops students' skills in presenting their film ideas orally and in written treatment format. Course builds on concepts learned in Screenwriting I and Screenwriting II. Students master techniques to improve their oral "pitching" skills, learn how to write a query letter, and explore ways to improve their storytelling ideas. Course emphasizes rewriting and developing skills to sell screenplays.

3 CREDITS

PREREQUISITES: 24-2700 SCRIPT ANALYSIS, 24-2710 SCREENWRITING II: THE FEATURE FILM

24-4763 Teacher Training: Aesthetics & Screenwriting

This class will prepare students to become classroom teachers in the area of film and video (aesthetics and screenwriting) by presenting lectures on educational theory, teaching skills, aesthetics, and screenwriting; conducting experiential activities to generate classroom techniques; and providing opportunity for critiqued "teach back" sessions in the student's area of choice.

2 CREDITS

24-4810 Producing the Documentary

This advanced production course explores the relationship between the filmmaker and issues of social, personal, and political importance. It is aimed at advanced students who feel strongly about matters of wide-reaching social relevance and who wish to use the documentary vehicle as a tool for investigation and advocacy. The course emphasizes the importance of research and project planning, as well as issues of access and ethics in the filmmaker-subject relationship. With instructor's permission, it may be open to students from other disciplines/departments.

3 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I

24-4852 Documentary III

This course is offered to advanced documentary students and builds on the foundations developed in Documentary II. Students are expected to bring at least one developed proposal and several optional ideas for a conceptually advanced 15-20 minute film to be produced during the semester.

3 CREDITS

PREREQUISITES: 24-3801 DOCUMENTARY II

24-4900 Music Video Production

Course analyzes ways in which artists combine visual imagery with music as with MTV-style music videos. Music video professionals introduce the class to the business. Through group projects, students learn various production techniques, including scripting, budgeting, and lip sync recording. Students develop a final music video project from script to final edit with a local band.

4 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2910 PRODUCTION III

24-4901 Experimental Production I

This project-centered course engages students in non-narrative, alternative aspects of video and digital production. Students develop an aesthetic that explores, challenges, extends, or subverts mainstream narrative or documentary structures. Topics include camera experimentation and image manipulation; development of personal, political, or social themes; and distribution and marketing of experimental work.

4 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2910 PRODUCTION III

24-4902 Experimental Production II

This project-centered course stimulates and assists students in the creation of an alternative film, video, or digital work. Students will employ an aesthetic that explores, challenges, or subverts mainstream narrative or documentary structures. The class builds on topics from Experimental Production I, including camera experimentation and image manipulation as well as the development of personal, political, or social themes. Festivals, distribution, and marketing of experimental film and video will also be emphasized. The class will produce a show at the end of the semester.

4 CREDITS

PREREQUISITES: 24-2560 SHORT FORMS IN FILM & VIDEO, 24-2900 HISTORY OF VIDEO & DIGITAL ART, 24-2910 PRODUCTION III, 24-3915

24-4910 Digital Production for the Internet

Students learn how to combine their existing skills and develop new ones in digital video production, computer animation, image manipulation, and digital editing. In this project-oriented class students learn to synthesize several media elements on a computer to produce an original work for display on the Internet. Instruction emphasizes basic programming techniques as well as artistic and commercial applications of multimedia.

4 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 24-2910 PRODUCTION III

26-1000 Animation I

As an introduction to basic film animation techniques for persons with little or no animation production experience, this course will explore basic animation techniques including object, drawn, and 3-dimensional, including concept development, storyboarding, and final production techniques. Animated films and videos, both domestic and international, will be screened and discussed. You will be expected to complete short exercises in each of the techniques mentioned, then complete a 10-second final project from storyboard to final shooting onto film.

4 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I- ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

COURSE DESCRIPTIONS

FILM & VIDEO

26-1080 Directed Study: Animation

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the College. Directed Studies involve close collaboration with a faculty advisor who will assist in the development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

1-3 CREDITS

26-2010 Animation Camera & Sound

This course focuses on establishing a thorough understanding of the traditional animation production process, from storyboarding creation to final shooting. In class exercises will explore both analog and digital equipment and terminology used in the process, as well as the procedure for exposure sheeting camera and compound moves culminating in the completion of a 20-second lip-sync animated film shot on a LunchBox Sync DV. The recording and editing of dialogue and sound effects will be an integral part of the process.

3 CREDITS

PREREQUISITES: 26-1000 ANIMATION I

26-2015 Introduction to Computer Animation

This course will introduce the beginning student to the three 3-dimensional computer animation applications that they will be studying in future semesters: Maya, XSI, and 3-D Studio Max. Concepts, relationships between concept and technical skills, and the need to understand the historical development of 3-dimensional computer animation will be emphasized. Exercises will highlight application similarities and differences, while showing that the process becomes increasingly familiar as each application is explored.

4 CREDITS

PREREQUISITES: 35-1300 DIGITAL IMAGE DESIGN

COREQUISITES: 26-1000 ANIMATION I

26-2025 Drawing for Animation I

Through this drawing-intensive course, you will acquire an understanding of figurative human emotions and movements, enabling you to create believable animated characters. You will create model sheets, learn the principles of animation, and learn how to endow your characters with believable actions and acting. Digital pencil testing will allow for the building of the animation from basic motion to more refined movements and emotion. Particular attention will be given to timing, layout, the creation of extreme drawings, and the process of "inbetweening."

3 CREDITS

PREREQUISITES: 26-1000 ANIMATION I

26-2028 Alternative Strategies in Animation

The objective of this course is to explore alternative approaches to the normally highly structured, technically oriented process of creating an animated film. You will be expected to be curious and imaginative as you are introduced to unorthodox approaches including sand, pastels, drawing directly on film stock, paint-on-glass, and other techniques. You will also view and discuss films created by non-mainstream artists/animators such as Len Lye, Norman McLaren, and others, which will introduce you to highly graphic and imaginative movement and messages.

3 CREDITS

PREREQUISITES: 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT

26-2030 Stop-Motion Animation

In this class, you will gain a basic understanding of three-dimensional animation using armatures, puppets, and objects. With the use of a Video Lunchbox, you will investigate the nature of human movement, and cover topics such as timing, weight, exaggeration, composition, lighting, and narrative approaches. You will also become familiar with various materials and tools as you explore ways to create characters and simple scenery. A variety of stop-motion films, spanning a wide range of genres, will be viewed and discussed.

3 CREDITS

PREREQUISITES: 26-1000 ANIMATION I

26-2070 History of Animation

The origins of the animation process, beginning with animated films by J. Stewart Blackton, Emil Cohl, Len Lye, Winsor McCay, and many others through to present day productions will be explored. The lives and environments, as well as the artistic and narrative influences on these and other animators, will be dissected and studied. The class will involve weekly screenings of films and videos from around the world, including both independent and commercial, to get an understanding of where this art form has been and where it might be going. Emphasis will be on understanding the motivations and influences on animation artists, and how as contemporary animators you might benefit from studying them.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111

WRITING AND RHETORIC I-ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

26-2075 Digital Animation Techniques I

Course introduces you to what has become the norm at most studios: digital ink and paint and compositing. You will work with animated drawings created in 26-2025 Drawing for Animation I, or create new drawings to scan, paint, and render with independent peg moves, using computers as the medium, creating a full-color 20-second piece of animation for a final project.

3 CREDITS

PREREQUISITES: 26-2025 DRAWING FOR ANIMATION I

COURSE DESCRIPTIONS

FILM & VIDEO

26-2076 Digital Animation Techniques II

This course expands on the concepts and techniques introduced in 26-2075 Digital Animation Techniques I. Advanced compositing techniques, which include creating texture maps, applying gradients, and multi-plane camera set ups, are explored. Course focuses on a final project, which requires the combination of at least two of the following medium: traditional animation, 3-D animation, stop-motion, and live action.

3 CREDITS

PREREQUISITES: 26-2075 DIGITAL ANIMATION TECHNIQUES I

26-3016 Advanced Computer Modeling

Course builds on the knowledge learned in 26-2015 Introduction to Computer Modeling. Students experience using advanced Lightwave techniques. Students develop a short animation project, either one begun in the previous class or a completely new piece. Storyboards are reviewed, and timing is discussed prior to actual work on the film.

3 CREDITS

PREREQUISITES: 26-2015 INTRODUCTION TO COMPUTER ANIMATION

26-3026 Drawing for Animation II

Course focuses on further development of animated characters. Students explore the skills necessary to understand and communicate the emotions and intentions of a character. Students explore and communicate theatrical acting through their characters' actions and movements, applying the principles of classical animation. Students are also given the opportunity to explore lip-syncing and adding personality and depth to their creations.

3 CREDITS

PREREQUISITES: 26-2025 DRAWING FOR ANIMATION I

26-3031 Stop-Motion Animation II

In this course students will create a short stop-motion to complete during this 15-week class. Students will construct sets, props, and stop-motion puppets, and will be assigned exercises that help to refine and perfect key scenes within your project. Students have the option of incorporating sound and lip-sync into his/her project. Various digital shooting methods will be explored, including using a minidv camcorder with a video LunchBox DV, or using a digital still camera, and editing in an NLE application.

3 CREDITS

PREREQUISITES: 26-2030 STOP-MOTION ANIMATION

26-3036 Advanced Computer Animation: 3-DS Max

This course will expand upon the skills and concepts introduced in 26-3045C Computer Animation: 3-DS Max. Using Discreet Logic's computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MAX scripting for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 CREDITS

PREREQUISITES: 26-3045C COMPUTER ANIMATION: 3-DS MAX

26-3040 Animation Storyboard & Concept Development

This course will emphasize story and concept development. You will research, develop, illustrate, and present your concepts on storyboard panels. Different graphic approaches will be explored and discussed, and weekly you will present your work and receive constructive feedback. Assignments will include storyboarding a fable, a personal experience, a myth, and a poem. Your final project will involve creating a story reel, where you will explore timing and story communication via scanned and projected storyboard panels.

4 CREDITS

PREREQUISITES: 24-1700 DEVELOPMENT AND PREPRODUCTION, 26-1000 ANIMATION I

26-3045A Computer Animation: Maya

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using Alias/Wavefront's Maya software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

PREREQUISITES: 26-2015 INTRODUCTION TO COMPUTER ANIMATION

COREQUISITES: 26-2025 DRAWING FOR ANIMATION I OR 26-2030 STOP-MOTION ANIMATION

26-3045B Computer Animation: Softimage/XSI

Course emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using the Softimage/XSI software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

PREREQUISITES: 26-2015 INTRODUCTION TO COMPUTER ANIMATION

COREQUISITES: 26-2025 DRAWING FOR ANIMATION I OR 26-2030 STOP-MOTION ANIMATION

26-3045C Computer Animation: 3-DS Max

This course will explore the Discreet Logic 3-DS Max software application. Exercises and quizzes will help to establish a solid understanding of polygonal modeling, rigging, lighting, rendering, and animation using this application. Emphasis will be on establishing the modeling skills and knowledge necessary to create a character that can be animated using this application. Students will be expected to log a minimum of four hours of lab time outside of class each week.

4 CREDITS

PREREQUISITES: 26-2015 INTRODUCTION TO COMPUTER ANIMATION

COREQUISITES: 26-2025 DRAWING FOR ANIMATION I OR 26-2030 STOP-MOTION ANIMATION

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26-3046 Advanced Computer Animation: Maya

This class will expand upon the skills and concepts introduced in Computer Animation I. Using Alias/Wavefront's Maya computer animation software, students will be introduced to advanced concepts and techniques using inverse kinematics/forward kinematics, dynamics, and simulations. Using MEL scripts for animation will also be covered. A series of short exercises will ensure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

4 CREDITS

PREREQUISITES: 26-3045 OR 26-3045A COMPUTER ANIMATION: MAYA

26-3048 Animation Portfolio Development

This course will help you prepare for work in the field of animation by providing weekly insight and guidance as you develop a working portfolio, resume, and video/DVD with work you've completed. In addition to weekly in-class work, several professional animation studio student recruiters will come to campus throughout the 15-week class to present portfolio examples and discuss the field. They will meet with each of you one on one to discuss your particular situation and to give you their advice and direction.

3 CREDITS

PREREQUISITES: 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT

26-3050 Acting For Animators

This class addresses head-on connections between thinking, emotion, and physical attraction. Walt Disney gave Mickey Mouse a brain and, after that, animated characters had options. Mickey could act shyly or boldly, experience joy and sadness, and his body would respond accordingly. It all started with the brain – with thinking. Emotions are automatic value responses. Each character has its own set of values, emotions, and its own way of moving in the world.

3 CREDITS

PREREQUISITES: 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT

26-3060 Traditional Animation Studio

You will be required to complete a short 30-second to 2-minute story reel, which is a short film or video of storyboard panels and a minimum of three scenes (pencil test permitted), shot and edited to length. Your story could be based on one of your 26-3040 Animation Storyboard and Concept ideas, or it may instead be a completely new project. You will be expected to present your work to your fellow classmates at the end of the semester for feedback and discussion.

4 CREDITS

PREREQUISITES: 26-2010 ANIMATION CAMERA & SOUND, 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT OR 26-2015 INTRODUCTION TO COMPUTER ANIMATION, 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT

26-3063 Computer Animation Studio

This class builds on a solid understanding of the skills learned in Maya and either Softimage/XSI or 3-DS Max. Particular emphasis will be placed on working from story ideas developed in the Animation Storyboard & Concept Development class. Students will spend the majority of the semester focusing on working on models, animating characters, and completing and rendering their short video.

4 CREDITS

PREREQUISITES: 26-2025 DRAWING FOR ANIMATION I, 26-2030 STOP-MOTION ANIMATION, 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT, 26-3045A COMPUTER ANIMATION: MAYA, 26-3045B COMPUTER ANIMATION: SOFTIMAGE/ XSI OR 26-2025 DRAWING FOR ANIMATION I, 26-2030 STOP-MOTION ANIMATION, 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT, 26-3045A COMPUTER ANIMATION: MAYA, 26-3045C COMPUTER ANIMATION: 3-DS MAX OR 26-2030 STOP-MOTION ANIMATION, 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT, 26-3045, 26-3055, 26-3055 OR 26-2025 DRAWING FOR ANIMATION I, 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT, 26-3045, 26-3055

26-3065 Animation Work-in-Progress

This course is designed to provide feedback to you if you choose to work on an independent project outside of any particular Animation class. You will be expected to be self-motivated and you must come to the first class with a concept or project to work on during the 15-week period. The class will meet five times during the semester, with the schedule finalized at the first meeting. At that time, you will be expected to make a presentation outlining your goals and expectations for the project you've chosen to undertake. At the final class meeting, you will be expected to present the work you've completed during the class to your fellow classmates and to invited faculty and students in the 402 screening room.

2 CREDITS

PREREQUISITES: 26-3040 ANIMATION STORYBOARD & CONCEPT DEVELOPMENT

26-3070 Cartooning

Course introduces different aspects of cartoon drawing. Course teaches basic techniques of cartoon drawing and investigates five genres of cartooning. Students study in-depth one liner, multi-panel, advertisement, illustrative, and political editorial cartoons. Instruction includes historical study of specific types of cartoons dating from 1745. Course explores style of cartoons, thematic types, and construction of cartoon character for the technique of animation.

4 CREDITS

PREREQUISITE: 22-2214 FIGURE DRAWING I.

26-3080 Motion Capture I

This course provides an introduction to motion capture terms, concepts, and history. Students learn the process of capturing motion data by conceptualizing, planning, and directing on-site

COURSE DESCRIPTIONS

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sessions. A 3-D character performance is created by converting data from sessions and linking it to a character skeleton created in a computer animation class.

4 CREDITS

PREREQUISITES: 26-3045A COMPUTER ANIMATION: MAYA, 26-3045B COMPUTER ANIMATION: SOFTIMAGE/ XSI OR 26-3045A COMPUTER ANIMATION: MAYA, 26-3045C COMPUTER ANIMATION: 3-DS MAX

26-3081 Motion Capture II

This course emphasizes the skills needed to edit and assemble motion capture data. Students learn the technical and aesthetic considerations necessary through a series of homework exercises and classroom critiques. Various motion editing applications will be introduced and discussed. By converting final edited data to work with a variety of 3-D animation packages, students learn how to apply data from motion capture sessions to either create a series of rendered animation images for film/video or create animation content for game production.

4 CREDITS

PREREQUISITES: 26-3080 MOTION CAPTURE I

26-3082 Environmental Design & Modeling I

This course emphasizes the design and technical ability needed to model non-character 3-D objects. Students will be introduced to level design, industrial design, and architectural terms and concepts. Using 3-D software, students will design and build environments, set dressing, and vehicles. Level of detail exercises will introduce the concept of polygon and image budget creation. Exercises in stand-alone software packages will teach advanced texture/mapping.

4 CREDITS

PREREQUISITES: 26-2025 DRAWING FOR ANIMATION I, 26-3045A COMPUTER ANIMATION: MAYA, 26-3045C COMPUTER ANIMATION: 3-DS MAX OR 22-1230 FUNDAMENTALS OF 3-D DESIGN, 26-3045A COMPUTER ANIMATION: MAYA, 26-3045C COMPUTER ANIMATION: 3-DS MAX

26-3083 Environmental Design & Modeling 2

This course continues to refine and advance the design and technical abilities needed to model non-character 3-D objects. Using 3-D software ability, students will design and build environments, set dressing, and vehicles based on Game Production 1 & 2 parameters.

4 CREDITS

PREREQUISITES: 26-3082 ENVIRONMENTAL DESIGN & MODELING I

26-3085 Animation Production Studio I

This is the first of two semesters in which you will be working collaboratively with fellow classmates on a single project, the purpose of which is to simulate an actual production environment that they might face once having left academia. Each participant will be assigned a particular production role based on a portfolio review at the beginning of the class in which you each will be asked to share portfolio work from previous

classes with the executive producer (the instructor) and fellow classmates. This first semester of pre-production includes screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and completion of a story reel.

4 CREDITS

PREREQUISITES: 26-3045A COMPUTER ANIMATION: MAYA OR 26-3045 OR 26-2075 DIGITAL ANIMATION TECHNIQUES I
COREQUISITES: 26-3060 TRADITIONAL ANIMATION STUDIO OR 26-3063 COMPUTER ANIMATION STUDIO

26-3086 Character Design and Modeling I

This course emphasizes the design and technical ability needed to model 3-D characters. Students will be introduced to design, sculpting, and anatomical terms and concepts. Using 3-D software, students will design and build characters and other organic models. Level of detail exercises will introduce the concept of polygon and image budgets. Exercises in stand-alone software packages will teach advanced texture mapping.

4 CREDITS

PREREQUISITES: 26-2025 DRAWING FOR ANIMATION I, 26-3045A COMPUTER ANIMATION: MAYA, 26-3045C COMPUTER ANIMATION: 3-DS MAX OR 22-1230 FUNDAMENTALS OF 3-D DESIGN, 26-3045A COMPUTER ANIMATION: MAYA, 26-3045C COMPUTER ANIMATION: 3-DS MAX

26-3087 Character Design & Modeling 2

This course continues to refine and advance the design and technical abilities needed to model 3-D characters. Students will compare and contrast stand-alone software packages for advanced texture-mapping. Using 3-D software, students will design and build characters and other organic models based on Game Production 1 & 2 parameters.

4 CREDITS

PREREQUISITES: 26-3086 CHARACTER DESIGN AND MODELING I

26-3090 Animation Production Studio II

You will continue working on the project begun in your 26-3085 Animation Production Studio I class. Storyboards, characters, and story were established in the first semester, and each of the production crews will be heavily into production at this point. This class is primarily devoted to production and post-production, with the students analyzing dialogue tracks, beginning traditional and/or computer animation production, generating any visual effects, and creating music and sound elements. The goal this semester is to finish production and be fully into post-production by mid-term, with a finished animated film or video by semester's end.

4 CREDITS

PREREQUISITES: 26-3085 ANIMATION PRODUCTION STUDIO I

INTERACTIVE ARTS AND MEDIA

ANNETTE BARBIER, CHAIRPERSON

The Interactive Arts and Media Department prepares students to create innovative and compelling interactive art, media, and games. Through an inventive, current, and rigorous curriculum we help students develop lifelong learning skills necessary to work in rapidly changing fields. Our students emerge with strong foundations in aesthetics, theory, technology, cultural understanding, critical thinking, and creative problem solving. The combination of media theory and technology, enlivened by practice, prepares students for diverse and successful careers in interactive arts, multimedia, Web design, interaction and interface design, and game design.

The Interactive Arts and Media Department is home to the Interactive Arts and Media major, the Web Development minor, and the Game Design major.

All students complete a shared core curriculum before focusing on their chosen majors. Each major culminates in a senior-level capstone course in which students complete work at a professional level.

The department has a committed and accomplished cross-disciplinary faculty and staff that are actively engaged in professional creative work and research and in the art and craft of effective teaching.

All courses in Interactive Arts and Media are conducted in state-of-the-art classrooms designed to provide students with maximum hands-on access to the latest hardware, software, and evolving tools and techniques. Students receive space on a Web server, allowing access to their work and projects from any location. They also have generous access to a wealth of resources including printers, scanners, digital still cameras, 35mm still cameras, digital video cameras, sound and video editing, animation and 3-D modeling workstations, and portable video and audio stations. Open-access studios and labs provide comfortable and inviting environments that are conducive to work, collaboration, and socializing. The department supports students through a variety of initiatives, including an active internship program, student mentoring, tutoring, workshops, student showcases, a game study facility, and guest speakers. Nurturing students with a rich and vibrant culture, Interactive Arts and Media encourages student involvement in a wide range of activities, including student organizations. Interactive Arts and Media students graduate with a breadth and depth of knowledge and skills that equip them with a

competitive edge in growing job markets. Graduates are working in such settings as game companies, advertising agencies, design firms, production houses, educational settings, Web publishing entities, and other diverse businesses and organizations. Alumni work as artists, game designers, interaction and interface designers, programmers, information architects, and network and database administrators in Chicago and elsewhere. Our students exemplify and extend Columbia College Chicago's mission: not only will they author the culture of their times, but they will be at the forefront of inventing compelling and engaging new media cultures.

Annette Barbier

Chairperson, Interactive Arts and Media

PROGRAM DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

BACHELOR OF ARTS IN INTERACTIVE ARTS AND MEDIA

Majors in IAM learn to create media experiences with interactivity at their center, becoming proficient in the many skills required to conceive and execute work based upon this important new paradigm made possible by computer technology. Through the foundation courses, students develop an understanding of the relationship between art, media, and technology and study how to design for state-of-the-art digital media. They learn the basics of visual design, time-based media, digital storytelling, and shaping an interactive experience. Programming courses give students mastery of a powerful toolset, as well as the mental discipline necessary for problem solving and logical thinking related to digital media. More advanced courses build upon these skills in an effort to help students articulate their own vision or convey the message of a client.

IAM student projects include responsive Web pages, interactive installations, virtual worlds, and media for mobile devices. Response to input – human or environmental – is a core element of their creations. These experiences will serve them well as interfaces and interactive content become increasingly ubiquitous in our culture and our lives, and professional opportunities in the field increase exponentially.

The degree prepares students for advanced study and for careers in creative services and media. Graduates of the program currently work in pre- and post-production houses, advertising agencies, graphic design firms, game design companies, and a variety of small and large businesses. Some have chosen to continue their education and enter graduate degree programs.

Interactive Arts and Media offers a post-baccalaureate certificate of major.

BACHELOR OF ARTS IN GAME DESIGN

Computer game play has emerged as the most popular form of entertainment in our culture and exhibits great promise as a tool for education, science, and industry. Leveraging the strengths of the Interactive Arts and Media Department, the interdisciplinary nature of the faculty, and partnerships with other departments, the Game Design major is designed to educate students for careers in the exciting and fast-growing field of game design and production.

The Game Design major in Interactive Arts and Media provides contextual understanding and competence in this distinctive discipline. Our students develop an understanding of the aesthetics, theory, and culture of games that informs their work and encourages originality in content. Game Design majors learn how to develop games in a strong and collaborative production environment in which teams work together effectively to create games.

Students in the Game Design major complete the Interactive Arts and Media core before enrolling in Game Design courses that accentuate the cultural aspects of game design, game design theory, and concept development. Students then select one of four concentrations in Animation, Game Development, Programming, or Sound, providing the depth of specialization that the game industry demands.

A distinctive component of the Game Design curriculum is the senior capstone course. As students study in their chosen specializations, they are expected not only to accumulate knowledge and skills but also to accumulate original content in order to complete their final capstone experience. The capstone course brings together teams of student specialists in the framework of an advanced production class, where they learn effective team-building strategies and the creation of shared visions, culminating in the production of a working game.

As the field continues to grow and expand, Game Design graduates will find increasing opportunities in entertainment, education, and creative industries.

Minor in Web Development

The Interactive Arts and Media Department's minor in Web Development is designed for students of any major who would like to supplement their work with skills in developing for and distributing work through the Web. This minor provides students with a firm grounding in the technical aspects of Web page creation, programming, and information management. Students learn state-of-the-art programming languages to create interactive Web sites with dynamic content. Students' high-end Web content and design programming skills will make them more competitive in the Web design market. The growth of the World Wide Web has created a need for experimental approaches to Web design. In combination with a major, the Web Technology minor enables students to take an interdisciplinary and experimental approach to Web design, which is necessary in a changing media environment. All of Columbia's students have an opportunity to explore and experience the latest technological advances in hardware and software in our classrooms and labs and to study with professionals in Web design.

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

35-1000 Foundations Computer Apps Equivalency

This test demonstrates proficiency in computer applications for basic office and productivity functions for students entering the College prior to 2005.

1 CREDIT

35-1100 Foundations of Computer Applications

An overview of computers and their operation with an emphasis on hands-on learning. Students become proficient with using the computer as a personal productivity tool while learning the latest Macintosh and Windows software. Topics covered include history, hardware, software, word processing, spreadsheets, database systems, graphics, telecommunications, computers and society, computer ethics, and computer uses in related fields. A PROFICIENCY EXAM IS AVAILABLE. PLEASE CONTACT THE IAM DEPARTMENT FOR INFORMATION.

3 CREDITS

35-1110 Fluency in Information Technology

This test demonstrates proficiency in one of several categories of computer applications for basic office and productivity functions for students entering the College after 2005.

3 CREDITS

35-1111 Using Microsoft Word

This course teaches fundamental word processing skills to beginning and intermediate level students. The course will focus on learning how to control all text and graphic elements within the application and create documents for a variety of personal and business reasons.

1 CREDIT

35-1112 PC Fundamentals

Course offers the student basic skills in managing personal computers. Topics covered include software installation and upgrading, file origination, back-up/restore, disk maintenance for improved performance, firewall, and virus protections. The basic architecture of the computer and how it relates to the performance of various user applications will be discussed.

1 CREDIT

35-1113 Using Microsoft Excel

This course teaches fundamental spreadsheet skills for beginning and intermediate level students. The course will focus on learning how to input data; perform calculations; and control text, numeric, and graphic elements, as well as creating charts within the application and other output options.

1 CREDIT

35-2605 History of Computing Culture

This course covers the history of computers and technology. It places an emphasis on the influence culture has had on the development of computer technology (war, communication, space travel, etc.) and how computer technology influences culture (privacy, security, intellectual property rights, etc.). While the history of computers covers nearly 3000 years, the course

emphasizes developments of the last 200 years and will focus on the results of those interactions on our culture today.

3 CREDITS

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 52-1151 WRITING AND RHETORIC I OR 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 52-1111 WRITING AND RHETORIC I - ENHANCED OR 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 52-1121 ESL WRITING AND RHETORIC I OR CMPS, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY, 52-1111 WRITING AND RHETORIC I - ENHANCED OR FIT, 52-1111 WRITING AND RHETORIC I - ENHANCED OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY, 52-1151 WRITING AND RHETORIC I OR FIT, 52-1151 WRITING AND RHETORIC I OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY, 52-1121 ESL WRITING AND RHETORIC I OR FIT, 52-1121 ESL WRITING AND RHETORIC I OR CMPS, 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT, CMPS

35-3405 Authoring Interactive Media II

This project-oriented course covers intermediate design and production issues involved in the creation of Web sites. Using software for creation and site management, students build cross-platform Web sites that use thoroughly conceived interface and navigation schemes. Students learn to design and develop efficient, easily edited and updated sites. Emphasis on innovation and effective layout and design, information architecture, navigation, and usability.

3 CREDITS

PREREQUISITES: 36-2601 AUTHORIZING INTERACTIVE MEDIA I

35-3420 Introduction to Javascript

This second level course introduces Web programming concepts and environments. Students learn object-oriented coding methods, integrated code structures, and enhanced Web development through project-based assignments.

3 CREDITS

PREREQUISITES: 36-2601 AUTHORIZING INTERACTIVE MEDIA I

35-3421 Advanced Javascript for Games

Course covers constructing objects using dynamic HTML, intuitive user interaction, and creating advanced logic structures. Students complete an online game, gaining important universal programming skills in the process.

3 CREDITS

PREREQUISITES: 35-3420 INTRODUCTION TO JAVASCRIPT

35-3430 Programming Web Databases

Developing effective, large scale Web sites requires a dynamic, data-driven approach. This course focuses on developing student skills in programming relational, object-oriented Web databases using a server-side HTML-embedded scripting language.

3 CREDITS

PREREQUISITES: 36-2601 AUTHORIZING INTERACTIVE MEDIA I

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

35-3440 Time Based Composing II

Course continues concepts and techniques taught in 35-2440 Time-Based Composing I. Students further develop visual, digital time-based skills and refine individual content. Producing for large and small scale venues, including motion sequences in interactive media, are explored. Lectures, labs, and field trips will be used.

3 CREDITS

PREREQUISITES: 36-2440 TIME BASED COMPOSING I

35-3610 Digital Media Culture

Course looks at digital technology's impact on visual media. Guest artists, lectures, reading, research, and projects explore how new digital technologies affect creative practice and the subsequent impact on society. Students examine new forms such as the Internet and software art, digital installation, computer gaming, robotics, and virtual reality.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II

35-3620 Introduction to Robotics

Students learn to read wiring diagrams and design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program a simple functional robot that interfaces with a computer. Completed work and work in progress are shown in a group critique setting.

3 CREDITS

PREREQUISITES: 36-1501 INTRODUCTION TO PROGRAMMING: THEORY AND CONCEPTS

35-3630 Computer Controlled Installation Environments

Students learn how to create and control an environment with the aid of a microprocessor or computer. Computer programming is used to control timers and switches that electronically define and shape space with sound, light, and projected images.

3 CREDITS

PREREQUISITES: 36-1300 DIGITAL IMAGE DESIGN, 36-1501 INTRODUCTION TO PROGRAMMING: THEORY AND CONCEPTS

36-1000 Media Theory and Design I

Through discussion, lecture, and critique, this course develops critical thinking skills and the student's ability to apply media theory to media design. Students learn the history and theories of media and technology in art and design and analyze the current state of the art. Creative projects using traditional media and written creative briefs allow students to develop and demonstrate analytical and critique skills.

3 CREDITS

COREQUISITES: 52-1151 WRITING AND RHETORIC I

36-1100 Game Culture

Games are now an integral part of today's culture. This course analyzes how games are impacted by social and ideological forces and influence them in turn. Questions like "Why do we play?" and "How do we play differently?" are explored, with many others, as students are guided through topics such as role-playing and identity, ethics, group behavior, competition, gender, race, and aesthetics in modern (and historical) games.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I

36-1114 Web Design

This one credit hour course offers the student basic skills in designing and creating a Web site. The course will engage students in planning, creating, and defining a site primarily using Macromedia Dreamweaver. Other topics covered will include using text, graphics, and tables, working with layers, image maps, animation, multimedia, drop down menus, rollovers, frames, and forms.

1 CREDIT

36-1200 Computer Architecture

This course provides a programmer's view of how computer systems execute, store information, and communicate. It enables students to become more effective programmers, especially in dealing with issues of performance, portability, and robustness. Topics include Boolean logic, data representation, processor organization, system support software, and communication.

3 CREDITS

36-1201 Tech Topics Workshop

This one credit, two-day workshop explores, in-depth, one aspect of hardware, software, or networking. It involves rotating topics.

1 CREDIT

36-1300 Digital Image Design

This course introduces 2-D imaging principles, terms, and concepts through the use of raster and vector applications. Vocabulary and ideas appropriate to working in digital media are introduced. The student develops a body of work that emphasizes media-specific techniques.

3 CREDITS

36-1400 Sound for Interaction

This course provides the foundation for understanding sound in the visual and non-visual media. The first half of the course examines the power of creating images with sound and music without using visuals. Sound sculptures and landscapes, as well as classical impressionistic examples are reviewed and critiqued. The second half of the course investigates the impact of sound on both moving and still image. Film, Web site, game, and animation audio are analyzed for impact, technique, structure, and effectiveness. The terminology used in the field is underscored with reading and writing examples. The roles of all the people involved with film, game, and Web sound are covered.

3 CREDITS

PREREQUISITES: 36-1000 MEDIA THEORY AND DESIGN I

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

36-1410 Linear Audio Production for Games

Game audio is both linear and nonlinear. Many games have sequences of shots that require sound and music. These scenes are linear in nature, and a close cousin to animation. Film and animation sound act as the foundation for the understanding of linear game sound. This project-based course includes film, animation, and game examples.

4 CREDITS

PREREQUISITES: 39-2300 SOUND AND MUSIC FOR INTERACTIVE VISUAL MEDIA

36-1500 Game Idea Development

This is the foundation course of the Game Development concentration, focusing on applied critical discussion and development of the student's own game concepts. Various techniques and methods of concept and story development are reviewed, including journaling and workshop/discussion, in an effort to identify development best-practices. Students are also exposed to game design documentation formats, as well as the requirements of the professional game development cycle. The course also places special emphasis on exploring and identifying the characteristics of the diverse game genres. Students produce written documentation and develop their own game concept.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I

COREQUISITES: 52-1152 WRITING AND RHETORIC II

36-1501 Introduction to Programming Theory and Concepts

Class provides a fundamental introduction to computer programming theory and concepts for students with little or no previous experience. Students learn structure, syntax, logic, and the difference between object-oriented and procedural systems.

3 CREDITS

36-1900J Successful Freelancing

Freelancing is often a necessary way of creating one's artistic career but it means that the freelancer has to wear many hats: boss, secretary, salesperson, bookkeeper, creative director, and delivery person. Learn how to support yourself while you pursue your art, managing all the details of being self-employed. This class will deal with presenting, marketing, managing, and succeeding as a freelancer.

1 CREDIT

36-2000 Media Theory and Design II

Course furthers practical understanding of media theory by applying it to media design and production. Building on the static composition analysis in Media Theory and Design I, this course focuses on time-based or "dynamic" media, incorporating text, moving image, and sound.

3 CREDITS

PREREQUISITES: 36-1000 MEDIA THEORY AND DESIGN I, 36-1300 DIGITAL IMAGE DESIGN, 52-1151 WRITING AND RHETORIC I

36-2210 Game Engine Programming

This course covers the components involved in creating a game engine. The modularized "game engine" allows programmers to create new games by allowing the modification of characters, environments, sounds, etc. Writing "game engines" reduces the amount of time and complexity associated with traditional game development and opens the development process to a broader audience of participants.

3 CREDITS

PREREQUISITES: 35-2551 C++ PROGRAMMING II, 56-2730 NUMERICAL AND MATHEMATICAL MODELING, 56-2850, 56-3740

36-2300 2-D Imaging

Students explore complex 2-D image manipulation and generation options and refine technical skills in preparation for advanced work. Emphasis is 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 students' conceptual abilities with 2-D technical expertise.

3 CREDITS

PREREQUISITES: 36-1000 MEDIA THEORY & DESIGN, 36-1300 DIGITAL IMAGE DESIGN

36-2301 Digital Collage

Class explores techniques and approaches to digitization, manipulation, and enhancement of 2-D imagery using photographic and non-photographic sources and imaging software. Instruction addresses issues of image alteration and role of the computer in exploring means of representation.

3 CREDITS

PREREQUISITES: 36-1300 DIGITAL IMAGE DESIGN

36-2310 Media Publishing

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.

3 CREDITS

PREREQUISITES: 36-1300 DIGITAL IMAGE DESIGN

36-2320 Computer Illustration

This 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 vector drawing and text tools.

3 CREDITS

PREREQUISITES: 36-1300 DIGITAL IMAGE DESIGN

36-2400 Sound Design for Games I

This course allows the student to actively implement, design, and control the audio assets in a game. Open source game engines and game editors are widely used in this course to familiarize students with the production and creative demands

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

that will be required of them. Technique, production, and creativity are fostered in texts and lectures throughout the course. Sound libraries are the source of much of the raw audio for project work.

4 CREDITS

PREREQUISITES: 36-1410 LINEAR AUDIO PRODUCTION

36-2410 Web Animation I: Flash Web Design

Course introduces students to creating Web sites using Flash. Interactive interfaces and content input using Flash's text capabilities are emphasized. Students begin learning Actionscript for interactivity, animation, and special effects. Students integrate HTML, CSS, and Flash to create dynamic, interactive, and typographically advanced sites.

3 CREDITS

PREREQUISITES: 36-2601 AUTHORIZING INTERACTIVE MEDIA

36-2411 Web Animation II: Scripting

Course further guides students through time-based software applications for future applicability in movement-enhanced Web design. Students combine a variety of software programs for Web-optimized finished projects and will further their study of cross-platform hardware and software troubleshooting for motion-enhanced design.

3 CREDITS

PREREQUISITES: 36-2410 WEB ANIMATION I: FLASH WEB DESIGN

36-2440 Time Based Composing I

Course explores issues and techniques involved in creating digital motion sequences for multimedia production. Students learn to combine still images, graphics, text, sound, and music using compositing and editing. Lectures, lab time, critiques, visiting artists, and field trips increase understanding of concepts and techniques.

3 CREDITS

PREREQUISITES: 36-2300 2-D IMAGING

36-2500 Simulation Design I

Though games are traditionally viewed as being for "fun," there exists a significant potential for using game-style presentation and techniques for "realistic" purposes, non-entertainment "serious games." This course introduces students to the concepts of simulation design and develops the student's ability to analyze a realistic process or environment in terms of the elements within each that lend themselves to modeling, interaction, and play. The course develops the designer's practical skills through the use of basic scripting language and generally available interactive authoring environments and design tools.

3 CREDITS

PREREQUISITES: 35-2500 INTRODUCTION TO PROGRAMMING: THEORY AND CONCEPTS, 36-1500 GAME IDEA DEVELOPMENT

COREQUISITES: 52-1152 WRITING AND RHETORIC II

36-2501 Simulation Design II

Building on the skills learned in Simulation Design I, this class delves deeper into "realistic" simulation by analyzing a scenario or situation with an eye toward identifying the elements within them that lends themselves to engaging interaction and play. This course also continues the development of the designer's practical skills in using scripting languages and interactive authoring environments as game concept development and production tools. By its end, students taking this course will recognize the interrelationship between authentic realism, perceived realism, and potential game play.

3 CREDITS

PREREQUISITES: 36-2500 SIMULATION DESIGN I

36-2510 Engine-Based Design I

This is a production-oriented class focusing on applied game design and development, utilizing existing game production software tools and engines. Students learn to use asset management software to integrate a variety of media and asset types from multiple sources. The course emphasizes utilizing scripting elements of the game engine to create and refine game world events related to story, gameplay, and multimedia presentation. Time is also spent utilizing these scripting elements to create computer-controlled characters that display meaningful character behaviors and artificial intelligence, resulting in the appearance of personality.

3 CREDITS

PREREQUISITES: 36-1501 INTRODUCTION TO PROGRAMMING: THEORY AND CONCEPTS, 36-1500 GAME IDEA DEVELOPMENT

36-2520 Turn-based Games

This class builds on the skills and techniques learned in Simulation Design I and Engine Based Design as a foundation for deconstructing play elements and player goals, as well as play-time transactions and interactivity through the development of small, turn-based games. The various aspects of game state are reviewed, as well as the various interactive elements with an eye toward determining how much control a player has or needs over that game element and in terms of participant involvement and agency.

3 CREDITS

PREREQUISITES: 36-2500 SIMULATION DESIGN I

36-2530 Real-Time Games

This course furthers the student's ability to develop games using a real-time engine and game development system. The course gives the designer the opportunity to develop a small, real-time game. The course focuses on time as a play element, and surveys games that leverage real-time and faster than real-time simulations as a means of maximizing player engagement. Emphasis is placed not only on maximizing transaction/interaction frequency ("speed"), but on variation of pacing to evoke a more complex play experience.

3 CREDITS

PREREQUISITES: 36-2520 TURN-BASED GAMES

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

36-2550 C++ Programming I

The course introduces the student to programming using the C++ language. Students learn basic programming of graphic and business applications in C++. Instruction emphasizes good programming practice, programming structure, and object-oriented programming.

3 CREDITS

PREREQUISITES: 36-1501 INTRODUCTION TO PROGRAMMING: THEORY & CONCEPTS

36-2551 C++ Programming II

This course builds on the techniques covered in the C++ I course and further explores the concepts of classes, inheritance, polymorphism, and the use of graphical interfaces. The course concentrates on data structures, interactivity, and working with relational databases. This is primarily a project-based course with an emphasis on creating distributed applications.

3 CREDITS

PREREQUISITES: 36-1501 INTRODUCTION TO PROGRAMMING: THEORY & CONCEPTS, 36-2550 C++ PROGRAMMING I

36-2601 Authoring Interactive Media

This class focuses on effectively communicating content in an interactive format. Students research, plan, and produce interactive media projects. Several media components are developed and integrated to support the goal of each piece. Topics covered include contextual problem solving, information architecture, and usability. All projects are designed with participants in mind, considering their culture and demographics. Contemporary authoring technology and content creation tools will be used.

3 CREDITS

PREREQUISITES: 36-1300 DIGITAL IMAGE DESIGN, 36-1000 MEDIA THEORY AND DESIGN I OR 22-1320 DESIGN LAB, OR 52-1151 WRITING AND RHETORIC I

36-2800 Story Development for Interactive Media II

The increasing impact of interaction on the narratives (stories) told in today's and tomorrow's educational and entertainment media requires a new perspective on story development. This class begins with an overview of the area and its history from the writer's perspective, and then moves on to review and analyze common interactive structures and narrative requirements. Students are also exposed to the basic types of interactive narrative and media being created today. The final third of the class has students developing their own interactive narrative project and presenting them to the class.

3 CREDITS

PREREQUISITES: 36-1000 MEDIA THEORY AND DESIGN AND 52-1152 WRITING AND RHETORIC II OR 40-2202 WRITING FOR TELEVISION AND 52-1152 WRITING AND RHETORIC II

36-3210 Game Engine AI

This course will introduce the topic of artificial intelligence and how it is used to create game characters with realistic behaviors. A variety of technologies, including decision trees, neural networks, and rule-based systems will be explored.

3 CREDITS

PREREQUISITES: 36-2210 GAME ENGINE PROGRAMMING, 36-3500 PROGRAMMING FOR GAMES

36-3250 Multiplayer Network Programming

Multiplayer online games have become an emerging facet of the gaming industry, and today most games have a multiplayer component. This course introduces the student to the special networking and programming requirements of this type of game play.

3 CREDITS

36-3300 Experimental Imaging

Class explores 2-D and 3-D image processing, paint programs, and experimental approaches to image generation and output. Content emphasizes large projects, image sequencing possibilities, and exposure to contemporary work in visual digital media.

3 CREDITS

PREREQUISITES: 36-2300 2-D IMAGING

36-3301 3-D Composition for Interactive Media I

3-D modeling, texturing and animation have become essential components of most media driven events. The strategies and processes needed for 3-D composition are vastly different from those of traditional 2-D graphic design. 3-D is particularly important for interface design as well as in creating convincing spaces for simulation or other educational environments. The basic principles and language of modeling, texturing, and animation are covered and are supported by a firm theoretical grounding in 3-D design.

3 CREDITS

PREREQUISITES: 36-2300 2D IMAGING, 36-2000 MEDIA THEORY & DESIGN II

36-3302 3-D Composition for Interactive Media II

This course is designed as an extension to the skills and theory presented in 3D Composition for IAM I. Students work with different forms of texturing techniques, lighting strategies, rendering processes, advanced dynamics, MEL scripting, and advanced modeling. Through class lectures and projects students will become proficient in constructing fully developed, textured 3-D scenes for interactive environments.

3 CREDITS

PREREQUISITES: 36-3301 3D COMPOSITION FOR INTERACTIVE MEDIA I AND 52-1152 WRITING AND RHETORIC II

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

36-3303 Digital Image Workshop

Workshop allows students to explore in depth current trends in electronic image creation with a well-known digital artist. Instruction includes relevant field trips, readings, and research. Workshop develops students' personal approaches and aesthetics to digital art.

3 CREDITS

PREREQUISITES: 36-1000 MEDIA THEORY & DESIGN I, 36-1300 DIGITAL IMAGE DESIGN

36-3399 Independent Project: Interactive Arts and Media

An individualized project in Interactive Arts and Media determined by interest and ability of the student, is carried out under the direction, guidance, and supervision of an instructor.

1-6 CREDITS

36-3400 Sound Design for Games II

This course follows on the first section by introducing more effective means of producing quality work through the use of original recordings and the implementation of these recordings into the game environment. A completed game level will be completed by the end of the semester.

3 CREDITS

PREREQUISITES: 36-2400 SOUND DESIGN FOR GAMES I

36-3500 Programming for Games

This course is for students who are interested in learning programming skills necessary to work in the video game industry. While there is a clear need for a general understanding of digital arts and computer programming, there are distinct topics specific to the game industry that are outlined in this course. Topics include: creating object interaction, game physics, animation, object collision, paths and pathfinding, translation and rotation, and creating and using the art pipeline.

3 CREDITS

PREREQUISITES: 35-2550 C++ PROGRAMMING I

36-3510 Engine-Based Design II

This course further emphasizes the scripting elements within a game production engine related to character behavior ("AI") and tying game world events to other game world elements or supporting media. This is a programming intensive course, and students will be expected to do the bulk of their creative proof of concept by developing original, functional code elements working against stock game assets and environments. This course prepares the designer to play a pivotal creative role in the senior capstone experience.

3 CREDITS

PREREQUISITES: 36-2510 ENGINE-BASED DESIGN I

36-3540 Game Criticism: Topics

This intensive writing course develops the game designer's capacity to do substantial, written critical analysis of a game, including substantial research and references to prior art. Two primary projects are created, both of which are extensive reviews of contemporary games. The latter game title is the

rotating topic game of the course. Students are expected to cite relevant and prior art game play elements and to provide criticism that makes specific game design recommendations to remedy any deficiencies.

3 CREDITS

PREREQUISITES: 36-1500 GAME IDEA DEVELOPMENT, 52-111, 52-112

36-3550 Game Document Development I

This course builds on the aesthetic and critical lessons of Game Idea Development and combines them with the game play lessons and insights won in Simulations and Game Development sequences. The course emphasizes game concept documentation and script writing. As illustration is a primary component of Game Script Development, students without sufficient character and environment illustration skills will need to seek a student partner (Ideally from the Game Animation sequence) to successfully complete this course and the final project.

3 CREDITS

PREREQUISITES: 36-2501 SIMULATION DESIGN II
COREQUISITE: 36-2530 REAL-TIME GAMES

36-3551 Game Document Development II

This course emphasizes game script and "bible" development. It is meant to allow students a creative context in which the game idea development work pursued in Game Script Development may be further refined. The goal of this course is to create the centerpiece for the game design student's portfolio of work. The course will conclude with a critique of the student script by one or more external game designers.

3 CREDITS

PREREQUISITES: 36-3550 GAME DOCUMENT DEVELOPMENT

36-3799 Internship: Interactive Arts and Media

This course is designed specifically for advanced students to help bridge the skills taught in the classroom with those demonstrated in the industry and provide an opportunity to gain valuable work experience. Typical internships are 10 to 20 hours per week, with a ratio of one credit for every five hours weekly, spent on-site. Internships are available in each of the concentrations in the Interactive Arts and Media program.

1-6 CREDITS

36-3997 Game Project

The Game Project class is the first stage of the senior/capstone experience of the Game Design Major. It represents the pre-production stage of the capstone project and is required for all students in the major, taking the Game Studio class. Students are exposed to overall project management, art and sound, technical, and design pre-production techniques and requirements, both technical and documentary. The final result is that the final project of the subsequent Game Studio class is ready for production.

3 CREDITS

PREREQUISITES: 36-3510 ENGINE-BASED DESIGN II, 36-3550 GAME DOCUMENT DEVELOPMENT

COURSE DESCRIPTIONS

INTERACTIVE ARTS AND MEDIA

36-3998 Game Studio

Game Studio is the capstone experience for the Game Design curriculum. In this class, students from the Audio, Animation, Design, and Programming concentrations work together on a team following current industry structures and processes. The final result is a market-quality, substantial product created using assets, techniques, and knowledge gained in their prior coursework that can serve as a resume piece for industry employment.

6 CREDITS

PREREQUISITES: 36-3997 GAME PROJECT

36-3999 IAM Practicum

As a senior level capstone class for the Interactive Arts and Media major, this course integrates the diverse technical, theoretical, and aesthetic knowledge and skills students have acquired. Students prepare professional materials to equip them for the challenges they will face as they enter the workplace and as practicing artists. Class discussion and presentation techniques contribute to the unique skill set necessary for professional careers.

3 CREDITS

PREREQUISITES: DEPARTMENT PERMISSION

39-1800 Interactive Arts and Media: Topics

Current trends and developments in interactive media and interface/interaction design are explored.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I

39-2130 Interactive Conversation Interface

As the aesthetic of interaction evolves, a promising new genre has emerged: Interactive Conversation Interface. The interactive conversation interface offers a greater degree of engagement than typical navigational models, and its dependence upon spoken word and audio broaden the reach and application of interactive media beyond visual environments. This course introduces the theory and assumptions behind interactive conversation design pioneered by Chicago's own Jellyvision in games like "You Don't Know Jack." Students have the opportunity to author highly engaging, writing-centric interactive content. From fiction to non-fiction, poetry to ad copy, this new interaction model offers substantial creative and professional territory for interaction designers and writers alike.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II

39-2300 Sound and Music for Interactive Visual Media

This course offers students a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Projects include creating sound effects and music tracks as well as creating sounds for use in interactive projects such as Web-based programming and sound design software (ACID, SOUND FORGE, VEGA VIDEO, and/or other similar software).

3 CREDITS

PREREQUISITES: 36-1400 SOUND FOR INTERACTION

39-2510 Object Oriented Programming

Extending the theory in Introduction to Programming: Theory and Concepts, this course, through a variety of exercises, stresses the practice of programming. Object-oriented, event-driven strategies are emphasized to prepare students for more advanced programming studies in subsequent classes. Students are also introduced to programming best practices including comment to code and naming conventions.

3 CREDITS

PREREQUISITES: 36-1501 INTRODUCTION TO PROGRAMMING: THEORY AND CONCEPTS

39-2609 Sound and Motion

This course introduces advanced production techniques related to time-based media including sound, animation, and video, and projects emphasize these media types.

3 CREDITS

PREREQUISITES: 36-2000 MEDIA THEORY AND DESIGN II

39-3100 Navigational Interfaces

Students' practical understanding of media theory is advanced, with an emphasis on interactive models of communication. Expanding upon the dynamic composition analysis in Media Theory and Design 2, this course focuses on navigational models of interaction design. Additionally, students continue to develop critical and analysis competence related to the component media typical of navigational interface design, including text, static image composition, sound, and animation. Students produce substantial written critiques to demonstrate their growing understanding of the discipline.

3 CREDITS

PREREQUISITES: 36-1300 DIGITAL IMAGE DESIGN, 36-2000 MEDIA THEORY & DESIGN I, 36-2601 AUTHORIZING INTERACTIVE MEDIA

39-3110 Advanced Interfaces

The broader and interdisciplinary foundational understanding of media-related theories from preceding courses is leveraged to explore advanced theory and practice of interface design. This course focuses on impressive and environmental models of interaction design, including simulations and game design. Students produce substantial written critiques as well as paper-based written proposals for their own interactive work to demonstrate a literate and evolved understanding of the diverse media theories that influence design.

3 CREDITS

PREREQUISITES: 39-3100 NAVIGATIONAL INTERFACES

39-3500 Data Design Programming

Programming as problem solving is emphasized, and students are required to code creatively to solve a series of interface related programming challenges they might encounter in HTML and Flash environments. Object-oriented, event-driven emphasis is maintained, including requiring documentation and algorithm planning prior to coding. Students will further their understanding of programming best practices, including creating more stable code, error handling, and minimizing the risk and effects of malicious user behavior.

3 CREDITS

PREREQUISITES: 39-2510 OBJECT ORIENTED PROGRAMMING OR 36-2550 C++ PROGRAMMING I

INTERACTIVE ARTS AND MEDIA

39-3510 Application Design

Application planning, design, and development are covered in this course as students create a substantial application that leverages persistent data. Content created in Data Design and Object-oriented Programming will be utilized. Topics covered in Data Design such as programming best practices, data normalization, and database theory will be expanded upon.

3 CREDITS

PREREQUISITES: PERMISSION OF DEPARTMENT

39-3512 DVD Design & Production I

The sciences of storytelling and interface design are introduced along with supporting software to enable students to achieve a basic level of competency in interactive DVD design. The course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience. Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flowing charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 CREDITS

PREREQUISITES: 39-2609 SOUND AND MOTION

39-3520 DVD Design and Production II

This course will provide design techniques and strategies. Developing design strategies using cutting edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. The class will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. The class will also cover how to work the audio in DVD authoring specifically Guilind Surround sound tracks.

4 CREDITS

PREREQUISITES: 39-3512 DVD DESIGN & PRODUCTION I

39-3600 IAM Client Team

In this intensive team production experience, students learn to work collaboratively while producing projects for an external client. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project. Permission of the department is required.

6 CREDITS**39-3690J McCarthy Technologies Bootcamp**

McCarthy Technologies Bootcamp provides students an opportunity to practice cutting edge, team building and collaboration skills in the context of a complete product development cycle and workplace simulation. Students will explore the connection between individual agendas, both overt and unintended, and the degree to which a successful team environment can facilitate, and may even require, high order personal development. While the course is typically taught in Fortune 500 environments, it defies typical corporate conventions and stereotypes, advocating the creation of passionate workplaces that emphasize our power to choose, to feel, and to grow while increasing personal accountability. Students receive professional certification upon successful completion of the course.

3 CREDITS

JOURNALISM

NANCY DAY, CHAIRPERSON

We will help you become the best reporter, producer, editor, writer, or publisher you can be for the 21st century, in whatever medium or media you choose.

Our approach is informal, our experience broad, our standards high. We have faculty members who have reported all over the world and in urban and rural areas of the United States. We are trained and experienced as dispassionate observers, but we are passionate about the disparities in coverage in our own backyard: Chicago, our premier reporting laboratory. We want to educate future journalists from disadvantaged communities and those who grew up in more privileged surroundings, widening worldviews and covering communities no one else is.

We emphasize ethics across the curriculum. The Journalism Department offers concentrations in News Reporting and Writing, Magazine Writing and Editing, Broadcast Journalism (radio and television), and Reporting on Health, Science, and the Environment. We offer upper-level courses in such specializations as business, international, entertainment, and sports reporting.

An exciting development is our convergence newsroom, new in 2006, where students learn to report and produce stories across media platforms—for broadcast, print, and the Web, with vivid language, sound, and video. The essential building blocks for excellent journalism—generating ideas; figuring out how to report, research, and verify information; and telling stories in an intriguing way—will remain the foundation of our curriculum, as we teach students to think critically and become more sophisticated news consumers. This approach will prepare students well for the challenges of technologies not yet invented, since reporting and storytelling skills are crucial across time.

We continue to update our curriculum. For example, our first course in the convergence newsroom was Multimedia Sports Reporting, which produces the magazine show *Beyond the Game*. We instituted a rigorous course in Entertainment Reporting, focusing on the business and legal ramifications, not just performances. Our students have opportunities to learn about covering religion. They created their own database of campaign finance information for the 2007 Chicago aldermanic races and analyzed it and contribute to online publications based at the college.

Our full-time faculty members have degrees from many fine institutions of higher learning. Even more important to our students are their instructors' professional backgrounds and continued involvement in the industry. Three faculty members are Fulbright Scholars. Two were Nieman Fellows, a prestigious mid-career paid academic year at Harvard University. One is a Pulitzer Prize winner; one has one numerous Emmys and a Peabody award; several are book authors. Most write regularly for well-known newspapers, magazines, and journals, or produce news and features for electronic media.

We have the contacts and track records to help our students get excellent internships in Chicago and across the country. A full-time staff person was hired in 2007 to further expand internship opportunities in Chicago as well as provide information on national and international internships. In Chicago, students intern at CBS-2, NBC-5, ABC-7, WGN-TV, Telemundo, and Fox News; at *American Medical News*, *Downbeat*, and *Crain's Chicago Business*; at *Screen*, *Conscious Choice*, *Ebony*, *Chicago*, and *Punk Planet* magazines; at *Red Eye*, the *Daily Herald*, the *Daily Southtown*, the *Chicago Defender* and many other newspapers, just for a few examples. Four recent graduates were hired by the state's third-largest daily immediately upon graduation. All had extensive experience at the college's multiple award-winning weekly newspaper, housed in the Journalism Department, the *Columbia Chronicle* (www.ccchronicle.com).

Magazine students produce *Echo* each semester, a full-color, beautifully designed, student-written and edited magazine that also wins national honors (www.ewchomagonline.com).

Broadcast Journalism students have opportunities to go live on a 30-minute twice weekly news, weather, and sports show called *NewsBeat*, produced in the Television Department. The Journalism Department offers *Metro Minutes*, produced in the convergence newsroom in which students anchor and shoot and report news, features, and in-depth pieces.

Our alumni are prominent and plentiful in professional news media and public affairs positions. Examples include anchor and reporter Anita Padilla of NBC-5; *Chicago Sun-Times* columnist Mary Mitchell; Fernando Diaz of the *Rochester (New York) Democrat and Chronicle*; Gina Leyba of the *Santa Fe New Mexican*; Alan Trubow of the *Austin (Texas) American-Statesman*; Monica (Durrani) Jones, *Ebony* magazine; Karla Palomo of Bloomberg Financial News in New York; Meme Ayi of the *Chicago Daily Defender*; Danielle Dellorto, a health producer for CNN in Atlanta, plus clusters of three or more recent graduates at *Time Out Chicago* and WBEZ-Chicago Public Radio.

Please visit our department's Web pages to find out more about our faculty, students, alumni, special events, courses, and curricula: www.colum.edu/undergraduate/journalism.

Nancy Day
Chairperson, Journalism

PROGRAM DESCRIPTIONS

JOURNALISM

BACHELOR OF ARTS IN JOURNALISM

In addition to training students to explain, interpret, and inform, the Journalism Department strives to instill strong values of integrity and ethics. Students learn information-gathering skills that emphasize accuracy, fairness, and balance; they learn how to place news in a context that helps readers and listeners make sense of the world. Good writing is paramount, and students are taught how to tell engaging stories that stand out in today's complex media environment.

The Journalism program provides practical, hands-on experience in reporting, writing, editing, and publishing in state-of-the-art newsrooms for students seeking careers in newspapers, magazines, newsletters, television, radio, and online media. The curriculum is structured around a core of six courses, which includes the history and role of mass media in America, and introductory courses in writing and reporting, media ethics and law, copyediting, and computer-assisted journalism. These core courses prepare students for advanced work in the major's four concentrations: News Reporting and Writing (news or sports emphasis); Magazine Writing and Editing; Broadcast Journalism (television or radio emphasis); and Reporting on Health, Science, and the Environment.

Chicago is a great place to learn journalism: it is a world-class city and one of the nation's premier media marketplaces. Journalism students cover stories alongside professional reporters as news breaks in the city's institutions of government and culture. And because of the college's prime urban location, students have access to extensive local internship opportunities; national and international placements are also available. Students in the College Newspaper Workshop produce the prize-winning *Columbia Chronicle* weekly newspaper and its companion Web site. Broadcast Journalism students, in collaboration with the Television Department, produce *Newsbeat*, a live TV newscast, and *Metro Minutes*, a TV newsmagazine; Broadcast Journalism students, in collaboration with the Radio Department, write and produce news for college radio station WCRX. Magazine majors write, edit, and design *Echo*, an award-winning, four-color magazine that focuses on Chicago arts and culture, while online publishing students write and design *In-the-Loop*, a Web site that helps Columbia students get the most out of college life in the burgeoning South Loop neighborhood.

Students learn from faculty members with stellar professional records and from adjuncts working in Chicago for the *Wall Street Journal*, *Newsweek*, the *Chicago Tribune*, the *Chicago Sun Times*, Fox News, NBC-5, the American Bar Association, and American Medical Association publications, and other major media outlets.

The Journalism Department offers a post-baccalaureate certificate of major.

CONCENTRATIONS

BROADCAST JOURNALISM CONCENTRATION

Broadcast Journalism is an interdisciplinary program taught in cooperation with the Television and Radio departments. Students learn to report, write, and produce television and radio, news, features, and in-depth stories. Student-produced news programs, such as *Metro Minutes*, a TV news update show, and *Newsbeat*, a live TV newscast, are program highlights. Radio news students get hands-on training at Columbia's radio station, WCRX, 88.1 FM. Students intern at major media outlets, including Chicago affiliates of ABC, NBC, CBS, PBS, Fox, NPR, and Telemundo.

MAGAZINE WRITING AND EDITING CONCENTRATION

The Magazine program prepares students for editorial positions in consumer and trade magazines. Students take classes in magazine writing and editing and have the opportunity to put their skills into practice working on *Echo* magazine, Columbia College's award-winning student publication. They also are encouraged to work as interns during their junior and senior years, in Chicago and elsewhere.

NEWS REPORTING AND WRITING CONCENTRATION

This concentration focuses on reporting and writing about public affairs for print and online news media. Students take advanced courses in community news, feature writing, interpretive reporting, and investigative journalism, and in specialized "beats," such as courts, business, urban affairs, and the environment. In addition, a Sports Reporting emphasis is available for News Reporting and Writing majors, which is enhanced by a broad range of sports offerings in Radio, Marketing Communication, Liberal Education, and Photography. Students in the College Newspaper Workshop produce the award-winning *Columbia Chronicle*, the college's weekly student newspaper, and its companion Web site.

REPORTING ON HEALTH, SCIENCE, AND THE ENVIRONMENT CONCENTRATION

Reporting on Health, Science, and the Environment, taught in conjunction with the Science and Mathematics Department, addresses a growing need for journalists who can bridge the gap between the medical/scientific community and the general public. This unique program features a yearlong sequence in science writing and reporting, taught by a Pulitzer Prize-winning science journalist. In addition to careers in print and electronic media, there are jobs for knowledgeable science communicators in government, industry, and academia, including major hospitals and research centers.

COURSE DESCRIPTIONS

JOURNALISM

53-1010 Introduction to Mass Media

Survey course serves as an introduction to theories and practices of mass communication, as well as to specific journalism careers. Senior faculty and guest professionals lecture on magazine, newspaper, online, and television opportunities, providing students with a broad overview of today's highly competitive marketplace.

3 CREDITS

53-1015 Introduction to Writing & Reporting

Students get an introduction to writing and reporting skills used in all major media formats, with an emphasis on newspapers, magazines, television, and radio. Writing exercises are combined with field reporting so that students gain practical experience. This course is designed to give students a solid foundation for further studies in print or broadcast journalism.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I

COREQUISITES: 53-1016 GRAMMAR FOR JOURNALISTS OR 52-1152 WRITING AND RHETORIC II

53-1016 Grammar for Journalists

This two-credit course enables Journalism majors to improve essential grammar, punctuation, and spelling skills before embarking on reporting and writing courses.

2 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I

53-2010 History of Journalism

Course covers multicultural evolution of news from ancient spoken, aural, and visual forms through printed, broadcast, and online journalism of today. Major developments in news media are examined, especially American newspapers, magazines, newsreels, radio, and television, with emphasis on Chicago examples.

3 CREDITS

53-2015 Media Ethics and Law

Students are instructed in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation is highlighted.

3 CREDITS

PREREQUISITES: 53-1010 INTRODUCTION TO MASS MEDIA OR 53-2010 HISTORY OF JOURNALISM

53-2020 Reporting for Print & Broadcast

Course concentrates on interviewing, newsgathering and lead-writing techniques for print and broadcast. Reporting with accuracy and objectivity is stressed.

3 CREDITS

PREREQUISITES: 53-1010 INTRODUCTION TO MASS MEDIA OR 53-2010 HISTORY OF JOURNALISM, 53-1015 INTRODUCTION TO WRITING & REPORTING OR 53-1015 INTRODUCTION TO WRITING & REPORTING

53-2025 Copy Editing

Teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies, and edit stories to meet generally accepted journalistic standards and Associated Press (AP) style.

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING & REPORTING, 53-1016 GRAMMAR FOR JOURNALISTS

53-2030 Introduction to Computer-Assisted Reporting

Course introduces students to technology-based news reporting techniques, ranging from library database research to computer-assisted reporting applications, such as Internet search engines and analytical software. Assignments emphasize acquisition and evaluation of quality information and knowledgeable sources, using computer tools in an Internet-connected news lab.

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING & REPORTING

53-2215 Magazine Article Writing

Takes students step by step through process of creating magazine articles: idea generation, research, interview techniques, structure, targeting an appropriate magazine, writing, and rewriting.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-2220 Visual Journalism

Visual Journalism is both a theoretical and a hands-on course that immerses students in all aspects of the visual side of print journalism, including typography, photography, illustration, informational graphics, design, and layout.

3 CREDITS

53-2310 Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, this course teaches basic techniques for writing radio and television news scripts.

3 CREDITS

COREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-2410 Medicine & Science in Media

Symposium-style course deals with major scientific and medical issues of public concern. Students consider how media interpret scientific information and make it relevant to lay audiences. Issues covered might include destruction of the environment, morality of euthanasia, funding of manned space travel, or nuclear policy in the post-Cold War era. Expert speakers are a course highlight.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I: ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

COURSE DESCRIPTIONS

JOURNALISM

53-2510 Opinion Writing

Students write in their own voices for newspapers, magazines, and broadcast. Course includes exercises in editorial, column, and opinion writing for various media. Research required for most pieces.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-2515 Writing Reviews of Art and Culture

Teaches philosophy of criticism and practical principles and skills of its journalistic applications. Instruction concentrates on reviewing films, books, theater, dance, music, and television.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-2520 Sports Reporting

Interviews with Chicago-area athletes and sportswriters help students look beyond game scores into the "whys" behind sports developments. Students cover games, write feature stories, and dig into news developments in the field of sports.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-2540 Writing for Spanish News Media

This course is intended for bilingual students who are interested in writing for the Spanish-language print media. Writing exercises, geared to improving the students' command of written Spanish, combine with field reporting and producing to help students gain practical experience in writing news for Spanish print media outlets. Students should be fluent in Spanish.

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING & REPORTING

53-2541 Spanish Broadcast News

This workshop is intended for bilingual students interested in writing for the Spanish language broadcast news media. Writing exercises geared to improving the students' command of written Spanish combine with field reporting and producing to help students gain practical experience writing news for Spanish Broadcast outlets. Students should be fluent in Spanish.

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING & REPORTING

53-2545 Travel and Food Writing Workshop

Students learn how to craft articles for the popular Food and Travel sections of newspapers, magazines, and Web sites. Students learn the basics of these two types of service journalism, explore the practical and ethical issues, and write pieces of varying types and lengths that are thoroughly critiqued by expert faculty members with wide experience in these specialties.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-2615 Advertising Production II: Print Production Seminar

This course exposes students to a brief history of print production and 4-color processes used in creating advertisements for print media (newspapers, magazines, books, outdoor posters, transportation advertisements such as "bus wraps," and other promotional materials.) This course familiarizes students with the current practices for providing technical specifications, cost estimates, and scheduling timelines in producing printed material intended for distribution to mass audiences. To heighten awareness of career options in print production, students will participate in tours of advertising agencies and high volume print production facilities.

3 CREDITS

53-3110 Feature Writing

Students learn to recognize, report, and write about human, social, and cultural events, covering concepts such as tone and pace. Follow-ups and color sidebars to news events and human interest and trend stories are emphasized.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-3115 Investigative Reporting

Course focuses on exploring methods of tracking a story to its roots, focusing on the key watchdog and spotlight functions of journalism. Students are taught how to: find and report tough stories that powerful interests would rather not have revealed, gather relevant information and documentation, verify that information, and present results for various media.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-3120 Covering Urban Affairs

Students cover city hall, agencies, and institutions that impact city life, and city/suburban/county governmental units in this advanced writing and reporting lab. Students interview agency officials, cover meetings, attend press conferences, and write news articles on urban events and issues.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-3125 Covering the Courts

Students learn the structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

COURSE DESCRIPTIONS

JOURNALISM

53-3130 Interpretive Reporting

Bringing perspective, clarity, and insight to major news stories, interpretive reporting is an advanced journalistic technique that goes beyond the "who, what, where" of basic reporting to the "why" and "how." Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER-ASSISTED REPORTING

53-3210 Magazine Editing

Teaches students advanced skills necessary to edit articles for consumer and trade magazines. Students learn editing strategies, packaging, and advanced copyediting for print and online publications.

3 CREDITS

PREREQUISITES: 53-2025 COPY EDITING, 53-2215 MAGAZINE ARTICLE WRITING

53-3215 Trade Magazine Writing

Teaches specific research, writing, and editing skills for magazines serving various industries. Students learn to cover specific businesses for specialized audiences. Course provides an excellent preparation for Chicago's many trade publications.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-3220 Advanced Magazine Article Writing

Develops skills acquired in Magazine Article Writing, concentrating on developing and marketing one long-form magazine piece. Students read and discuss examples of long-form magazine writing and investigate immersion reporting techniques and literary devices for nonfiction use.

3 CREDITS

PREREQUISITES: 53-2215 MAGAZINE ARTICLE WRITING

53-3310 Writing & Reporting TV News

Course builds upon skills taught in Broadcast News Writing by focusing on development and writing of reporter news packages. Some stories written in this class are produced in Creating the Television News Package.

3 CREDITS

PREREQUISITES: 53-2310 BROADCAST NEWS WRITING
CONCURRENT: 40-2601 CREATING THE TV NEWS PACKAGE

53-3515 Online Publishing & Production

Course introduces Journalism students, and other students with interest in Web page design, to the growing world of online interactive publishing. Students explore both publishing concepts and production technology, leading to the creation of their own original online publications.

3 CREDITS

PREREQUISITES: 53-2030 INTRODUCTION TO COMPUTER-ASSISTED REPORTING

53-3525 Senior Honors Seminar

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.

3 CREDITS

53-3530 College Newspaper Workshop

The *Columbia Chronicle*, the weekly college newspaper and its Web site, are written and designed by this class. Students get hands-on experience in writing and reporting, copyediting, headline and caption writing, photo editing, advertising layout, and page design.

3 CREDITS

53-3535 College Magazine Workshop

In this fast-paced, hands-on course, students produce a glossy, four-color magazine called *ECHO* in a single semester. Students assign, write, and edit stories; assign and create photographs and illustrations; design pages; and send it out for printing.

6 CREDITS

53-3540 Fashion Journalism

This intermediate course introduces students to the world of fashion journalism. Students learn how to apply their interview and research skills to develop a critical eye for this subject. They are required to sift through the hype and relay the fashion story to readers. This is achieved by developing a strong fashion vocabulary and heightening the level of area expertise.

3 CREDITS

PREREQUISITES: 28-1910 INTRODUCTION TO FASHION BUSINESS, 28-1937 CENTURY OF DESIGN, 53-1015 INTRODUCTION TO WRITING & REPORTING, 53-2020 REPORTING FOR PRINT & BROADCAST

53-3588 Internship: Print Journalism

Internships provide advanced Print (including online and magazine) Journalism students with opportunities to gain work experience in their areas of concentration or interest while receiving academic credit toward their degrees.

1-6 CREDITS

53-3589 Internship: Broadcast

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

1-6 CREDITS

53-3598 Independent Project: Journalism

The student, with approval of a supervising faculty member, designs an independent project to study a subject area that is not available in the journalism curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Department permission is required.

1-3 CREDITS

COURSE DESCRIPTIONS

JOURNALISM

53-3601A Practicum in Television News: Newsbeat

Students learn all facets of planning and executing a local news program: ideas, story assignment, shooting, research, interviewing, editing, anchoring, and stand-ups. Students gain experience in breaking news, sports, weather, entertainment, and enterprise packages. Broadcast Journalism students, in cooperation with advanced students enrolled in Television Department courses 40-3621A (Producing) and 40-3317 (Direction), produce the live, twice-weekly Newsbeat.

4 CREDITS

PREREQUISITES: 40-2601 CREATING THE TV NEWS PACKAGE, 53-3310 WRITING & REPORTING TV NEWS

53-3601B Practicum Television News: Metro Minutes

Students learn all facets of planning and executing a local news program: story creation and assignment, research, interviewing, shooting, editing, anchoring, and stand-ups. Broadcast Journalism students report, shoot, and edit projects for Metro Minutes and serve as anchors and reporters, working in collaboration with students in the Television Department Producing Practicum.

4 CREDITS

PREREQUISITES: 40-2601 CREATING THE TV NEWS PACKAGE, 53-3310 WRITING & REPORTING TV NEWS

53-3602 Multi-Media Sports Reporting

Students learn the fundamentals of developing, writing, and reporting sports stories for various media platforms. Students will put their sports stories on a Web site, as well as produce a broadcast version for Frequency TV.

3 CREDITS

PREREQUISITES: 40-2601 CREATING THE TV NEWS PACKAGE, 53-3310 WRITING & REPORTING TV NEWS

53-4110 The Business Beat

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, personal finance, and more.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-4115 Community News

This course stresses the growing importance of community journalism in an increasingly complex media environment. Students cover a variety of public policy issues that affect urban and suburban communities and learn to focus stories for community audiences.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-4410 Science and Medicine: Covering the News

The ability to write and report clearly about medical, scientific, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast outlets, Web pages, book publishers, the health industry, and academic institutions. The reading public has a strong need for news about health, the sciences, and the state of the planet both to make personal lifestyle choices and to guide local and national leaders in setting policy. Students learn to take complex ideas and express them in language accessible to a mass audience.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

53-4415 Feature Writing in Science and Medicine

The course is a continuation of 53-4410 Science and Medicine: Covering the News. It is, however, open to students who have not taken 53-4410. The course emphasizes the skills needed to create feature stories on subjects relating to science, medicine, and the environment.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-4420 Environmental Reporting

Human stewardship of the planet is at a crossroads. Actions taken now to reduce pollution, halt environmental depredation, and cut fossil fuel consumption will determine the Earth's future for generations to come. This course will train journalists to cover this important area as it relates both to public and private policy.

3 CREDITS

COREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER - ASSISTED REPORTING

53-4540 Advanced Sports Reporting

This sequel to Sports Reporting emphasizes in-depth coverage, both in subject matter and length of stories. Field-reporting assignments will include sports media, sports business and marketing, stadium financing and construction, legal issues, and gender issues.

3 CREDITS

PREREQUISITES: 53-2520 SPORTS REPORTING

53-4550 Reporting Entertainment News

This news and business reporting class focuses on trends, personalities, and popular culture in the world of arts, entertainment, and media.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST

COURSE DESCRIPTIONS

JOURNALISM

53-4550J Covering Washington

This course is designed to introduce the advanced journalism student to national political reporting and the workings of the three branches of government. It will also focus on the role of lobbyists, government and media watchdog organizations, think tanks, and the national and foreign news media. Students will develop strategies for covering the federal government, developing news sources, and interpreting government documents and public policies. Students are required to make a \$100 nonrefundable deposit to the Journalism Department Administrator to cover the cost of the class and lab expenses at GW (this charge is in lieu of a course fee). There are additional costs that include transportation to Washington, lodging (shared suites are reserved and breakfast is included), lunch and dinner, mass transit and incidentals for six days (11-12 days for graduate students).

3 CREDITS

53-4570 Topics in Journalism

Topics of current interest to journalists are featured on a rotating basis. Course teaches advanced students how to cover breaking stories, major news trends, periodic events of international national or local interest, and emerging technology. Topics have included: Covering the Presidential Election, Environmental Reporting, and Human Rights and the Media.

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING & REPORTING

53-4610 International Reporting

This course is a practical guide to covering international stories from here and abroad. Students will analyze issues of importance in Asia, the Middle East, Africa the Americas, and Europe. In exploring reporting strategies for print and broadcast, students will learn to include historical perspective and provide social, economic, political, and cultural context; they will also learn to look for the human element and downplay crisis-oriented coverage.

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT & BROADCAST, 53-2030 INTRODUCTION TO COMPUTER ASSISTED REPORTING

53-4670 Diversity in the Media

Topical courses examine how mainstream and alternative media cover issues of gender and sexuality, race, religion, and socio-political and ethnic diversity. Courses also look at the journalistic tradition of covering voiceless or disenfranchised groups, such as the homeless, imprisoned, or disabled. Topics have included Alternative Press, Women and the Media, Black Journalism in America, and Covering Religion.

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING & REPORTING

MARKETING COMMUNICATION

MARGARET SULLIVAN, CHAIRPERSON

In the age of information, the art of persuasion is key. The science of marketing turns technological innovations into billion-dollar industries. The culture of advertising shapes and colors the world we live in. The persuasive power of public relations dominates not only the marketplace of ideas, but the political arena as well.

The worldwide information industry is exploding with opportunities – and with fresh challenges that put new competitive demands on artists, technicians, businesspeople, and civic leaders to know how to construct and promote their messages effectively.

The best way to get into the game is to work and study with experienced practitioners who are defining and redefining the standards of professional excellence. Our faculty members are working professionals, the creative minds who have made Chicago a world class capital of marketing, advertising, and public relations. They are also teachers who take seriously their commitment to providing our students with cutting-edge skills in the context of a liberal arts education.

Students majoring in Marketing Communication take a core of courses resulting in cross training in all the marketing communication disciplines. They then select from among three concentrations to complete their major: marketing, advertising, or public relations.

Marketing: Learn the fundamentals of conceptualizing, pricing, promoting, and distributing ideas, goods, and services, and then gain practical experience in organizing and executing marketing strategies in a real-world environment. Understand the power of branding and the significant impact of brands.

Advertising: Develop a solid academic understanding of the principles of advertising psychology and technique, and acquire professional expertise and hands-on experience in applying those principles to your individual interests and career goals. Create a portfolio of your work that exceeds industry standards and identifies your creative voice.

Public Relations: Acquire professional skills of organization and communication leading to a mastery of media placement techniques to help organizations reach, teach, and influence public opinion, in the context of a unified strategic marketing plan.

Students in all concentrations who are interested in sports marketing can elect, in addition to their concentration, a focus in Sports Marketing Communication.

The Marketing Communication Department is significantly involved in Columbia College programs offering real-world experience in the entertainment industry of Los Angeles. Advanced-level students may participate in a program that studies marketing and publicity in films and television, where they will gain practical experience through internship and employment opportunities in entertainment marketing communication. In Chicago, as well, our facilities and resources extend beyond the classroom to the conference rooms, auditoriums, and executive suites of many communications firms in the Chicago area, which provide guest lecturers and invite our students for on-site educational experiences.

We manage one of the country's most effective internship programs with placements in Chicago, Los Angeles, and overseas. Marketing Communication majors receive a solid education in the academic fundamentals, and complement their studies with practical experience. Internships often facilitate students' entry into the profession upon graduation. We provide extremely competitive internships to upper division (junior and senior level) students who earn credit toward their degrees as they train with leading marketing communication decision-makers. Effective marketing communication is the crucial element in the successful development of businesses and organizations. It is a field focused on the strategic marketing of goods and services, and the communication of information to support marketing goals. With marketing communication skills, creative artists are empowered to control their own careers.

"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 Marketing, Advertising, and Public Relations. With a sense of continuity between traditional and emerging practice, our mission is to prepare students for the professions, now and in the future. As Rilke reminds in his Letters to a Young Poet, 'The future enters into us, in order to transform itself, long before it happens.'"

Margaret Sullivan
Chairperson, Marketing Communication

PROGRAM DESCRIPTIONS

MARKETING COMMUNICATION

BACHELOR OF ARTS IN MARKETING COMMUNICATION

The Marketing Communication program offers concentrations in Advertising, Marketing, and Public Relations.

The core purpose of the department is to educate students in the theory and practices of their chosen field. Our approach not only helps students find their first jobs in their chosen field, but also enables them to climb faster and farther than their counterparts entering the job market from other institutions.

The curriculum is structured to give students versatility by cross-educating them through required courses and suggested electives in the three concentrations. The versatility makes our students more desirable as "hires" in the marketing communications field, where professionals want well-rounded students who have integrated knowledge as well as skills in their specialized concentrations.

Every student can also expect to have the opportunity for an internship with for-profit or nonprofit institutions that will enhance his/her career opportunities. These internships give students the professional experience that greatly enhances their employability and enriches their education.

When students complete the program and achieve the Marketing Communication degree, they can speak the language of the business, understand a multitude of roles and assignments, and qualify for beginning positions as mature, educated participants. Thus, the department of Marketing Communication truly fulfills the mission of the college, that our students are prepared to author the culture of their times.

The Marketing Communication Department offers a post-baccalaureate certification of major, and minors in Marketing Communication and Public Relations.

CONCENTRATIONS

ADVERTISING CONCENTRATION

In this advertising program students acquire general and specific knowledge about the development of effective advertising strategies and concepts, whether targeted to the overall mass consumer market or selected market segments. Domestic and international in scope, the program is attuned to diversity issues and cultural phenomena. Offering options in account planning, creative, media productions, and general practice, our curriculum immerses students in the study of consumer behavior, media (planning, buying, and selling) copywriting, art direction, sales promotion, direct marketing, and the production of advertising materials. Students are also exposed to ongoing and emerging advertising management and ethical issues from a real-world perspective.

MARKETING CONCENTRATION

The marketing program empowers students with a solid understanding of marketing, branding, and the marketing process. Our curriculum is informed by an integrated focus on the research-based planning, pricing, production, distribution, and promotion 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 assess organizations' preparedness to support and fulfill the marketing process. The subject of ethics and its implications for the marketing functions are interwoven throughout the curriculum.

PUBLIC RELATIONS CONCENTRATION

Our curriculum in Public Relations helps students develop theoretical and practical appreciation for mass communication strategies aimed at shaping public perceptions and attitudes towards 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, with an emphasis on ethical implications. Students are also taught to write effectively for all media, deploy diverse resources or tools of the trade in fulfillment of public relations goals, and successfully manage an array of public relations events.

FOCUS IN SPORTS MARKETING COMMUNICATIONS (OPTIONAL)

The Sports Marketing Communication focus enables students in all of the concentrations to take the skills they've learned and apply them to one of the fastest-growing industries. Sport sponsorship, emerging as a new marketing tool, is more economical than traditional advertising and more targeted than mass media, yet can reach billions in a single sports event. Above all, sponsorship capitalizes on fan's emotional attachment to their teams as part of their everyday lifestyles. Students are prepared to address the need for professional practitioners in the field of public relations, advertising, promotion, market research, and event planning.

Minor in Marketing Communication

Students who pursue a minor in Marketing Communication learn to become empowered and control their own artistic careers.

Minor in Public Relations

The minor in public relations is intended for any student in majors throughout Columbia. Its concepts enrich journalism, radio, and broadcast; professionals in cultural and arts management; entrepreneurs in emerging fields of technology; in interactive arts and media; and in the interdisciplinary arts. Students with accomplishments in creative and fiction writing, and in film and video, benefit from the relevant attributes and skills – namely, outreach and promotion – sharpened and ready for use. This minor requires 18 hours for completion.

MARKETING COMMUNICATION

54-1500 Integrated Marketing Communication

Introductory survey course explores the fundamentals of marketing: product, promotion, pricing, distribution, as well as the impact of market research, technology, and globalization. Students will also address the role ethics plays in the everyday operations of marketers.

3 CREDITS

54-1501 Introduction to Sales Promotion

Course examines merchandising and incentives as vital tools of the promotion mix. Students explore how these tactics contribute to the development of an effective promotion plan.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-1503 Introduction to Sales & Sales Management

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.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-1600 Introduction to Advertising

In this introductory course students examine traditional and emerging fundamentals of advertising as an interdisciplinary marketing-based practice, career option, and cultural force. Curriculum is designed to accommodate Marketing Communication majors and students from other departments throughout the College.

3 CREDITS

54-1601 Consumer Behavior

Course explores the relationship between conscious and unconscious factors influencing consumers and examines the need, structure, and interaction with planned advertising messages. Survey course gives students insight into the reasons advertising works, using basic readings in the psychology of perception and attitude formation.

3 CREDITS

54-1602 The Art of the Television Commercial in Popular Culture

Course studies the television commercial as advertising strategy, film production, editorial process, art form, and phenomenon of popular culture. Course materials consist of TV commercials, including hundreds of the most expensive, exciting, funny, effective, outrageous, sexy, and conceptually brilliant television spots ever made. Course is a must for career-focused advertising and film students.

3 CREDITS

54-1604 Interactive Advertising

Course presents and explores marketing communication through digital media. Several converging techniques are introduced: computer-based multimedia, television, computer networks, telephone, and cable systems. Lectures and discussions cover basic components of marketing communication promotions, direct marketing, public relations, retail distribution, and advertising. Exercises focus on development of interactive advertising campaigns.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-1605 Advertising Copywriting I

Students learn to write advertising copy for campaigns that target large mass consumer audiences. Focused on writing campaigns to be featured in print, broadcast, and online media, the course teaches students the elements of style and creativity, relevant communication techniques, and the basics of how advertisements are constructed.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1600 INTRODUCTION TO ADVERTISING

54-1700 Introduction to Public Relations

An overview of the historical development and the contemporary techniques of public relations, one of the fastest-growing career fields in our global information society. Through class discussion and case studies focusing on both actual and creatively imagined situations, students gain insight into the world presented by the major media, and learn the importance of research, planning, action, and evaluation, with an emphasis on ethical implications.

3 CREDITS

54-1701 Public Relations Writing I

Writing intensive course covers all forms of writing for communicating public relations messages, including press releases, media alerts, public service announcements, video news releases, pitch letters, speechwriting, brochures, newsletters, and other public relations presentations. At the successful completion of the semester, each student has accomplished a writing portfolio.

3 CREDITS

54-1702 Special Events and Promotions

The course covers special events through concept, development, execution, and evaluation. Students will learn to create, plan, budget, implement, evaluate, and publicize special events ranging from marathons to fundraisers.

3 CREDITS

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-1703 Public Relations Resources

Students meet a series of guest speakers from the public relations professions, who give them an up-to-the-minute education in today's PR skills. The course's wide range of PR tools changes from semester to semester as the profession evolves.

3 CREDITS

54-1704J Pitching the Media for the Layman

This course introduces students in disciplines other than Public Relations Studies to tips and techniques for garnering media attention for their band, art work, writing, etc. Students learn how to find and create news within their own accomplishments.

1 CREDIT

54-1800 Introduction to Sports Marketing

Course explores the breadth of the sports marketing industry and its consumer and communication realities. This intermediate Marketing course introduces students to the Sports Marketing concentration or provides a marketing elective. Students learn how to decide market selection and how to plan, create, and assess sports marketing communication programs that include advertising, marketing, public relations, and new media.

3 CREDITS

54-2500 Introduction to Market Research

Course introduces measurement and research techniques employed in marketing. Curriculum places emphasis on design, execution, analysis, and interpretation of both qualitative and quantitative research. Students learn to initiate and execute a meaningful research study.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION
OR 41-3107 RADIO MARKETING & PROMOTION

54-2502 Creativity and Marketing

Exploratory course encourages students to consider nontraditional methods of marketing products. Students engage in creative problem solving in all aspects of marketing to achieve marketing objectives and increase profitability.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2503 Marketing Not-for-Profit Organizations

Students learn that the same marketing principles used to sell consumer products for profit are applicable when marketing not-for-profit organizations such as charities, cultural institutions, schools, and hospitals. The growth and competitiveness of not-for-profits demand effective marketing and students will be asked to solve some of the cases studied.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2504 Customer Information Marketing

Course teaches students to use database marketing to increase efficiency. Students learn to create profitable one-to-one customer relationships that gain information necessary to understanding customer behavior. Course demonstrates the means to improving overall profits by using databases to link planning, forecasting, budgeting, list and media selection, product development, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2505 E-Commerce/Database Marketing

Course teaches students to use database marketing to increase efficiency. Students learn to create profitable one-to-one customer relationships that gain information necessary to understanding customer behavior. Course demonstrates the means to improving overall profits by using databases to link planning, forecasting, budgeting, list and media selection, product development, fulfillment, and customer services. Students apply these techniques to real-life marketing problems.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2510 Brands & Branding

A survey of the strategies and activities that create distinctive brand identities and generate loyalty for products and services. Students will discover the many touch points and stakeholders that affect branding and explore branding as it applies across advertising, public relations, employee interaction, corporate social responsibility, and new product development.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2515 Technology for Marketing

Course explores the impact of contemporary technologies on the marketing process. Starting with the e-commerce on today's Internet and moving onto recent and emerging technologies, hands-on activities will explore the ease of building a business solution Web site, using a contemporary marketing information system (SPECTRA EnLighten) to explore product segmentation and potential, exploring the global potential of products using EuroMonitor, and building a working, integrated customer relationship management (CRM) solution.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION,
54-2900 INTRODUCTION TO MEDIA

54-2601 Advertising Workshop

This Marketing Communication Advertising core requirement focuses on teaching students how to develop a comprehensive advertising plan that answers a problem posed by a selected client or case study. At the culmination of the course, students will formally present their creative solution. Course offers a hands-on approach to utilizing principles learned across the Advertising concentration. Recommended for advanced advertising students.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION,
54-1600 INTRODUCTION TO ADVERTISING

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-2602 Advertising Production I

In this course students practice the skills needed to plan, produce, and "pitch" radio and television commercials and infomercials. Students develop creative concepts, prepare treatments, proposals, scripts, and budgets. Students also participate in the workflow of the broadcast advertising business, focusing on personnel requirements, creative techniques, and cost factors that affect preproduction, production, and postproduction. Each student creates a professional bid package that demonstrates his or her approach in meeting specific marketing objectives for a particular client and product.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2603 Business to Business Advertising

Course is an intensive workshop that focuses on strategies and techniques that apply for business-to-business or "B2B" advertising. Designed to help students understand key differences between business-to-business versus regular business-to-consumer or "B2C" advertising, this course requires the students' development of B2B campaigns for inclusion in their portfolios.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2604 Advertising Campaigns and Case Studies

This case study course analyzes advertising campaigns deemed noteworthy because of their success or ineffectiveness. Students focus on SWOT overviews; methods of creative advertising; media planning, selection, and placement; development of advertising materials; and issues related to the ethics of leading advertisers.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1600 INTRODUCTION TO ADVERTISING

54-2605 Advertising Copywriting II

Course continues the study of relevant communication techniques, elements of style, and creativity in writing advertising campaign copy for mass consumer audiences. Course emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media.

3 CREDITS

PREREQUISITES: 54-1605 ADVERTISING COPYWRITING I

54-2615 Advertising Production II: Print Production Seminar

This course exposes students to the history of print production and processes used in creating advertisements for print media (newspapers, magazines, books, outdoor posters, "bus wraps," and other promotional materials.) This course familiarizes students with technical specifications, cost estimates, and scheduling timelines in producing printed advertisements. Students will participate in tours of advertising agencies and high volume print production facilities.

3 CREDITS

PREREQUISITES: 54-2602 ADVERTISING PRODUCTION I

COREQUISITES: 54-2602 ADVERTISING PRODUCTION I

54-2701 Public Relations Cases & Crisis Communication

Course examines application of basic public relations principles through the case history method. Students explore important PR case histories and analyze and critique each decision with an emphasis on ethical public relations management. Special attention is given to managing crises, including consequences of unforeseen emergencies and disasters. Students learn a range of methods for handling various events with respect to target audiences.

3 CREDITS

PREREQUISITES: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

54-2704 Public Relations for Arts, Culture, and Social Services

Course prepares students to become skilled communicators in the promotion of non-profit activities, ranging from performing and visual arts to social service organizations. Course discusses the various social groups, the messages tailored to these groups, and overall promotion for a wide variety of objectives, including legislative support, contributions, audiences, and organization building. Through a series of class projects, students gain an appreciation of the importance of public relations in the social contributions of non-profits.

3 CREDITS

PREREQUISITES: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

54-2705 Political & Government Public Relations

Course focuses on the techniques of media and public relations developed for political and governmental purposes, which are increasingly being employed in other PR disciplines. Using documentary videos to provide a historical context, and a current analysis of contemporary media, the course combines theory and practice to enable each student to complete a political campaign plan for a candidate or cause.

3 CREDITS

54-2707 Public Relations Issues

This seminar-style advanced PR course enables students to enhance their skill set beyond traditional public relations for organizations, products, and services to develop strategic communications skills and tactics for responding to public policy issues. Students analyze, discuss, and develop case studies on how public relations techniques are applied to issues advocacy, with a particular focus on local and regional issues.

3 CREDITS

PREREQUISITES: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

54-2708 Social Change Communications

This course focuses on emerging communication strategies and techniques to promote social causes and issues. We will look at the inextricable link between public opinion and communication. Through analyses of social causes and issues, students will explore how these practices are creating an impact in areas like social welfare, health, energy, gender, and multiculturalism.

3 CREDITS

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-2709 Shaping Public Opinion

Public opinion is a potent force in shaping public policy. Knowing how to use PR strategies, tactics, and tools to reach key public and private decision makers and opinion leaders is critical to success. This class examines and evaluates TV and electronic news, print publications, Web sites and blogs to develop communication plans, strategies, and tactics to move an issue from a loosely defined argument through clear, actionable steps to a coherent policy outcome.

3 CREDITS

54-2801 Sports Public Relations and Marketing

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.

3 CREDITS

PREREQUISITES: 54-1800 INTRODUCTION TO SPORTS MARKETING

54-2802 Marketing Communication Law

Students will learn about the legal issues inherent in all aspects of marketing communication: advertising, public relations, and marketing. Students will learn why it is critical to understand the laws governing marketing communication to avoid costly legal mistakes.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2803 Sponsorship for Sports and Live Entertainment

This class intends to provide students with an understanding of the fundamental sponsorship principles and other advanced marketing techniques applied to sports and live events, and present career opportunities therein. Far from being a compromising grant, sponsorship offers a unique opportunity: leveraging the sponsor's marketing might to spread your name beyond your doors and reach new audiences. In return, a sponsor will rightfully expect more than his logo in your program. But, as in any marriage, it can only work if the partners are well matched and if they both commit to the relationship.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1800 INTRODUCTION TO SPORTS MARKETING

54-2900 Introduction to Media

This Marketing Communication Department core requirement introduces the theory and utilization of media for the dissemination of strategic communication messages. Students examine aspects of the process of buying time and/or space in various media vehicles, including: newspapers, consumer and business-to-business publications, radio, television, out-of-home, Internet, and newly emerging vehicles. Course also focuses on marketing and media plans, budgeting, defining target audiences, time and creative limitations, and the use of research, such as Arbitron and Nielsen.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

54-2901 Selling and Buying Media

This Advertising Concentration/Media elective covers techniques employed in negotiating and purchasing broadcast and print media. The process of buying broadcast time is covered from making the initial request for "availabilities"; negotiating rates; and purchasing unwired networks, network and spot television, cable and syndicated television, and radio. The process of buying space in print media similarly entails an initial request for "space," rate negotiation, and the purchase decision. Both processes include comparative research and quantitative/qualitative evaluations.

3 CREDITS

PREREQUISITES: 54-2900 INTRODUCTION TO MEDIA

54-2990 Culture, Race and Media

The media—television, film, and print—have a pervasive influence upon how we view the world. This course enables us to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 CREDITS

OTHER REQUISITES 32 COMPLETED CREDIT HOUR.

54-3088 Internship: Marketing Communication

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

1-6 CREDITS

54-3089 Internship: Marketing Communication

Internships provide students with opportunities to gain valuable work experience in an area of interest while receiving academic credit. Graduating seniors find internships invaluable in aiding their job search.

1-6 CREDITS

54-3098 Independent Project: Marketing Communication

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.

1-3 CREDITS

54-3099 Independent Project: Marketing Communication

An Independent project is designed by the student, with the approval of the Department Chair, to study an area that is not at present available in the curriculum. Prior to registration,

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

the student must submit a written proposal that outlines the project. A faculty supervisor will be assigned to oversee the project.

1-6 CREDITS

PREREQUISITE PERMISSION OF DEPARTMENT CHAIRPERSON AND WRITTEN PROPOSAL

54-3501 Marketing Case Workshop

Advanced marketing course focusing on case study review and discussion. Students apply basic marketing principles to real-life, problem solving situations.

3 CREDITS

PREREQUISITES: 54-2500 INTRODUCTION TO MARKET RESEARCH

54-3502 Developing a Marketing Plan

Comprehensive course teaches students to prepare a marketing plan for a specific product or service. Student learning builds on the foundations learned in the core marketing courses to formulate a strategic marketing plan. The course will provide a systematic approach that facilitates organization of data, development of strategy, alignment of all plan elements, and measurement of marketing ROI. Upon completion, students will be able to develop a comprehensive, real world, marketing plan.

3 CREDITS

PREREQUISITES: 52-1121 ESL WRITING AND RHETORIC I, 52-1122 ESL WRITING AND RHETORIC II, 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1600 INTRODUCTION TO ADVERTISING, 54-1601 CONSUMER BEHAVIOR (ADULT), 54-2500 INTRODUCTION TO MARKET RESEARCH, 54-2900 INTRODUCTION TO MEDIA

54-3503 New Products Marketing

Course serves as a comprehensive study of product development and its components. Material covers new product research, analysis of the consumer market, and distribution channel selection. Students learn how these techniques are applied when marketing tangible and intangible products.

3 CREDITS

PREREQUISITES: 54-2500 INTRODUCTION TO MARKET RESEARCH

54-3504 The Account Executive and the Brand Manager

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.

3 CREDITS

PREREQUISITES: 54-2500 INTRODUCTION TO MARKET RESEARCH

54-3505 Marketing Yourself/Job-Seeking Strategies

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. Course is required for all Marketing Communication majors who have achieved 60 hours credit.

3 CREDITS

54-3520 Visuals for Communication

We live in a visual world, and sound marketing communication is based as much on visuals as it is on words. Students will learn how to think visually and express visual concepts. Drawing ability is not necessary.

3 CREDITS

54-3522 Topics in Marketing: Retail

The most successful retailers are changing the rules of marketing, becoming destinations in themselves by offering an experience as well as merchandise. This course surveys the trend.

1 CREDIT

54-3530 Hispanic Marketing

This course surveys the significance of the U.S. Hispanic market, its many components, and the methods for marketing to it. Students explore Latino demographics and psychographics; spending power; growth projections; the new Latinization versus outdated stereotypes; and specific media, research, advertising, and public relations practices as they apply to the Hispanic market, culminating in the development of a complete marketing campaign. The course is for Latino and non-Latino students interested in capitalizing on the fastest growing market segment.

3 CREDITS

54-3570 Communication Tools for Business

Hands-on study of the tools marketers use to communicate internally and externally: conference reports, business letters, memos, voice mail greetings and messages, on-hold messages, newsletters, presentations, PowerPoint, and meetings. Students will replicate actual business situations by turning ideas and concepts into actionable projects.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1600 INTRODUCTION TO ADVERTISING, 54-1700 INTRODUCTION TO PUBLIC RELATIONS

54-3601 Copywriting & Popular Culture

Course teaches students how to develop advertising campaigns that are informed with relevance to contemporary trends in culture. Exercises challenge students to discern trends in popular thought and expression, then develop advertisements that speak to those trends. A variety of materials from diverse sources are used to help students understand and use semiotic methods in the creation of advertisements.

3 CREDITS

54-3602 International Advertising Techniques

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. Students learn to assess cultural differences to which advertising executives must be sensitive.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-3603 Copywriter/Art Director Team

Offered jointly by the Art & Design Department and the Marketing Communication Department, this course teaches students to work in copywriter/art director teams to develop advertising campaigns. Reflecting standard advertising agency practice, this course sensitizes students to the interdisciplinary nature of the creative process.

4 CREDITS

PREREQUISITES: 54-1605 ADVERTISING COPYWRITING I, 54-2601 ADVERTISING WORKSHOP

54-3604 Creative Portfolio Development

Course teaches students how to develop a professionally viable advertising campaign portfolio. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters. The final portfolio will have original, integrated campaigns, one-shot ideas, and non-traditional elements.

3 CREDITS

54-3605 Advertising Campaign Practicum I

This capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other professionals in the communications industry.

6 CREDITS

PREREQUISITES: 54-2500 INTRODUCTION TO MARKET RESEARCH, 54-2500 INTRODUCTION TO MARKET RESEARCH DEPARTMENT INTERVIEW

54-3606 Advertising Campaign Practicum II

This capstone course offers the ultimate hands-on approach to utilizing principles learned in all concentrations across the Marketing Communication curriculum. As part of the American Advertising Federation, students develop a strategic integrated campaign for a corporate client that includes advertising, marketing, and public relations. The two-semester course culminates at the National Student Advertising Competition, where students pitch the campaign before a review panel composed of advertising agency executives and other professionals in the communications industry.

6 CREDITS

PREREQUISITES: 54-3605 ADVERTISING CAMPAIGN PRACTICUM I

54-3670 Semiotics for Creators of Popular Culture

This course explores the study and use of semiotics (or symbolic meaning) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course explores how advertising uses symbolic language from diverse disciplines such as literature, cinema, television, performing arts, architecture, fashion, and other fields that shape the overall popular culture. Writing Intensive.

3 CREDITS

54-3672 Topics in Advertising

Special Topics courses give students the opportunity to explore timely issues that are integral to their liberal arts education overall and conducive to their specific career path.

1 CREDIT

54-3675 Buzz in Popular Culture

This course teaches students to appreciate, analyze, and utilize the pop culture phenomenon of "buzz" (word of mouth) as a dynamic in advertising. Although originally intended for students in the Marketing Communication disciplines, this course's focus on innovation diffusion theory within the context of human interactions in society at large renders it highly appropriate for students in other disciplines.

3 CREDITS

54-3701 Public Relations Presentation Skills

Oral Communications (SP) course emphasizes verbal skills, from selling ideas to developing an effective public presence before various audiences. Students learn techniques used by public relations professionals to guide others in presenting themselves on radio and television. This is an advanced-level course but without prerequisites. It is highly recommended for students in other majors and concentrations. It qualifies for Gen Ed (SP) credit.

3 CREDITS

54-3702 PR Campaigns

Students learn to create PR plans that address hypothetical and actual scenarios. Each student is guided through the development of an individual portfolio suitable for presenting to prospective employers, which may incorporate coursework from previous courses, such as Public Relations Writing. In this workshop course, students also may visit PR agencies, meet the agency decision-makers, and discover firsthand how agencies function.

3 CREDITS

PREREQUISITES: 54-1600 INTRODUCTION TO ADVERTISING, 54-1700 INTRODUCTION TO PUBLIC RELATIONS, 54-1701 PUBLIC RELATIONS WRITING I, 54-2510 BRANDS & BRANDING

54-3703 Grassroots Political Communication

For candidates and for causes, engaging grassroots constituencies is a critical piece of the puzzle. We'll explore progressive public relations and how grassroots political activism calls for different types of communication. We will look at organizing strategies and the role of channels of communications. This class will be interesting for political junkies and casual observers alike.

3 CREDITS

PREREQUISITES: 54-2705 POLITICAL & GOVERNMENT PUBLIC RELATIONS OR 54-2707 PUBLIC RELATIONS ISSUES

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-3704 Internal Marketing

Course focuses on the use of IMC to better motivate, educate, and train employees in establishing/maintaining brand value. Course addresses how employees link to the brand and how to communicate organization's brand value internally and externally, etc. Topics addressed include how to develop internal campaigns, how to identify core issues, and what tools and techniques to use in relaying the message.

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1501 INTRODUCTION TO SALES PROMOTION, 54-1600 INTRODUCTION TO ADVERTISING, 54-1700 INTRODUCTION TO PUBLIC RELATIONS, 54-2500 INTRODUCTION TO MARKET RESEARCH

54-3708 Topics in Public Relations

Topics courses offer the opportunity to explore specialized areas of PR, examine current trends in the practice, and gain knowledge of emerging principles. Courses may include Reputation Management, Stakeholder & Media Relations, etc.

1 CREDIT

54-3710 Survey Entertainment Business (LA)

This course meets in Los Angeles. It introduces students to the trade communication vehicles central to the marketing and public relations activities associated with the film and entertainment industries. It provides an introduction to trade media as a form of research, and it discusses select themes reflecting areas of student interest for workshop projects. Student may elect to focus on individual film productions or trends in entertainment publicity.

3 CREDITS

54-3711 Entertainment Marketing Communication (LA)

This course meets in Los Angeles. It covers all forms of entertainment marketing and publicity, including how to prepare a marketing and publicity campaign for industry events and products. It offers an overview of employment opportunities in entertainment marketing communication and provides regular interaction with industry leaders through guest lectures and field trips.

6 CREDITS

54-3712 Entertainment Marketing Communication Workshop (LA)

This course meets in Los Angeles. It challenges students to conduct appropriate research, planning, development, and creation of a marketing/publicity campaign for a select "product" in the film/entertainment field.

3 CREDITS

54-3800 Directed Study in Sports Marketing

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage

in a subject or activity not otherwise offered that semester by the College. They involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

3 CREDITS

54-3970 "Adcult" at the Movies

The culture of advertising shapes and colors the world we live in, and nowhere is this more evident than in the mirror that Hollywood holds up to society. This course combines popular film and video representations-screenings every week-with critical discussion that examines how "adcult" has influenced the way we look at the world and ourselves.

3 CREDITS

54-3972 Product Placement & Cultural Seeding

This course introduces students to sponsorship practices that integrate branded products and services of corporate sponsors into entertainment vehicles and events (e.g. movies, sports, concerts, etc.) and the lifestyles of target consumers. Given the philosophical and ethical tensions that can develop between creative artists and corporate sponsors, students learn to evaluate and negotiate sponsorship opportunities from both perspectives. This course applies marketing theory in relation to culture studies, the arts, and the social sciences.

3 CREDITS

PREREQUISITES: 54-1501 INTRODUCTION TO SALES PROMOTION

54-3975 Concepting & Brainstorming

This course challenges students to explore various brainstorming and concept development methods and techniques in the creation of advertising, promotions, new products, marketing strategies, and more. With a focus on understanding and accessing the "conceptual self," this course teaches students how to "connect" with consumers and the media environment more effectively.

3 CREDITS

54-3977 Museum Branding

With so many museums competing for the consumer's leisure time and money, museums must differentiate themselves and build loyalty. Museum Branding will explore how each aspect of the museum – exhibitions, docent tours, museum architecture, Board of Trustees, restaurant, museum store, volunteers, Web site, graphics, marketing materials, and events – affects brand image. Course work includes case studies; simulated branding projects; museum visits; and Internet, ethics, and globalism modules. The course prepares students for internships and service learning opportunities.

3 CREDITS

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

54-3978 Ad Agency

Course teaches students how to function in an advertising agency as a specialist (account management, creative, media, traffic, production) and as a member of an agency team. Students work with actual clients in real assignments and are required to participate in client meetings, generate contact reports, conduct research, develop strategies, write media plans, ideate concepts, and produce creative elements. Course culminates in the final production of completed marketing campaign elements, enabling students to have published samples for their portfolios. Prerequisite: Completion of Marketing Communication core courses and permission of instructor after an interview to ensure a balance between account and creative specialties, diversity and the appropriate skill level.

3 CREDITS

PREREQUISITES: 54-1605 ADVERTISING COPYWRITING I, 54-2500 INTRODUCTION TO MARKET RESEARCH

RADIO

BARBARA CALABRESE, CHAIRPERSON

The Radio Department offers a program that provides each student with a comprehensive overview of the art and business of radio broadcasting while developing in-depth knowledge and skills in on-air talent and show hosting, production, programming, and producing for commercial and public radio formats including HD and satellite radio, podcasting and Webcasting.

All of our full-time faculty work in the radio industry – some you will hear weekly on Chicago radio stations, while others provide consulting and meet regularly with general managers in marketing, sales, and promotions. Our adjunct faculty members are production directors, news reporters, anchors, music and talk show hosts, morning show producers, and sportscasters in both commercial and public radio.

Our philosophy is that succeeding in the radio industry demands more than raw talent. That talent needs to be nurtured. Students are encouraged to find their own creative route to success with the guidance that helps them determine what they really want, while gaining exposure to the whole range of opportunities in the world of radio. This is bolstered by a firm foundation in the day-to-day business of radio that gives them the knowledge – indeed, the confidence – to navigate the competitive landscape. We want our students to have experiences that will set them apart as leaders and innovators. Thus, our students learn contemporary broadcast formats in a structured studio setting, then are encouraged to put their stamp on it: they create their own show for the college radio station or write and produce an original radio skit or play and then hear it live on the air. Students may also devise an innovative sales plan prepared first in a classroom and then present it at a meeting in a Chicago radio station to members of the sales staff. All of these ambitious projects are completed with faculty and student support. This is the time to take a risk, to try something new. Many Radio students learn both the business and creative sides of radio – they take a sales internship one semester and work with a production director the next. We know that having exposure to many facets of radio will give them the edge in the job hunt. More than ever, radio is a dynamic industry that seeks creative minds with the ability to keep up with the changing technology and business practices in a highly competitive world.

Our program is built on the conviction that if you really want to do something, you can. Ours is a rigorous program, one that requires hours outside of class preparing and practicing, one that requires the kind of commitment and passion that makes getting up at 3:00 AM to host a morning show a joy – and not simply a job. And we believe broadcasting is a responsibility: ethics and civic engagement are vital parts of the curriculum. Our students write and produce public service announcements for local nonprofit organizations and each year host a college-wide fundraising drive for charity.

We offer small classes, one-on-one faculty advising, and a structured internship program that provides hands-on experiences working with Chicago public radio and commercial radio. Our student-managed radio station, WCRX 88.1 FM, has won numerous national awards in on-air talent, production, news, and public affairs and is streamed live on the Web at <http://www.wcrx.net>. Our collaboration with the University of Illinois at Chicago gives students experience in play-by-play sportscasting. Our students work with members of the National Audio Theatre Festivals who are active in writing and producing work that is aired on radio and published in audio books. And our students sit down with sales and promotions directors and apply classroom knowledge immediately.

You can hear our alumni every day on the radio in Chicago and throughout the country. They are music and talk show hosts, news directors, and sportscasters. Our alumni produce morning shows, direct marketing and promotions, and are managers in radio sales, now a multi-billion dollar industry. Many go on to work in related areas: television, public relations, and media management. Many go to graduate school.

Our goal is that all students have an opportunity to be the very best they can be, find and realize their dreams, and ultimately contribute to their community and the world.

Barbara Calabrese
Chairperson, Radio

PROGRAM DESCRIPTIONS

RADIO

BACHELOR OF ARTS IN RADIO

The mission of the Radio program is to provide comprehensive training and education in the art and business of radio broadcasting. We want our graduates to do more than get entry-level jobs – we want them to have careers. The curriculum is designed around a core group of courses required for all Radio students. These courses provide skills and knowledge in the fundamentals of on-air broadcasting: voice and speech training, studio operations, production, and programming. Other required courses prepare students for the realities of the business side of radio and include ethics in broadcasting, marketing and promotion, and an overview of FCC rules and corporate business practices. This allows students to experience both the creative and business aspects of radio before pursuing specialty courses in sports, talk, music, news, or creative imaging and production.

Courses are sequenced to allow students to build skills each semester. Once the core courses are completed, students may choose from a wide variety of electives so they can pursue interest areas in depth. For example, once a student has learned basic digital production, voice training, and writing, he or she can choose advanced courses in talk radio, voice-over, radio theater, documentary, or radio station imaging, all of which require students to combine all the skills they have learned in previous courses. All Radio majors are required to complete at least one semester working in the college radio station, WCRX 88.1 FM, so they can apply skills and knowledge learned in the classroom. Students can be on the air as early as their sophomore year if they have mastered the ability and prerequisite courses. Students receive individual guidance from faculty while learning to be on-air music or talk show hosts, programmers, promotion managers, sportscasters, newscasters, or production directors. WCRX students have won numerous national awards during the past five years. WCRX also streams on the Web at wcrx.net, giving students the opportunity to have their programs heard all over the world. Our students regularly receive e-mails from listeners in all parts of the United States as well as in Europe and Japan.

Our internship program, one of the oldest and largest in the country, places approximately 60 students per year in commercial and public radio, as well as in production and voice-over companies. A full-time staff member provides individual advising to assess student interest and help secure an internship placement. Our most successful students have followed the recommended sequence of courses, taken two or more advanced courses, worked at WCRX, and completed at least one internship. These are the students who are working full time in radio in both creative and business positions.

The Radio Department offers a post-baccalaureate certificate of major.

COURSE DESCRIPTIONS

RADIO

41-1100 Introduction to Radio

Introductory course deals with the language and concepts of the radio broadcasting industry. Students are introduced to an overview of radio broadcast history, station organization, past and present technologies, and terminology through the use of lectures, special guests, projects, films, quizzes, exams, and group exercises.

3 CREDITS

41-1107 Voice and Articulation

Students acquire pronunciation and grammar of oral Standard English that is necessary for broadcasting and oral communication in any professional environment. Students receive an individual evaluation of articulation and voice. Course stresses the concept of becoming "bi-dialectic," or learning and using Standard English in addition to your primary dialect. Classroom exercises focus on using Standard English when reading copy and engaging in improvisational conversation.

3 CREDITS

41-1114 Radio Studio Operations

Entry-level course provides an introduction to theory and practice in microphones and microphone use, field recording, and control board operation.

4 CREDITS

41-1121 Radio Broadcasting I

Course introduces radio broadcasting and station procedure. Course offers practical on-air experience in the main broadcasting functions and an examination of radio as a medium of mass communication.

4 CREDITS

PREREQUISITES: 41-1107 VOICE AND ARTICULATION, 41-1114 RADIO STUDIO OPERATIONS

41-1128 Radio Production I: Intro

Course uses lecture and hands-on projects to familiarize students with the basics of radio production. Students learn production techniques, including editing, splicing, mixing, dubbing, and sound effects. Students utilize analog audio equipment for in-class projects and studio time facilities for out-of-class assignments.

4 CREDITS

PREREQUISITES: FIT OR 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY

41-1130J Audio Theatre Performance: Richard Durham

The course is an audio drama workshop taught over one week as a performance class for audio drama. We will read and record several scripts but focus on one Durham script for production. We will analyze the script, rehearse, and record. The production will be post-produced by the Radio Department. We will be performing a Richard Durham script in honor of Black History Month.

1 CREDIT

41-1135 The Radio Producer

This course covers behind-the-scenes production techniques for producing any radio talk show or news program. Students will focus on how producers help create the sound of a news or talk program, understand FCC rules and regulations, utilize broadcast technologies, become skilled at developing story ideas, research topics, and recruit appropriate expert guests for interviews or sound bites. Students will be expected to fulfill production assignments, review case studies, and complete interviews.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I- ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-1140J Satellite Radio and New Emerging Technologies

This course will serve as an overview of satellite radio, Internet-only radio shows, podcasting, and other new and emerging broadcast technologies and delivery services that are currently impacting the broadcast world. The instructor will explore how the industry is rapidly expanding, shifting, and adjusting to these new approaches and how traditional radio continues to react with new programming initiatives and business models.

1 CREDIT

41-1142 News for the Music Format

Course is an introduction to basic principles of contemporary radio news writing. Students learn basic broadcast news writing style with an emphasis on headline writing style. Course also includes performing newscasts and headline stories for music formatted radio stations.

2 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I- ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-1142J Music Licensing

The course provides an overview of music licensing from both a legal and practical perspective. Music licensing is a broad, complex area with lots of legal pitfalls. Students will learn the process of "clearing" a song for use in radio and television advertisements, film and video projects, podcasting, Internet streaming, and music recording sessions. They will explore the differences between various uses of mechanical, synchronization, and master use licenses. Since music licenses are essentially copyright licenses, those portions of copyright law that apply to music properties will be reviewed, as well as the business contexts in which they are relevant.

1 CREDIT

COURSE DESCRIPTIONS

RADIO

41-1145J Podcast Workshop

In this course students will develop, create, write, perform, and technically produce a podcast. This new communications medium is changing the face of radio broadcasting, allowing for new opportunities and new creative outlets, plus giving new voice to voices never heard. Students will discuss podcasting's relationship to broadcasting and produce our own podcasts. The course is relevant to radio majors and non-majors alike.

1 CREDIT

41-1150J Great Voices of Radio

We will explore what makes great radio through listening and critiquing the many great voices of radio from its inception through its heyday to today. Voices will include national radio programs (Arthur Godfrey, Al Jolson), the comedy teams (Abbott & Costello, Amos & Andy), news commentators (Walter Cronkite, Edward R. Morrow), local heroes of radio (Steve Dahl, Eric & Kathy) and ethnic radio (Tom Joyner, Richard Durham), and much more.

1 CREDIT

41-1250 Radio Podcasting

This course will serve as an overview of this burgeoning new Internet and portable media force, and show how radio, writing, and performance skills can impact the content of a podcast; how the technology is impacting the industry; and how the new portable media explosion is changing the way we manage time, entertainment, and information.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-1300 The Club D.J.

Course prepares students for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey. Course includes instruction in the use of portable equipment such as turntables, speakers, and microphones. Content covers production techniques inherent to this specialized field of audio entertainment. 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.

3 CREDITS

41-1307 Radio Sports Play-by-Play

Students develop play-by-play techniques, analyze statistics, generate sources, and interview athletes. Course utilizes a combination of actual game videotape, on-location training at various sports venues, and classroom instruction.

3 CREDITS

41-1314 Rock & Soul on the Radio: Roots

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 and the bands who created the music, trends and styles of music, the music's influence on modern culture, and the impact of current events on the music.

3 CREDITS

41-1321 Topics: Rock & Soul on the Radio: Contemporary

This course will cover the progression of contemporary rock and soul music from its roots in rhythm and blues, country, folk music, and jazz from 1970 to the present. Students will study individual artists and musical groups who created the music, the trends, and the style of this performing art. This course will also cover music's influence on radio formats, modern culture, current events, and present technology.

3 CREDITS

41-2100 Radio Broadcasting II

Course assists students in understanding the technical and aesthetic functions of radio broadcasting through concentrated programming productions. Development of individuality and a personal style of broadcasting are emphasized through integrated practice in the various broadcasting functions.

4 CREDITS

PREREQUISITES: 41-1121 RADIO BROADCASTING I, 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

41-2107 Writing for Radio

This introductory course will cover the style, format, and techniques for various forms of writing specific to the radio industry. Students will write and produce public service announcements, promos, commercials, editorials, and news and sports copy.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-2114 Ethics in Broadcasting

Course explores the ethical decisions and issues involved in the broadcast industry. Students analyze ethical theories and conduct through various case studies, videos, readings, lectures, and classroom discussion. The course introduces students to legal issues such as defamation, the use of anonymous sources, the privacy torts, and the media's role in First Amendment theory.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 WRITING AND RHETORIC I OR 41-1100 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-2200 Radio Sportscasting

Course covers the writing and delivery style of sports anchoring and reporting. Students learn how to cover various sports events and conduct sports interviews. Course work requires seeking information from various sources and gathering and disseminating sports news while utilizing news judgment.

3 CREDITS

PREREQUISITES: 41-1114 RADIO STUDIO OPERATIONS, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

COURSE DESCRIPTIONS

RADIO

41-2207 Radio Writing & Newscasting

Course introduces basic journalistic skills and familiarizes students with procedures necessary in constructing an on-air newscast from wire copy and other news sources. In addition to covering the news gathering and selection process, course focuses on broadcast—style newswriting and news anchoring. Students perform various news—style formats on the air during “All-News” radio days in which students write stories, screen tape, stack stories, and anchor newscasts.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-1114 RADIO STUDIO OPERATIONS OR 53-1015 INTRODUCTION TO WRITING & REPORTING

41-2210 Voice and Articulation II

Course serves the serious student seeking improvement of oral communication skills. Study focuses on appropriate use of voice and articulation when reading news and commercial copy. Students improve language organization and formulation skills for ad-lib, summarizing, and storytelling in broadcast contexts.

3 CREDITS

PREREQUISITES: 41-1107 VOICE AND ARTICULATION

41-2300 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC), course encompasses issues related to radio employment contracts, trademarks, copyrights, the First Amendment, obscenity, and indecency.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC- ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II- SERVICE LEARNING

41-2314 The Club DJ II

This advanced, talent-based course is for students who have completed the Club DJ course or who have experience as a club DJ. The course deals with the language, concepts, and skills needed for scratching and using the turntable as a musical instrument. Students will be introduced to an overview of the history, development, and organization of advanced technical skills.

3 CREDITS

41-2328 Voice Over Copy Interpretation & Performance

A performance-based course that introduces the student to the skills and techniques used in interpreting and presenting commercial and narrative copy for radio and television advertising as well as scripts used in corporate training and industrial narration. Students work in a studio classroom and receive individual critiques. Emphasis is placed on developing a style

that works for each student. The course also includes some lecture presentations regarding the business of voice-overs and how to prepare a “demo” tape.

4 CREDITS

PREREQUISITES: 41-2210 VOICE AND ARTICULATION II, 41-2407 RADIO PRODUCTION II: INTERMEDIATE, 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL - WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

41-2370 Special Topics Radio: Talk Radio I

This course is an introduction to the principles, styles, and techniques of radio talk shows including sports, issue-oriented, and interview style formats. The radio talk show is one of the most popular formats at commercial and public radio stations across the country, providing listeners with a compelling forum for debate and entertainment. Lectures and in-studio exercises teach skills such as interviewing, monologue, interaction with listeners, and personality development. Talk-radio professionals appear as guest speakers.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-2730 RADIO INTERVIEWING, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-2407 Radio Production II: Intermediate

Advanced-level course focuses on types of digital audio equipment currently used for radio production. Through lecture and hands-on application students learn about samplers, DAT, mini disc, DCC, hard disc recording and editing, CD-ROM, and digital signal processing. Students produce final projects using digital recording and editing techniques taught in class.

4 CREDITS

PREREQUISITES: 41-1128 RADIO PRODUCTION I: INTRO, 35-1100 - FOUNDATIONS OF COMPUTER APPLICATION OR 35-1110 FLUENCY IN INFORMATION TECHNOLOGY OR FIT

41-2730 Radio Interviewing

This course will explore the tools, techniques, and theories necessary for conducting professional radio interviews. Various styles and types of interviews will be covered, including news/public affairs, arts/entertainment, feature profiles, and sports. Course content will include topic/guest selection, research, pre-interviews, copywriting, and interviewing techniques. Students will practice skills during class and listen to and critique various interview styles and formats. Throughout the semester students will conduct live in-studio interviews. Selected interviews will be aired on the college radio station, WCRX 88.1FM.

3 CREDITS

PREREQUISITES: 52-1151 WRITING AND RHETORIC I, 41-1107 VOICE AND ARTICULATION

COURSE DESCRIPTIONS

RADIO

41-3100 Radio Sales

Course introduces basics and principles of broadcast. Students analyze local and national sales techniques, rate cards, and ratings in preparation for work in radio sales.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-3107 Radio Marketing & Promotion

Course explores establishing a station's identity and growth through market positioning, advertising, non-profit involvement, utilizing current technology, incorporating sales promotions, press and public relations, and understanding demographic and psychographic profiles.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-3114 Radio Programming

Course covers day-to-day radio programming issues for all radio formats including music, talk, news, and sports. Discussions focus on station imaging, management techniques, music and audience research, diversity issues, and use of computers for program scheduling.

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-3107 RADIO MARKETING & PROMOTION, 52-1151 WRITING AND RHETORIC I OR 52-1111 WRITING AND RHETORIC I - ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR CMPS

41-3115J Music Radio Programming

A complete look at utilizing the music scheduling software Selector, as well as Linker, to schedule the on-air elements of a radio station.

1 CREDIT

PREREQUISITES: 41-3114 RADIO PROGRAMMING

41-3121 Radio Station Management

Course focuses on current media management issues facing the radio manager in the daily operations of the programming, sales, promotion, news, and engineering departments. Curriculum analyzes management theories and approaches in addition to covering topics such as the Telecommunications Act, labor and discrimination law, crisis management, Federal Communication Commission (FCC) rules, and contract and employment law. Through case studies and role playing exercises, students learn how to legally interview prospective employees, conduct performance evaluations, and terminate employees.

3 CREDITS

PREREQUISITES: 41-3114 RADIO PROGRAMMING, 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

41-3214 WCRX Practicum: Promotions

Entry-level college radio staff position requires a minimum of four hours per week. Students function behind the scenes assisting on-air staff in the production of news and sports programming for WCRX.

1-6 CREDITS

41-3221 Radio Feature & Doc Workshop

In this advanced radio workshop, students learn to produce sound-rich features or documentaries suitable for broadcast on commercial or non-commercial radio outlets. Students will learn to research, interview, write, edit, and use appropriate technical production techniques. Subject matter may include news/public affairs and cultural topics.

3 CREDITS

PREREQUISITES: 41-1107 VOICE AND ARTICULATION, 41-1114 RADIO STUDIO OPERATIONS, 41-2407 RADIO PRODUCTION II: INTERMEDIATE, 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

41-3225 Advanced Radio Station Marketing

This course will serve as an advanced marketing class for those who are going into radio with an eye toward management. It requires advanced media research, media buying knowledge, and writing and defending a complete marketing plan including an appropriate budget.

3 CREDITS

PREREQUISITES: 41-3107 RADIO MARKETING & PROMOTION

41-3300 WCRX Practicum

Course is intended for the advanced student and requires a minimum of eight hours per week. Student personalities host one or more on-air shows per week on WCRX. 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. Requires permission of the instructor.

3 CREDITS

41-3317 Audio Theatre: Writing and Acting Workshop

Course involves writing, acting, and voice for audio theatre, focusing on the dramatic form. Class is workshop style with students completing individual and group projects.

4 CREDITS

PREREQUISITES: 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1152 WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING, 41-2210 VOICE & ARTICULATION II OR 31-2300 VOICE FOR THE ACTOR II, 41-2107 WRITING FOR RADIO OR 55-1100 INTRO TO FICTION WRITING OR 55-1101 FICTION WRITING I OR 55-4323 PLAYWRITING WORKSHOP I OR 31-2800 PLAYWRITING WORKSHOP

COURSE DESCRIPTIONS

RADIO

41-3318 Producing Radio News

This course will explore the tools and techniques needed to gather, write, and produce professional radio news field reports in a variety of styles and contexts. Various types of radio field reports will be covered including spot news coverage, news conference coverage, and producing longer form National Public Radio-style pieces. Produced pieces could be aired on the college radio station, WCRX, 88.1 FM. The course will also include components in using radio news field recording equipment and basic production skills.

4 CREDITS

PREREQUISITES: 52-1101 INTRODUCTION TO COLLEGE WRITING OR 52-1111 WRITING AND RHETORIC I: ENHANCED OR 52-1121 ESL WRITING AND RHETORIC I OR 52-1151 WRITING AND RHETORIC I

41-3321 Theater of the Mind

Students create their own program for radio using art and entertainment forms found in drama, narration, and comedy. Students may choose to perform published work or write their own and select among different forms such as drama, voice/sound design, storytelling, or comedy bits. Student work will be aired on WCRX-FM. Course content includes scriptwriting, sound effects, casting, rehearsing, directing, and editing for on-air use.

3 CREDITS

PREREQUISITES: 41-1121 RADIO BROADCASTING I, 41-2407 RADIO PRODUCTION II: INTERMEDIATE

41-3414 Radio Production III: Advanced

Commercial radio stations employ creative directors who are responsible for creating and producing a station's "image." In this advanced digital production class, students will learn to write, direct, voice, edit, and mix professional imaging pieces.

4 CREDITS

PREREQUISITES: 41-2210 VOICE AND ARTICULATION II, 41-2407 RADIO PRODUCTION II: INTERMEDIATE

41-3421 Radio Senior Portfolio

A workshop course for Senior Radio majors to develop a portfolio suitable for potential employers and to present at Manifest. Work can include talent, production, writing, sales, and/or marketing/promotions depending on concentration and career goals. Each student is assigned a faculty advisor who will guide development and completion of the portfolio. Portfolios will include artist/professional statements and a resume. Students will participate in interviews and reviews of their work by radio professionals and complete projects with the Portfolio Center.

1 CREDIT

PREREQUISITES: 41-2407 RADIO PRODUCTION II: INTERMEDIATE
COREQUISITES: 41-3221 RADIO FEATURE & DOC WORKSHOP, 41-3321 THEATER OF THE MIND, 41-3412

41-3488 Internship: Radio

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. Requires permission of the instructor.

1-6 CREDITS

41-3498 Independent Project: Radio

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.

1-3 CREDITS

41-3500 Radio Workshop: Public Service In Media

This service-learning course involves students in identifying significant community issues and how those issues are addressed by public service programming. Students create a public affairs campaign, including programming, promotions, and public service announcements for broadcast on Columbia College Chicago radio station, WCRX. The class also covers critical Federal Communications Commission (FCC) rules and regulations.

3 CREDITS

PREREQUISITES: 41-1107 VOICE AND ARTICULATION, 41-1128 RADIO PRODUCTION I: INTRO, 41-2107 WRITING FOR RADIO, 52-112

41-3520 Advanced Radio Sales Practicum

Students will explore advanced theoretical and practical principles of broadcast sales methodology in a small group classroom discussion setting, supported by practical experience conducted in professional radio sales departments. This intensive instructional milieu will give students the opportunity to build on the conceptual foundations that they gained in the Radio Sales class. Students will be required to engage in extensive study of sales methods and market data resources in libraries and on the Internet.

3 CREDITS

PREREQUISITES: 41-3100 RADIO SALES

TELEVISION

MICHAEL NIEDERMAN, CHAIRPERSON

Television matters, now more than ever. It tells us diverse, dynamic, and profound stories about every aspect of our lives. It speaks to us intimately as individuals and unites us beyond our neighborhoods. In Columbia College Chicago's Television Department, we teach students how to tell stories and create memorable television, preparing them for a career in the industry.

Students begin making television in their first semester, within a context that carefully balances a broad foundation of creative, critical, and technical skills. We offer concentrations in four areas, with classes providing the deeper understanding and skills required to succeed in writing, producing, directing, post-production and effects, and interactive television. We challenge students to develop a personal vision while working within the team environment of television. Our students make sketch and situation comedies; single and multi-camera drama; documentaries; talk shows; and cooking, news, and general entertainment programs. Our students run their own TV station, and their work is broadcast regularly in Chicago. We teach several television courses at Columbia's Semester in L.A. program on the CBS lot in Studio City, providing students with invaluable experience and contacts in top television markets. They also gain real-life experience through a variety of local and national internships. The opportunities in the department are as varied and extraordinary as the opportunities in the industry. We analyze and practice every phase of production from the first idea to final airing. We discuss why television matters and how students can bring their passion, commitment, and values to this creative and enduring medium. We critique how the media addresses a wide variety of hot button issues and prepare our students to produce media free of stereotypes, bias, and half-truths.

Our faculty combines the best of academic and professional skills, including working practitioners teaching directing, writing, and production. Our instructors are committed to excellent teaching and give every student a chance to participate and excel. We encourage students to pursue their dreams while working collaboratively, which is how success is born in television.

Students create programs in three studios, utilizing industry standard production and post-production tools. The department addresses cutting edge technologies including high definition, small screen, and multi-casting distribution in the curriculum. In addition, the School of Media Arts has built a multi-camera remote production truck that will be utilized by the department for a wide variety of classes and productions.

Graduates of the Columbia College Chicago Television Department go on to work across the nation in all areas of the industry. You'll find our alumni making a real difference at broadcast and cable networks, television stations, and Internet-based delivery outlets. They are known as team players with highly developed creative skills, a strong work ethic, and a commitment to making a difference in television.

I encourage you to join us.

Michael Niederman

Chairperson, Television Department

PROGRAM DESCRIPTIONS

TELEVISION

OVERALL PURPOSE OF THE PROGRAM

TELEVISION DEPARTMENT MISSION STATEMENT

Our mission is to offer an education in Television that balances creativity, technology, and ethics in an environment of collaboration and support for the individual creative voice.

We provide industry-oriented opportunities through process and project centered education and are committed to preparing a student for both life and career.

Television is the medium that best captures and reflects the culture of our time. Our students contribute to both the local and global communities as they inform, entertain, and inspire us all.

CURRICULAR STRUCTURE

The curriculum structure is based on the idea that we instruct both "the head and the hands" simultaneously. That means that in the first two years students are creating television, in a wide variety of production classes at the same time they are learning storytelling and analytical skills. The idea of the core is to give a solid foundation in all aspects of television, both preparing them to proceed onto their concentration and making sure they are ready to achieve at whatever opportunity the industry presents as they set about a career. While students are being challenged by a wide variety of technical, creative, and intellectual work in the core classes, we never lose focus of the foundation of storytelling that is at the heart of television.

The concentrations are built on the broad knowledge of the core and students focus in one of four areas: Writing/Producing, Directing/Production, Post-production/Effects, and Interactive Television. Each concentration explores in-depth their area, offering the students a wide range of experience, working both individually or on one of the variety of award winning departmental shows. The end results are skills that will be their entrée into the career they want. Ultimately, the student experience in the department is more than an exceptional learning community; it is one of real cooperation and creativity.

CONCENTRATIONS

WRITING/PRODUCING

This concentration focuses on the skills that revolve around the creation, planning, and management of television programming. Television is known as a producer's medium and at the present time almost every major producer in American television is also a writer. Writer/producers oversee series development and production, create new programs, and see to the coordination and conceptual coherence of series in progress. Their skills are highly valued and highly rewarded. This concentration is the backbone of the department's creative output as these students are responsible for the creation and execution of varied departmental programs and the running of the television station, Frequency Television.

DIRECTING/PRODUCTION

This concentration focuses on the skills that revolve around the production and directing of television programming. The success of all television programs is based on the creative professionals directly involved with the production process. This concentration will focus on the visual and audio interpretation involved in creating what the viewer will ultimately see and hear on the screen. From live studio production to field shoots, post-production, and graphics...from camera and sound operation to directing studio and remote productions...from individual professional work to collaborative departmental television shows...all are part of the most hands-on segment of our upper level curriculum. Students with a focus in directing will also progress through this concentration with many opportunities to direct either individual projects or departmental programming in a collaborative environment with other students.

POST-PRODUCTION/EFFECTS

This concentration focuses on the skills that revolve around the editing and finishing of programs including the creating of title and special effects sequences. Post-production is much more than just editing. It is the stage where you build your story, give it structure, polish the visuals, create special effects, and bring your vision to the screen. In the post-production and effects concentration, students learn advanced editing skills and graphic design, create visual effects and title sequences, and design and author DVDs. Students work in a wide variety of editing genres, on individual productions and on programs produced for broadcast television.

INTERACTIVE TELEVISION

This concentration focuses on the skills that revolve around the integration of television and a variety of interactive media like the Web and DVDs. The classes mix in-depth work in traditional video production as well as classes in graphics and content creation. Participation in the departmental shows is possible through creating on line content and/or interactive DVDs. In addition, individual creative work is encouraged, exploring the technology and developing the aesthetic of interactive television.

Minor in Non-Linear Editing

This minor will focus on teaching a set of skills that include video acquisition and non-linear editing. It will prepare students to use these skills in a wide variety of fields that now utilize video and need more people trained in these skills. Students who have these skills in addition to their major focus will increase their ability to enter the job market because of the proliferation of opportunities that need the capabilities of skilled shooter/editors. This minor would be of interest to students from a variety of departments who are interested in entering a market with expanding possibilities.

COURSE DESCRIPTIONS

TELEVISION

Minor in Writing for Television

This minor will focus on preparing a student for a career in writing for television in all its various forms, from entertainment and corporate productions to the growing field of interactive media. This market is particularly open to new talent because of the expansion of outlets that can utilize the talents of a trained scriptwriter and the voracious appetite of these outlets for content and therefore scripts. This minor would be of interest to students from a variety of departments who focus on writing and are interested in entering a market with expanding possibilities.

COURSE DESCRIPTIONS

TELEVISION

40-1101 The History of Television

Television is the primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Since its arrival on the scene at the World's Fair of 1939, TV has been the site through which we engage with any number of issues and events from the most intimate to the most broadly social. The History of Television as a course is therefore a "cultural history" course; in other words, we examine not only the chronological development of television as a technology and an industry, but we explore also how television has become a part of our histories and, indeed, how TV has shaped history and our sense of it.

3 CREDITS

40-1103 Aesthetics and Storytelling

Aesthetics and Storytelling is the foundational course for future work in the TV Department. Whether you are aiming to be a director, writer, producer, or editor, the fundamentals of aesthetics in relation to TV are crucial to doing well in any of these areas. In this course we learn how to choose the right shots and how to construct a coherent sequence, as if we are constructing clear and understandable sentences (the sequence) out of the best words possible (the shot). To learn this skill, we at times break down things even further, focusing on the elements of shot construction (mise-en-scene, lighting, color, compositional balance and framing, perspective, etc.) Because these "words and sequences" are a specialized language, this course will emphasize becoming proficient in terminology so that you can communicate with those whom you are trying to "reach" – from a crew you are a part of to a crew you are directing, and ultimately to the TV viewer who wants to hear your story. In Aesthetics II, we will expand on these "ABCs" to help you develop your own voice as a storyteller.

3 CREDITS

40-1201 Speech: Communicating Message

Oral Communication includes effective presentation skills, the ability to persuade, motivate, inspire, teach, react, and listen well. Television offers myriad examples of speakers. This course utilizes the medium for visual "proof" using 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.

3 CREDITS

40-1302 Television Arts: Production

This introductory class in the art of television production provides an overview, and basic, practical, hands-on experience in all aspects of today's trends in the Television industry. Although taught in a studio environment, this course will cover

camera operation, sound, lighting, video transitions, and graphics as they relate to all forms of production. The final project for the class is the completion of three full productions created by students in the class.

4 CREDITS

40-2100 Television Arts: Writing

Building on concepts and techniques introduced in Aesthetics and Storytelling, this course allows students to explore basic methods of television writing for scripted and non-scripted formats. Students will develop craft skills basic to television writing: research, story structure, dialogue, and character development, all of which will prepare them for writing scenes and short scripts. This class will not only prepare the student to write full length scripts but will also help them grow as artists, learning to tell stories in a unique and personally meaningful way.

3 CREDITS

PREREQUISITES: 40-1103 AESTHETICS AND STORYTELLING

40-2201 The Television Producer

This course introduces the student to the duties of the Television producer, focusing primarily on the producer's role in creating differing types of programming. We will explore relationships with the production team, the director, writers, and the studio. Main goals include individual development in areas of problem solving, prioritization, team building, and scheduling for a successful project. The role of the producer in all phases of the production process will be emphasized.

3 CREDITS

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION, 52-1152 WRITING AND RHETORIC II OR 40-1302 TELEVISION ARTS: PRODUCTION, 52-1112 WRITING AND RHETORIC - ENHANCED II OR 40-1302 TELEVISION ARTS: PRODUCTION, 52-1122 ESL WRITING AND RHETORIC II OR 40-1302 TELEVISION ARTS: PRODUCTION, 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

40-2301 Television Arts: Directing

This course builds on the production skills covered in Television Arts: Production and introduces the basic techniques of television directing. The course will focus on both multi-camera and single-camera directing techniques. Students will learn how to visualize and plan for a live, real-time scene; how to break down scenes for shooting out of order with a single camera; how to employ live switching techniques; how to storyboard and visualize; how to block camera and talent; and how to work with actors. Students who complete this class will have experience in a variety of shooting styles found in television today.

4 CREDITS

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION

40-2302 Production & Editing I

In this course students will develop basic skills in field production and editing using DVcam field gear and Avid Express

COURSE DESCRIPTIONS

TELEVISION

DV editing systems. Each student will learn and practice the fundamentals of field production in terms of conceptual development, planning and storyboarding, and finally editing and project management. Students will have the opportunity to put into practice the basic rules of visual composition, sequencing, and storytelling as learned in Aesthetics and Storytelling, and to successfully apply those concepts in this practical hands-on course.

4 CREDITS

PREREQUISITES: 40-1103 AESTHETICS AND STORYTELLING, OR 24-1510 AESTHETICS OF CINEMA, 40-1302 TELEVISION ARTS: PRODUCTION

40-2320 Lighting Topics: Talk Show

Course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two-three intensive workshop days.

1 CREDIT

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION

40-2321 Technology Topics

This course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two-three intensive workshop days.

1 CREDIT

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION

40-2330 Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC), course encompasses issues related to radio employment contracts, trademarks, copyrights, the First Amendment, obscenity, and indecency.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II

40-2401 Production & Editing II

In Production & Editing II students will gain intermediate technical and aesthetic skills in field shooting and editing. Through a series of shooting and editing exercises, students will further develop skills introduced in Production & Editing I. Topics include preproduction, planning, aesthetics, and idea development; intermediate shooting and lighting techniques; intermediate non-linear editing, titling, and effects; media management; basic color correction and use of video scopes; and shooting and editing styles and genres. These concepts will be implemented through a series of exercises culminating in the creation of an original student final video project.

4 CREDITS

PREREQUISITES: 40-2302 PRODUCTION & EDITING I OR 24-1010 PRODUCTION I

40-2501 Video for Artists and Performers

This course is designed as an introductory course in the creative, aesthetic, and technical skills necessary to produce video. Students will plan, produce, and edit video as well as the integration of video into art making and performance. Students will work collaboratively on video installation, performance documentation projects. Students will be encouraged and assisted in expressing their artistic voice and exploring storytelling using digital video as a medium.

3 CREDITS

PREREQUISITES: 40-1103 AESTHETICS AND STORYTELLING OR 39-1100 OR 22-1220 FUNDAMENTALS OF 2-D DESIGN OR 22-1231 CONTEMPORARY ISSUES IN NEW MEDIA OR 36-1000 MEDIA THEORY AND DESIGN I

40-2601 Creating the TV News Package

This course is designed to prepare a Broadcast Journalism student for shooting, interviewing, logging, and editing news package material. This hands-on/lecture class provides an opportunity for the future reporter and video journalist to practice with his/her own material in the production of news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, writing to video, and the use of the television medium to tell the journalistic story are hallmarks of this course.

3 CREDITS

PREREQUISITES: 40-2302 PRODUCTION & EDITING I, 53-2310 BROADCAST NEWS WRITING

40-2621 News: On-Camera Reporting

This course teaches the reporter's role in a live, hard deadline situation. Students will be required to work under a deadline in each class, writing scripts in the field. As the deadline approaches, each story will be edited and re-edited to conform to changing conditions and information. The course will stress the ethics and pressures of live, on-the-spot journalism and the variety of situations that the reporter faces in difficult circumstances.

3 CREDITS

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION, 53-2310 BROADCAST NEWS WRITING

40-2722 Screenwriting II: Writing the Feature Film

This course trains students to produce longer and more complex screenplays and to facilitate a deeper understanding of the screenwriting process. To assist students in better developing character, story, and linear structure; to assist in developing systematic work habits to carry the student from idea development through revisions to a completed script, and to provide students with the opportunity for consistent critique of their screenwriting.

3 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING

40-2788 Television Career Strategies

Students will acquire an overview of the marketplace and will develop strategies for building a portfolio and resume; videotape, refining interview techniques, and networking within

COURSE DESCRIPTIONS

TELEVISION

the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating resumes, and organizing videotape for the job search. Students will learn research and prospecting techniques from guest experts. Three hours of special editing time, for use during the summer months, will be granted to senior students who have passed this course.

1 CREDIT

PREREQUISITES: 40-2302 PRODUCTION & EDITING I

40-2803 Culture, Race and Media

The media—television, film, and print—has a pervasive influence upon how we view the world. This course enables us to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. Through open discussions of differences, research, and stimulating readings, we will learn who we are and why we view things the way we do. Expected outcomes include new insights into media influence and our responsibility as media makers, a research project, and self-examination of personal cultural and racial identity.

3 CREDITS

PREREQUISITES: 32 COMPLETED CREDITS

40-2903J Television/Media: Deconstructing Whiteness

In media, racial representation is a significant element on screen, but often an irritation behind closed doors. Can whites write for minority audiences? Why aren't there more producers and directors of color? Misunderstandings prevail when Whites fail to examine their identities, ideology, discomfort, and/or biases. This course will use television and film examples as catalysts for self-examination of whiteness. Readings will lay the groundwork to "try on" our racial identity in a safe community of media makers.

1 CREDIT

PREREQUISITES: 40-2803 CULTURE, RACE AND MEDIA

40-2921 Rock on Television

Television and rock music exploded together in American pop culture during the 1950s, and each has grown side by side over the decades. The course will study TV's historic live performances, music series, and music videos using rare video clips and discuss television's role in promoting popular music.

3 CREDITS

40-2923J Television Covers

Television Covers is a rotating topic course that takes an in-depth look at the television industry's coverage of a particular issue, in dramatic programming, documentary, news, and other forms. This course will address topics of social or historical relevance through the lens of the television medium.

1 CREDIT

40-3101 Television and Society

This senior level seminar examines issues that arise from the medium of television, including ownership and regulation; advertising sales and ratings; news and political content; and professional ethics, responsibilities, and values. Students discuss, debate, and write about current television issues and topics of interest.

3 CREDITS

PREREQUISITES: JUNIOR STATUS OR ABOVE

40-3202 Writing for Television

This scriptwriting class is for students who already have a basic understanding of story structure, dialog, and character development. In this class the student will learn to write full-length television scripts and will study the structure and conventions of writing the sitcom, sketch comedy, and hour-long dramatic scripts. Student work will be read aloud and workshopped, step by step, in a traditional "writer's table" story conference procedure. Each student will leave the course with at least one full-length, polished script from one of the featured genres.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II AND 40-2100 TELEVISION ARTS: WRITING, 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING OR 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

40-3211 Independent Producer Workshop

This course is intended to hone specific producing skills. The focus will be on independently produced programs, covering a wide range of styles and genres. Independent video/television will be examined from a historical perspective to set the stage for the students' own work. This work will culminate in a final project.

4 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING, 40-2401 PRODUCTION AND EDITING II

40-3212 Critical Studies: Television

Television is the primary source for the transmission of information, politics, entertainment, and our collective and dispersed cultures in the United States, surpassing even film and newspaper because of its combined accessibility and visual appeals. Further, TV has for decades now shaped how we tell and understand stories about the worlds we live in and those we hope to live in, from notions of race and gender to presidents and child-rearing. In your aspiration to become a professional in the field of television, understanding how TV operates culturally and socially in a sophisticated manner will ultimately make you a better creative artist, producer, manager, screenwriter, etc. We work from the premise that there is no such

COURSE DESCRIPTIONS

TELEVISION

thing as "just TV," for certainly the industry wouldn't survive if everyone really could care less about what they watch. Thus, we will seek to master methods of analysis that "get beneath" TV: historic and industrial, auteurism and genre, semiotics and psychoanalysis, postmodern, and ideological.

3 CREDITS

PREREQUISITES: 52-1152 WRITING AND RHETORIC II OR 52-1112 WRITING AND RHETORIC - ENHANCED II OR 52-1122 ESL WRITING AND RHETORIC II OR 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING AND 32 COMPLETED CREDITS

40-3220 Programming & Station Operations

In this advanced television course, students will serve as the Operations Department of Columbia College's television station, Frequency Columbia. All aspects of maintaining and operating a broadcast facility including programming, scheduling, recruiting, commercial and product sales, distribution, production, and promotions will be included in the experience of this high-profile, high-demand project.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2301 TELEVISION ARTS: DIRECTING

40-3221 Writing the Situation Comedy

An advanced level scriptwriting class that will teach the skills needed to write the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing prime-time television series, the other based on an original pilot concept. The scripts will be read and reviewed, step by step, in a classic "writer's table" story conference procedure. In addition, there will be lectures on the writing of both the established sitcom as well as the original pilot episode.

3 CREDITS

PREREQUISITES: 40-3202 WRITING FOR TELEVISION OR 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

40-3222 Drama Program Workshop: Writing

In this advanced workshop, students will serve as staff writers for the Columbia College television series, *Windows*. *Windows* is a half-hour show consisting of six short (five minute) segments that share a common theme. For each of the six segments, all writers will submit an individual first draft, half of those will be chosen by the writers to go to a second draft. The second drafts will be pitched to the executive producer, who will choose one script to go to a polished final draft. All phases of individual and collaborative writing, from concept development to finished script, will be experienced in this intensive course.

4 CREDITS

PREREQUISITES: 40-3202, 52-1152 WRITING AND RHETORIC II OR 40-3202, 52-1112 WRITING AND RHETORIC - ENHANCED II OR 40-3202, 52-1122 ESL WRITING AND RHETORIC II OR 40-3202, 52-1162 WRITING AND RHETORIC II - SERVICE LEARNING

40-3224 Producing the Television Magazine Segment

Students will learn pre-production, production and post-production techniques in the completion of several entertainment magazine-style segments. From conception to completion, each student will gain experience in interviewing, writing, storytelling, scheduling, and developing an artistic approach to various profile pieces to be aired on Frequency TV. Working as a team member with videographers, studio crews, editors, graphic artists, and Frequency TV staff members, the student will gain invaluable experience in all facets of being a producer.

4 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2401 PRODUCTION AND EDITING II

40-3226 Drama Program Workshop: Producing

This advanced workshop gives students experience producing a single camera dramatic narrative program, shot on location. Students serve as producers for the Columbia College anthology fiction series and have the opportunity to experience all phases of collaborative producing, from concept development through the finished program segments. Producers will collaborate with students in the Drama Program Workshop: Production course to complete a half-hour drama over the course of a semester.

4 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2301 TELEVISION ARTS: DIRECTING, 40-2401 PRODUCTION AND EDITING II

40-3227 Decision Makers in Media

Students will study television broadcasting's structure and all of the issues affecting the decision-making process. Students will consider the human and economic factors governing decision making in all phases of television operations. Lectures and field trips will focus on situations that influence management decisions, including research, programming, advertising sales, rating systems, and management styles with emphasis on decisions in day-to-day operations at the top levels of management.

3 CREDITS

40-3229 The Business of Broadcasting

This course is planned for undergraduates in Television and graduate students in Management. Course provides the historical background of the television business, including the launch of the industry in the 1940s, the establishment of the regulatory system, the operational structure of stations and networks, the development of cable and satellite broadcasting, and the programming policies and strategies of the present broadcasting industry. The class is intended to provide a road map to the business practices and methods of operation of broadcasting entities at the beginning and at the end of the 20th century.

3 CREDITS

COURSE DESCRIPTIONS

TELEVISION

40-3230 Writing & Producing Sketch Comedy

This is an advanced class designed to teach the skills needed to write and produce proficiently within the popular television genre of sketch comedy. This class will require students to create and write original sketches and commercial parodies. The sketch ideas will be pitched, improvised, drafted, read, reviewed, and revised step by step, in a classic "writer's table" story conference procedure before moving onto the rehearsal and taping process. Students will also serve as producers, supervising all aspects of the pre-production process in order to facilitate a busy production schedule. Working with a post-production supervisor and student editors, students will also oversee aspects of post-production editing, music, and graphics. Students will collaborate closely with the students and instructors of the Television Directing Production: Sketch Comedy class, with a strong emphasis on the teamwork necessary to produce a project of this nature. The end product of this collaboration will be a broadcast of the Columbia College original sketch comedy show "Out On A Limb" on Channel 20, WYCC.

4 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING, 40-3202 WRITING FOR TELEVISION

40-3231 Writing for Television Genre

This course is an advanced level writing class with much time devoted to the development of analytic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analytic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama, drama, comedy, mystery, and science fiction. Each would be examined with examples drawn from both current and past television programming. The class would conclude with the completion of a full-length script.

3 CREDITS

PREREQUISITES: 40-3202 WRITING FOR TELEVISION OR 24-1710 SCREENWRITING I: WRITING THE SHORT FILM

40-3232 Television Program Development

Television program development is a creative and intense process that takes you from the germ of a story idea to a fully thought out series or program. It takes practice, and blood, sweat, and tears – and thankfully can be highly rewarding on a variety of levels! In this class, you will work with your colleagues and the instructor to enhance your skills in storytelling and in pitching your baby to industry executives, from cable to network, to public and independent services.

3 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING, 40-2201 THE TELEVISION PRODUCER

40-3234 Developing the Reality Show

This class is designed to introduce the student to the creative and business aspects of designing an original reality show pilot. Students will be required to pitch and develop an original reality show from idea to finished treatment with budget, locations, and a sample episode that includes tasks and games. Students would also be required to put together story lines for

13 additional episodes to illustrate the season progression of the show. The student will leave the class with a fully developed reality show ready to pitch and submit to buyers.

3 CREDITS

PREREQUISITES: 40-1103 AESTHETICS AND STORYTELLING, 40-2201 THE TELEVISION PRODUCER

40-3235 Producing the Television Interview

In Producing the Television Interview, students will experience the process involved in preparing for, developing, and delivering to clients a package of professional TV interviews that meet specific standards set out by the client. Increasingly today, clients with film-and-video-oriented projects seek out small companies capable of producing professional-looking and well-researched materials in a timely manner, and this class will emphasize the professionalism necessary when working in such an environment.

3 CREDITS

COREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2401 PRODUCTION AND EDITING II OR 40-2601 CREATING THE TV NEWS PACKAGE

40-3236 Small Screen Video

Small Screen Video will look at the emergence of portable technology within our culture. The class will focus on the integration of video and portable devices such as iPods, mobile phones, personal digital assistants, and portable game devices. The class includes both an examination of aesthetic issues and the technology involved in both producing and preparing media for this emerging market.

1 CREDIT

PREREQUISITES: 40-2401 PRODUCTION AND EDITING II OR 24-1020 PRODUCTION II

40-3310J TV Equipment Practicum

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

1 CREDIT

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION

40-3311 Advanced Lighting and Camera

This lighting and camera class is a required course for students in both the Production and Post-Production/Effects concentrations. Focusing on advanced techniques for lighting and camera operations, students will further develop their understanding and skills gained in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper level course.

3 CREDITS

PREREQUISITES: 40-1302 TELEVISION ARTS: PRODUCTION, 40-2302 PRODUCTION & EDITING I

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40-3312 Directing and Production: Sketch Comedy

This advanced class further develops directing skills specifically for live performance, utilizing larger studio facilities and creating more sophisticated productions. The students will be required to produce and direct variety show productions that approach professional broadcast and commercial levels.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING, 40-2401 PRODUCTION AND EDITING II

40-3314 Directing and Production: Drama

This advanced class further develops directing skills specifically in dramatic performance, utilizing larger studio facilities and will be co-taught with a Theater/Music department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative challenge it creates.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING

40-3315 Directing and Production: Television Magazine Segment

In this class, students will explore approaches to directing for expanding magazine/interview-based styles of television programming, and work as crew on a wide variety of both field and studio productions. Students will work as a team with producers, shooters and editors enrolled in other Television department courses to create program segments, both single and multiple camera, for Frequency TV.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING

40-3316 TV Directing Production: Remote

Students will learn to adapt their knowledge of both studio and field production, utilizing a mobile remote production truck to shoot on location at a variety of events in and around Chicago. Sports, news, and production for the Television department's own cable programs are researched, produced, and directed by students. Productions include music performance and selected scenes from departmental drama or sketch comedy. Emphasis is placed upon pre-planning, meeting deadlines, survey of locations and performance of a wide range of crew duties, including directing.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING

40-3317 Directing and Production: Live Broadcast

Over the course of the semester, students in this class will serve as the technical/production arm for NEWSBEAT, a twice-weekly newscast produced for and broadcast live throughout the campus of Columbia College. All aspects of the studio production, including directing, audio, camera, switching, graphics, and videotape, will be emphasized and further developed as part of the deadline-oriented, fast-paced learning experience.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING

40-3318 Directing and Production: Special Projects

In this advanced class, students learn studio and field production skills in a topics-specific setting. Students gain directing experience in one or more of the following contexts: multiple camera studio production, single camera field directing, remote multi-camera directing, music programming, or specialty television production. The course will culminate in the creation of an advanced-level television program in conjunction with other disciplines and departments. Emphasis is placed upon pre-planning, meeting deadlines, and performance of a wide range of crew duties, including directing.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING

40-3321 Advanced Control Room Techniques

This equipment operation course will focus on the Studio A control room. Students will spend a significant portion of the class time working with the production switcher and the digital video effects system. This course is an advanced elective in both the Production and Post-Production concentrations.

2 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING, 40-3310 TV EQUIPMENT PRACTICUM

40-3322 Television Documentary Workshop

This advanced production course introduces students to the wide variety of modes of documentary found on television and allows them to create a documentary production from concept to finished product. The course combines theory, history, and production techniques that are specific to television documentary. Special emphasis is given to scripting, idea development, and treatment preparation, as well as documentary ethics. Students work individually or in small groups to produce a short documentary by the end of the course.

4 CREDITS

PREREQUISITES: 40-3412 OR 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3412C DOCUMENTARY PRODUCTION AND EDITING

40-3324 Experimental Video Workshop

This advanced-level production course explores experimental video (and mixed media work that utilizes video) as an art form. This will include videotape, digital multimedia, Web art, and other convergences of art and technology. Each student will produce (from conception to post-production) an original, genre-defying digital video program or installation.

4 CREDITS

PREREQUISITES: 40-3412 OR 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3412C DOCUMENTARY PRODUCTION AND EDITING

40-3325 Drama Program Workshop: Production

In this advanced workshop, students will serve as directors and crew for the Television department's anthology drama series. Students will work with actors and producers to shoot

COURSE DESCRIPTIONS

TELEVISION

a half-hour long dramatic program. All phases of single camera location shooting will be covered, including directing, staging, lighting, sound, and camera.

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION ARTS: DIRECTING, 40-2401 PRODUCTION AND EDITING II

40-3326 Audio Theatre: Writing/Acting Workshop

This course involves writing, acting, and voice for audio theatre, focusing on the dramatic form. Class is workshop style with students completing individual and group projects.

4 CREDITS

PREREQUISITES: 40-3231 WRITING FOR TELEVISION GENRE

40-3327 Fictional Documentary Workshop

This advanced video production workshop will explore the line that separates documentary and narrative media. Students in the class will examine the works of documentarians who are using fictional elements and narrative techniques in their work to call into question concepts of truth and reality, and to expand the definition of documentary. Concepts covered include narrative shooting and editing techniques, research, scripting, recreations, and working with actors and subjects. Each student will produce a video project that has factual and fictional elements and that challenges the traditional definition of documentary.

4 CREDITS

PREREQUISITES: 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3412C DOCUMENTARY PRODUCTION AND EDITING

40-3340 Documenting Social Injustice

Social justice education is both a process and a goal and involves students who have a sense of their own agency as well as a sense of social responsibility toward others and society as a whole. Students become familiar with the range of diversity issues, race, ethnicity, gender, religion, class, etc., through extensive readings and videos. Class tours several sites of ethnic art, activism, and social justice. Students work in teams on documenting their impressions and comparing the classroom with the experiential with help from experts in the field.

3 CREDITS

PREREQUISITES: 40-2401 PRODUCTION AND EDITING II

40-3411 Motion Graphics for TV and Film

Students will develop a command of several methods of producing graphics specifically designed for television. Through a series of lectures and assignments, students will produce examples of various forms of television graphics. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D design for television will be addressed. Students will become competent in designing still images, sequencing images, compositing images, and producing motion graphics for television. The final production of the assignments will be integrated into a program and output to tape.

4 CREDITS

PREREQUISITES: 40-2302 PRODUCTION & EDITING I OR 24-1020 PRODUCTION II

40-3412A Experimental Production and Editing

Experimental Production & Editing is an advanced level production class in which students create an original, individually conceived piece of video art. The course is an introduction to the history of experimental video and video artists, as well as project development, production, and editing techniques that are specific to experimental video. Students learn advanced techniques of shooting and editing including non-traditional camera techniques, audio and microphone techniques, field lighting, graphics and effects integration, and integration of other art media. Students also learn how to develop voice and point of view and are highly encouraged to produce an original work that defies standard television genres and conventions.

4 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING, 40-2401 PRODUCTION AND EDITING II

40-3412B Narrative Production and Editing

Narrative Production and Editing is an advanced level production class in which students create an original, individually conceived narrative work. The course looks at the various types of narrative genre, as well as project development, production, and editing techniques that are specific to narrative television. Students learn advanced techniques of shooting and editing including camera techniques and setups, audio and microphone techniques, field lighting, narrative story structure, script breakdown techniques, and storyboarding. Students also learn how to develop voice and point-of-view as well as understand how to work within the various narrative contexts.

4 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING, 40-2401 PRODUCTION AND EDITING II

40-3412C Documentary Production and Editing

Documentary Production and Editing is an advanced level production class in which students create an original, individually conceived documentary video. The course is an introduction to documentary theory and history, as well as project development, production and editing techniques that are specific to television documentary. Students learn advanced techniques of shooting and editing including hand-held camera, audio and microphone techniques, field lighting, interviewing techniques, and documentary story structure. Students also learn how to develop voice and point-of-view as well as understand how to work within the various documentary genres.

4 CREDITS

PREREQUISITES: 40-2100 TELEVISION ARTS: WRITING, 40-2401 PRODUCTION AND EDITING II

40-3421 Advanced Post Production Workshop

This class is designed for advanced level post-production students and addresses new technologies and procedures used in professional post environments. Students will learn advanced techniques on Final Cut Pro, Avid, or other professional editing platforms; project management strategies in a cross-platform environment; creation and management of edit decision lists; use of waveform monitors and test equipment;

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and color correction. The course will also include advanced concepts of digital production and broadcast and High Definition TV standards. The class will visit post-production houses and see demonstrations by professional editors.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3424A ADVANCED POST-PRODUCTION: INDIVIDUAL VISIONS OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3424B ADVANCED POST-PRODUCTION: TV MAGAZINE SEGMENT OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3424C ADVANCED POST-PRODUCTION: NARRATIVE OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3424D ADVANCED POST-PRODUCTION: PRIME TIME

40-3422 Motion Graphics: Compositing & Effects

Students will develop a command of graphic design through compositing images for video and television. Through a series of exercises and experiments with PhotoShop and AfterEffects, students learn methods of translating concepts into motion graphics. Television and movies special effects are deconstructed and analyzed. Motion graphics are translated into Quicktime movies for integration into television, Web, DVD, and film productions.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412 OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412C DOCUMENTARY PRODUCTION AND EDITING OR 24-4420 MOTION GRAPHICS I

40-3423 Motion Graphics: Broadcast Design

Students will develop a command of graphic design and compositing images for integration into television productions. PhotoShop and AfterEffects are used for planning, storyboarding, and designing images. The specific aesthetic issues of 2-D design for television will be addressed. Each project is designed for inclusion into a current television production, i.e. Frequency TV, NewsBeat, and Out on a Limb. Working with the producers of these shows simulates the process of producing motion graphics for clients.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412 OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412C DOCUMENTARY PRODUCTION AND EDITING

40-3424A Advanced Post-Production: Individual Visions

This course addresses post-production issues relating to producing individual projects. The student will develop an individual project and follow it through from pre-production to post-production. Emphasis will be on producing finished video

tape, with the content to be determined by the student through a written proposal. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412C DOCUMENTARY PRODUCTION AND EDITING

40-3424B Advanced Post-Production: TV Magazine Segment

This course addresses post-production issues relating to editing short form magazine segments. The student will learn to work with a team, e.g., a producer, a director, and a graphic artist, in a post-production atmosphere. Emphasis will be on producing finished videotape, with the content to be determined by the editor-client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom time is spent working with your assigned team to edit and review the packages. Critical skills will be developed through in-class critiques with other teams and the instructors. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop an individual style of editing.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412C DOCUMENTARY PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412

40-3424C Advanced Post-Production: Narrative

This course addresses post-production issues relating to editing narrative projects as well as the departmental show. The student will learn to work with a team, e.g., a producer, a director, and a writer, in a post-production atmosphere. Emphasis will be on producing a finished videotape, with the content to be determined by the editor-client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom skills will be developed through in-class critiques. Critiques will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop an individual style of editing.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412C DOCUMENTARY PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412

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40-3424D Advanced Post-Production: Prime Time

This course addresses post-production issues relating to editing comedy projects as well as the departmental show. The student will learn to work with a team, e.g., a producer, a director, and a writer, in a post-production atmosphere. Emphasis will be on producing finished videotape, with the content to be determined by the editor-client relationship and weekly edit sessions with deadlines. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Classroom time is spent working with your assigned team to edit and review the edit. Critical skills will be developed through in-class critiques. Critique will take place while the student's work is on the non-linear system so that we may take advantage of the non-linear system's unique capabilities for multiple versions of the edit in order to develop individual style of editing.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412A EXPERIMENTAL PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412C DOCUMENTARY PRODUCTION AND EDITING OR 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412

40-3424J Advanced Post-Production: Finishing the TV Program

Demands of the current production industry require that an editor knows how to do more than simply "edit." As the tools become increasingly sophisticated and powerful, today's editor needs a variety of skills to take advantage of the features found in non-linear editing systems. This course addresses a broad range of advanced post-production techniques necessary to finish a television program. Students will finish an on-line edit of a television program, including graphics, title design, effects compositing, audio mixing, and sweetening.

3 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM, 40-3412B NARRATIVE PRODUCTION AND EDITING OR 40-3412C DOCUMENTARY PRODUCTION AND EDITING

40-3428 Motion Graphics: Flash & AfterEffects for TV/Video

In this course the student will develop a command of several methods of producing graphics specifically designed for television and video using Flash and AfterEffects software. Planning, storyboarding, and designing images as well as the aesthetic issues of 2-D animation for television and video will be addressed. Lectures and in-class assignments will address graphics design, visual storytelling, sequencing images, exporting Flash for television, and video. The final product will be the creation of a project for incorporation into video, Web, or DVD.

4 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM

40-3430 ePortfolio for Media Arts

This course will teach students to represent their work most effectively on the Internet using appropriate media combinations. Documentation and portfolio sites become works of their own as they reconstruct and annotate pieces in other media such as performances and installations. This class is for intermediate to advanced students in any media. Previous Web design and construction experience is not required. Experienced Web designers can take their work to the next level, incorporating animation, interactivity, and multiple media.

3 CREDITS

PREREQUISITES: 40-3411 MOTION GRAPHICS FOR TV AND FILM

40-3512 DVD Design and Production I

The sciences of storytelling and interface design are introduced along with supporting software to enable students to achieve a basic level of competency in interactive DVD design. The course emphasizes learning the foundations of professional craftsmanship in authoring interactive productions. The goal of the course is to learn the craft of designing a dynamic interactive experience. Fundamental principles of interface design, graphics, and motion menus in the production of a DVD are addressed using flow charting software as well as PhotoShop, AfterEffects, Final Cut Pro, and DVD Studio Pro. A new set of interdisciplinary skills will be formulated to participate in the rapidly expanding DVD industry.

3 CREDITS

PREREQUISITES: 40-2401 PRODUCTION AND EDITING II, 40-3411 MOTION GRAPHICS FOR TV AND FILM

40-3520 DVD Design and Production II

This course will provide design techniques and strategies. Developing design strategies using cutting-edge DVD authoring software, students will create interactive navigational interfaces for their own films as well as editing reels. In addition, this course will investigate current design trends in the DVD authoring industry. The class will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. The class will also cover how to work the audio in DVD authoring, specifically Guilind Surround sound tracks.

4 CREDITS

PREREQUISITES: 40-3512 DVD DESIGN AND PRODUCTION I

40-3621A Practicum: Producing News: Newsbeat

Advanced students plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating the live half-hour Newsbeat in cooperation with students in the Journalism Department Practicum 53-3601 A.

4 CREDITS

PREREQUISITES: 40-2601 CREATING THE TV NEWS PACKAGE, 53-3310 WRITING & REPORTING TV NEWS

COURSE DESCRIPTIONS

TELEVISION

40-3621B Practicum: Producing News MetroMinutes

Advanced students plan and execute newscasts, learning real-time technical and production skills using professional equipment, creating Metro Minutes in cooperation with the Journalism Department Practicum 53-3601B.

4 CREDITS

PREREQUISITES: 40-2601 CREATING THE TV NEWS PACKAGE, 53-3310 WRITING & REPORTING TV NEWS

40-3721 Intro to Filmmaking

This course is designed for the Television major as an introduction to film production. Students will have an opportunity to create their own work, shot on film and edited digitally. The course is taught by a filmmaker and uses the Film and Video department's camera equipment.

3 CREDITS

PREREQUISITES: 40-2401 PRODUCTION AND EDITING II

40-3732 Story Development for Interactive Media

Students will learn the skills involved in writing for the complex and branched narrative of tomorrow's games, educational, and entertainment programs. The course will begin with an overview of the area from a writer's perspective. After an analysis of the basic formats and tools involved in writing this type of program, the class will move on to a close analysis of the basic types of programs being created at this time. The last third of the class will have the students creating their own programs and presenting their final scripts to the class.

3 CREDITS

PREREQUISITES: 40-3202 WRITING FOR TELEVISION, 52-112, 52-1151 WRITING AND RHETORIC I OR 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, 52-112, 52-1151 WRITING AND RHETORIC I OR 39-1100, 52-112, 52-1151 WRITING AND RHETORIC I OR 36-1000 MEDIA THEORY AND DESIGN I, 52-112, 52-1151 WRITING AND RHETORIC I

40-3788 Internship: Television

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.

1-10 CREDITS

40-3798 Independent Project: Television

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.

1-16 CREDITS

40-3820 Writers' Roundtable in LA

This course builds and emphasizes the students' skills for the development of an appropriate storyline for the one-hour format. Students will explore a variety of television genres and ultimately write a finished television script utilizing the current computer software programs for professional screenwriting.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3821 Pitching Series Concept in LA

Students participating in the L.A. Program will have the opportunity to learn and practice the fine art of "the pitch," first in the classroom environment and finally to prominent television writers, agents, and producers.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3822 Conceiving & Writing the Show Bible in LA

Students will develop and write a rudimentary show bible for a one-hour program in a genre of their choice. Focus will be on the process of positioning the show for the current market situation.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3823 Analyzing Dramatic Structure

Students will analyze a variety of one-hour episodic dramas currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3824 Analyzing Structure in the Sitcom – Los Angeles

Students will analyze a variety of situation comedies currently in production. A variety of speakers from the industry will illuminate the shows, describing how they were developed, written, and produced.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3825 Conceiving and Writing the Situation Comedy Show Bible in LA

Students will develop and write a rudimentary show bible for a situation comedy. Focus will be paid to the process of positioning a show for current market situation.

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3826 Analysis of Current Industry Practice – Los Angeles

Students analyze the development cultures in cinema, television, and new media as practiced in Los Angeles, the world center for the entertainment industries. Through interaction with guest speakers, studios, and production companies, group and individual mentorships, applied research, and direct

COURSE DESCRIPTIONS

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engagement in project development, students acquire the understanding and skills required, and make the contacts necessary for, entry into the Los Angeles industry and/or investigation of their own productions.

4 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 24-2715 ADAPTATION OR 2402301 OR 40-3232 TELEVISION PROGRAM DEVELOPMENT

CONCURRENT: 24-3621 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY - L.A., 24-3622 APPLIED DEVELOPMENT PRACTICUM - LOS ANGELES OR 40-3827 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY - L.A., 40-3828 APPLIED DEVELOPMENT PRACTICUM - LOS ANGELES

40-3827 Research of History of Development in the Entertainment Industry - LA

Students will research the history of development practices in the Los Angeles-based entertainment industry with an emphasis on shifts in studio and network organizations and economics. This broader consideration will support a focused case study on the development of a specific film, television, or new media production.

4 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 24-2715 ADAPTATION OR 24-2301 DIRECTING I OR 40-3232 TELEVISION PROGRAM DEVELOPMENT

CONCURRENT: 24-3620 ANALYSIS OF CURRENT INDUSTRY PRACTICE - LOS ANGELES, 24-3622 APPLIED DEVELOPMENT PRACTICUM - LOS ANGELES OR 40-3826 ANALYSIS OF CURRENT INDUSTRY PRACTICE - LOS ANGELES, 40-3828 APPLIED DEVELOPMENT PRACTICUM - LOS ANGELES

40-3828 Applied Development Practicum - Los Angeles

Students will work in teams to develop either a cinema or television project to the stage of readiness for pitching as a viable production. To do this, they will draw on knowledge acquired through the concurrent analysis and history classes.

4 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: THE FEATURE FILM OR 24-2715 ADAPTATION OR 24-2301 DIRECTING I OR 40-3232 TELEVISION PROGRAM DEVELOPMENT

CONCURRENT: 24-3620 ANALYSIS OF CURRENT INDUSTRY PRACTICE - LOS ANGELES, 24-3621 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY - L.A. OR 40-3826 ANALYSIS OF CURRENT INDUSTRY PRACTICE - LOS ANGELES, 40-3827 RESEARCH OF HISTORY OF DEVELOPMENT IN THE ENTERTAINMENT INDUSTRY - L.A.

40-3880 Internship: TV in LA

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.

3-6 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

40-3890 Independent Project: TV in LA

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.

3-6 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-3202 WRITING FOR TELEVISION

ADMISSIONS

ADMISSIONS

Columbia College Chicago offers exceptional educational programs in the visual and performing arts, media, and communications disciplines. Students with creative ability in these areas, as well as students who have a strong, yet undeveloped interest in these areas, are invited to apply for admission. Columbia seeks to admit a culturally, economically, and educationally diverse student body. Prospective students are expected to demonstrate preparedness, through educational experiences and motivation, sufficient to meet the high academic standards and expectations of the College.

An Admissions Review Committee evaluates all completed applications for admission to the college. Students whose application materials suggest they are likely to be underprepared to meet the college's standards will be required to participate in the college's Bridge Program. Students who are required to participate in the Bridge Program must successfully complete the program before they can be admitted to the college. Students whose application materials suggest that they would be inordinately challenged by the college's curriculum will be denied admission.

REQUIREMENTS FOR ADMISSION

To apply for admission to the undergraduate program, students are asked to submit the following materials:

Admission as a Freshman

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state-recognized home school;
- One letter of recommendation;
- A non-refundable application fee.

In some cases, a personal interview may be required of freshman applicants. Although the ACT or SAT is not required for admission to Columbia College Chicago, these tests are valuable tools for advising new students, and ACT scores may be used as an assessment tool for entering students. All students are strongly encouraged to complete one of these tests while in high school for inclusion in their college applications.

Admission as a Transfer Student

- Application for undergraduate admission, including the essay;
- Official transcripts of high school academic record [or official copy of earned General Education Diploma (GED) that includes test scores], or official transcripts from a state-recognized home school;
- Official transcripts from current and all previously attended colleges;
- One letter of recommendation;
- A non-refundable application fee.

In some cases, a personal interview may be required of transfer applicants. Transfer students are strongly advised to submit all transcripts of previous college work at the time of application in order to facilitate evaluation of transfer credit to Columbia College Chicago. For further information regarding Columbia's transfer policies, please see page 319.

Application and Scholarship Deadlines

Columbia College Chicago has a rolling admissions policy; that is, complete applications are reviewed and acted upon as the college receives them. Interested students must submit the necessary documents in sufficient time for a thorough evaluation by the college prior to the beginning of the intended semester of enrollment. Priority application dates are published each year on the application for undergraduate admission available through the Undergraduate Admissions Office. To be considered for one of the college's merit scholarship programs, a student must have a complete admission application on file at the time of the scholarship deadline (typically February 15). Scholarship deadlines are published each year in the application for undergraduate admissions. Scholarships are limited and competitive; some require separate applications.

Acceptance

Decision letters are mailed to students approximately two to four weeks after all admission materials have been received. Admission decisions may also be communicated by telephone or by e-mail in advance of the decision letter.

Bridge Program

The Bridge Program provides selected students with the opportunity to develop further their basic skills, to improve their study habits, and to gain a better understanding of the rigors and challenges of college life. Students whose application materials suggest that they may be underprepared to meet the college's standards are required to participate in the Bridge Program. Students who complete the Bridge Program satisfactorily will be admitted to Columbia College Chicago. Students who do not successfully complete the program cannot be admitted to the college. Specific dates for the Bridge Program are available through the Undergraduate Admissions Office.

Deferred Admission

Admission to Columbia College Chicago is offered for a specified term of entry. Students who are offered admission to Columbia but are unable to enroll in the specified term of entry may request to defer their admission for one year by contacting the Undergraduate Admissions Office in writing. Application materials for students who are granted deferred admission are retained for one year.

ADMISSIONS

Summer School

A full complement of courses is offered in major and Liberal Arts and Sciences departments. Flexible summer class schedules include five-, eight-, ten-, and twelve-week sessions. Students-at-large may register for any summer course if prerequisites are met. Registration begins in March for current degree-seeking students, and registration is available at a later date for both students-at-large and new students wishing to attend. For information contact Undergraduate Admissions.

January Session (J-Session)

The J-Session is designed to offer concentrated learning experiences not usually available in the regular semester. Such courses are designed for both the matriculating and non-matriculating undergraduate student and may include but are not limited to immersion, intensive research, travel, certification, internships, master classes, community service, and workshops. A student may earn a maximum of four credits per J-Session. For information contact Undergraduate Admissions.

High School Summer Institute

Columbia's High School Summer Institute introduces motivated high school juniors and seniors to the college experience. Courses are reflective of the college's curriculum, but tailored to the unique needs of high school students. Some courses offer college credit upon successful completion. Credit earned in the High School Summer Institute may be applied as elective credit at Columbia, but is not applied toward core or concentration requirements in the student's major. For more information contact Undergraduate Admissions.

Post-Baccalaureate Certificate of Major

If a student has already earned a bachelor's degree from Columbia or another accredited institution, he or she may earn a post-baccalaureate certificate of major at Columbia by completing required courses specified by one of the major-granting departments or programs of the college. All other academic requirements will be considered fulfilled within the curriculum of the previously granted bachelor's degree. Credits applied to the original degree and transfer credits cannot count toward the second degree; however, specific courses may be waived based on work experiences or courses from the original major. Since waivers do not grant credit, additional courses must be taken to complete the credit requirement. Not all departments offer post-baccalaureate certificates of major. Please consult the section in this catalog for a specific department or program for information about the post-baccalaureate certificate of major, or call Undergraduate Admissions, for updated offerings.

Retention of Application Materials

Only the application form and transcript(s) are retained in a student's permanent educational record at Columbia College Chicago. Letters of recommendation and/or any additional supporting materials are not retained, nor are they available for student perusal prior to or after admission to the college. Columbia College Chicago does not retain application materials for students who do not enroll unless deferred admission—for one year only—is requested and granted.

Returning Students

Columbia College Chicago students who interrupt their studies at Columbia for one full academic year or longer must complete a readmission form in the office of Undergraduate Admissions to return to the college. Upon re-enrollment the student must meet the academic program and degree-completion requirements that are in place at the time of re-enrollment and must meet with an advisor in the College Advising Center prior to registration to have his or her transcripts and requirements assessed.

International Students

Columbia College Chicago considers international students to be those applicants who are neither citizens nor permanent residents of the United States.

Applicants for admission to the undergraduate program from non-English speaking countries must demonstrate proficiency in the English language in one of the following ways:

- By submitting for admission to the undergraduate program the results of the Test of English as a Foreign Language (TOEFL) that reflect a minimum score of 200 computer-based test (CBT) or 72 composite score on the Internet-based test (iBT);
- By providing evidence of the completion of at least one semester of college-level courses in English composition, with a grade of C or better, at an accredited college or university in the United States;
- By providing evidence of an earned baccalaureate degree from an accredited institution in the United States.

Note: The TOEFL cannot be waived for any applicant educated in a country where the native language is not officially recognized as English. Waivers will not be granted to international applicants/non-native speakers on the basis of U.S. employment or U.S. residency alone, nor solely on completion of an English as a Second Language (ESL) program.

Applicants who do not meet the English language proficiency requirement for admission to Columbia College Chicago's undergraduate academic program may be granted admission to the college's Summer Intensive English Language Institute (SIELI). This is a full-time, non-credit, eight-week intensive English language and culture program designed for students with high-intermediate to advanced levels of proficiency in English. The program provides students with an opportunity

ADMISSIONS

to improve their English communication skills while exploring connections to the arts communities in Chicago. Students who complete the program satisfactorily may be offered admission to Columbia College Chicago, provided all other requirements for admission have been fulfilled.

In addition, to apply for admission to the undergraduate program, international applicants are asked to submit the following materials:

- The international undergraduate application form, including the essay;
- An international student application fee;
- One letter of recommendation from an instructor or other individual who is qualified to comment on the applicant's potential to complete college-level work in an arts and communications curriculum;
- Official transcripts or certified true copies of educational records (secondary and/or university) along with official English language translations (if applicable);
- Foreign educational documents must also include professional credential evaluations. Credential evaluation agencies convert educational documents into their U.S. equivalents;
- Evidence of adequate funding to meet Columbia College Chicago's estimated tuition, fees, and living expenses while pursuing a program of study. In accordance with governmental regulations concerning F visa classifications, proof of adequate funding for the entire first year is required.

A SEVIS Form I-20 Certificate of Eligibility will be issued only after admission requirements have been fulfilled, the student has been granted written acceptance to Columbia College Chicago, and a \$250 non-refundable tuition deposit has been received. To remain in compliance with U.S. Citizenship and Immigration Service regulations, students must be enrolled in a minimum of 12 credits (full-time) during each semester of an academic year, abide by the Student and Exchange Visitor Information System (SEVIS) requirements, and be in compliance with the college's Satisfactory Academic Progress policy each term.

Columbia College Chicago is a SEVIS-approved institution and complies with any and all data collection and reporting requirements as mandated by U.S. Immigration and Customs Enforcement (ICE), a branch of the Department of Homeland Security. The college is obligated to report the following items on each international student who is admitted to and enrolled at Columbia College Chicago: enrollment status (full-time/part-time); change of address; change of major, program of study, and educational level; employment; finances; school transfers; withdrawal from classes; and completion of studies. International students must promptly report any changes in these items to the Office of International Student Affairs. Failure to do so will result in a violation of immigration status.

The college has implemented a mandatory health insurance plan for international students that meets immigration criteria. See Columbia's Tuition and Fees brochure for international student health insurance fees.

For further information regarding international undergraduate admissions and immigration-related issues, contact the Office of International Student Admissions.

NEW STUDENT ASSESSMENT, ORIENTATION, AND REGISTRATION

Assessment of New Students

First-time students entering Columbia College Chicago with no transfer credit, and those who graduated from high school within one year prior to their date of enrollment at Columbia, are required to take the new student assessment test prior to enrolling in classes at the college. In many cases, official ACT scores submitted at the time of application for admission may be used in lieu of Columbia's assessment test. Transfer students with no credit in college-level English composition or in college-level mathematics are required to take the new student assessment test in writing only and/or in math only prior to enrolling in classes. Results of these assessment instruments are used to identify students' skill levels, to aid in advisement for course selection, and to assist in developing a successful academic program for each student. Students should contact the Office of New Student Programs and Orientation for the dates and times that the assessment tests are scheduled during the weeks prior to the start of each semester.

Orientation and Registration for New Students

New freshmen and new transfer students register for classes as part of their orientation to the college. Orientation activities are scheduled on campus during the months of July and August, in anticipation of the start of the fall semester, and typically during January, in anticipation of the start of the spring semester. Participation in orientation activities is mandatory for all new students. The schedule for orientation is published each year and is available through the Office of New Student Programs and Orientation, Undergraduate Admissions, and the College Advising Center.

Students-at-Large

Students, age 18 and older, who are not seeking a college degree and wish to enroll in courses at Columbia College Chicago should complete the student-at-large application. Students-at-large may register for courses at Columbia during open registration each semester after all degree-seeking candidates of the college have registered. Students-at-large must meet all prerequisite requirements for the courses in which they enroll. Credit earned as a student-at-large may be counted toward a Columbia College Chicago degree if the student later applies for admission to the college and is admitted to the undergraduate program of study. Students-at-large may apply for admission to the undergraduate degree program of the college at any time, but they may not change their enrollment status mid-semester; that is, a student-at-large must complete his or her current semester of enrollment as a non-degree-seeking student and enroll as a degree candidate in the semester following admission to the college. Students-at-large are not eligible for financial aid through federal, state, or institutional programs or for veterans' benefits.

ADMISSIONS

TUITION AND FEES

Tuition charges are based upon the number of credit hours for which a student enrolls each semester. A full-time student is one who enrolls for a minimum of 12 credit hours. Full-time students who enroll for 12 to 16 credit hours are charged the semester tuition rate. For any additional credit hours of enrollment beyond the maximum of 16, the student is charged a per-credit-hour rate. A part-time student is one who enrolls for fewer than 12 credit hours in a semester. For part-time students who enroll in 1 to 11 credit hours, tuition is based upon a per-credit-hour rate. Tuition rates, student fees, and refund schedule are established each year. Please consult the Student Financial Services Web site at www.colum.edu for up-to-date information or consult the Tuition and Fees brochure for the current academic year.

In addition, the college charges students additional fees to provide various student services such as orientation, registration, student activities, health services, and student health insurance. For current listings of tuition and fees, students should visit the Student Financial Services Web site at www.colum.edu or consult the Tuition and Fees brochure for the current academic year.

Course Fees

Course fees support a variety of educational expenses, assist in the maintenance of specialized facilities, and provide the instructional materials and supplies required by Columbia's curriculum.

With an emphasis on the performing, visual, and communication arts, Columbia offers a large and varied number of courses that require expensive equipment and specially equipped facilities. Replacement, expansion, and maintenance of facilities and equipment are expensive, and these costs are subject to inflation. Many materials and services may be purchased in quantity by the college more economically and conveniently than by individuals. The college has been able to keep tuition low, in part, by charging course fees for those particular subjects for which material and supply costs are highest instead of raising tuition to meet these additional instructional costs. For these reasons, the college charges course fees. Please refer to the information provided in the Course Schedule for each semester in order to determine the fees for individual courses.

Financial Obligations

To register for classes, both new and continuing students must have a complete admissions file, must have been admitted to the undergraduate program of study, and must have made—or be prepared to make—provision for their financial account. A student's account may be addressed in any one of the following ways:

- payment in full may be made at the time of registration (cash, personal checks, money orders, and major credit cards are accepted);

- the student may participate in the college's payment plan;
- the student may provide evidence of a Columbia College Chicago financial aid award package that covers all costs;
- the student may provide evidence of a Columbia College Chicago financial aid award package that covers part of the total cost and participate in the college's payment plan to cover the balance of the total costs not met by financial aid.

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 until satisfactory arrangements for payment-in-full are recorded by Student Financial Services.

Refund Schedule

FALL AND SPRING SEMESTERS

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	100%	100%
3rd week of class	Full tuition charged	0%

SUMMER SEMESTER

Effective Date of Withdrawal	Percent Tuition Reduction	Percent Course Fee Reduction
1st week of class	100%	100%
2nd week of class	Full tuition charged	0%

A Title IV refund will be calculated for all students who are recipients of Title IV assistance and who officially or unofficially withdraw from the college for a given semester.

Failing to attend class does not constitute an official withdrawal from the college. After week two, students officially withdraw from classes only through the Records Office. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the college, please see page 318.

FINANCIAL AID

Columbia College Chicago makes every effort to help students seek out and obtain financial assistance in order to ensure that no student is deprived of educational opportunity for lack of funds. While Columbia makes every effort to help students meet educational expenses, financial responsibility ultimately rests with the student. The assistance of the Student Financial Services Office is available to all students.

All students wishing to be considered for any federal or state financial aid programs must first complete a Free Application for Student Financial Aid (FAFSA). Students may complete this form online at www.fafsa.ed.gov.

Students receiving financial aid must comply with all applicable regulations and be in compliance with the college's Satisfactory Academic Progress policy. The Student Guide to Financial Aid from the U.S. Department of Education is available to students from Student Financial Services.

ADMISSIONS

Primary sources of financial assistance available to Columbia College Chicago students include federal programs, state programs, and other programs funded by the college and by other institutions, agencies, and organizations.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program (MAP) of the Illinois Student Assistance Commission. Assistance is based upon a comprehensive review of the student's financial situation and the specific costs of attending the student's college of choice. Out-of-state students are encouraged to inquire about similar programs available through their home states.

Columbia College Chicago administers the following financial aid programs:

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)
- Academic Competitiveness Grant (ACG)
- Federal Direct Graduate PLUS Loan Program
- SMART Grant Program

Illinois State Programs

- Illinois Monetary Award Program (MAP)
- Illinois Incentive Grant (IIA)
- Illinois MAP Plus Program

Columbia College Chicago Scholarships

Columbia College Chicago offers a variety of scholarship opportunities, such as the Presidential Scholarship, the Transfer Scholarship, the Open Doors Scholarship for new students, and the David R. Rubin Trustees' Scholarship for continuing students. Criteria for scholarship awards vary and may be based on one or more of the following: financial need, academic or artistic merit, field (area) of study, and accomplishment. Current information, including deadlines, can be found on the college's Web site at www.colum.edu/scholarships.

Students should consult the Undergraduate Admissions and Student Financial Services offices for specific requirements for these and other awards.

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 the businesses that employ students or their parents, among others. Information is available from the Columbia College Chicago Library and the Chicago Public Library.

A MESSAGE FROM THE VICE PRESIDENT OF STUDENT AFFAIRS

Over the last several years, there has been a dramatic transformation of the Columbia College Chicago student experience. Columbia continues to be an outstanding arts and media college within the context of the liberal arts and sciences but something remarkable has happened: the buzz of the classroom is now matched by the buzz of the out-of-classroom experience. Today, Columbia has become one of the most vibrant urban institutions in the nation.

Take a short stroll through our downtown campus and you will be captured by the dynamic life of our institution. For the fall of 2006, some 60% of our freshmen are living on campus, with a total residential student population of 2,300, and we expect to house over 3,000 students by the fall of 2008. Of our new freshmen, 40% are from out-of-state, bringing more geographic diversity to the nation's most diverse private arts and media student population.

Classroom and out-of-classroom student learning experiences are becoming indivisible. Students leave class and participate in the amazing number of Columbia's cultural offerings including gallery exhibits, screenings, poetry slams, performances, readings, lectures, and special events. There are some 100 student organizations and the Student Government Association plays an integral role in the college's planning and decision-making. As Columbia's 11,500 students fill the sidewalks, coffeehouses, bookstores, and restaurants, the entire South Loop is being redefined as an educational and cultural corridor.

When students are not attending cultural and student events, they are working on their emerging body of work, which is often collaborative and interdisciplinary. Arts Management students are managing fellow students' performances, film students are working on student films, fashion students prepare for an upcoming showcase, journalism students are approaching a newspaper deadline, and theater students prepare for opening night. There is a palpable sense of student engagement.

While Columbia may be a large and complex institution, students have never found the college easier to navigate. New faculty advising structures are being put into place so that every undergraduate student receives individual attention and guidance. Recent survey data indicates that Columbia students have a high level of overall institutional satisfaction and are significantly more satisfied than students attending peer institutions.

Of course Columbia is not for every student, but for a student for whom Columbia is a great fit, I can't imagine an educational institution that offers a more compelling educational experience.

Mark Kelly, MA

Vice President of Student Affairs

STUDENT AFFAIRS

STUDENT DEVELOPMENT

College Advising Center

The College Advising Center provides undergraduate students with information, guidance, and support to create and implement an integrated educational and professional plan in the arts and media fields. The center provides information to new and continuing students regarding degree requirements, majors, schedule planning, and other information required for successful completion of a course of study. College advisors' approach to students is "holistic": concerned with students' intellectual, career, and personal development.

New Student Programs and Orientation

The Office of New Student Programs and Orientation (NSPO) provides services to assist all new undergraduate students during their transition into the college community, both academically and socially. This mission is carried out through the implementation of several programs including Orientation, New Student Assessment, the Bridge Program, and Urban Fusion. NSPO also seeks to integrate students' families through the Parent Orientation program.

Portfolio Center

A finished body of work, or portfolio, is an essential aspect of completing a major at Columbia College Chicago and often becomes the key to obtaining professional work for graduates. Nothing informs creative directors, editors, agents, curators, and other industry professionals of talent, skill, and work style more effectively than a well-produced and well-presented portfolio. The Portfolio Center extends the work that students do in the classroom by providing a wealth of resources including:

- Assistance to students who need help documenting, editing, recording, and/or designing their final bodies of work by partnering them with other students who have the skills needed to produce a professional quality portfolio, reel, DVD, and/or Web site.
- Contact with industry professionals who can help students learn how to best create, showcase, market, and present their work, as well as offering invaluable networking opportunities through a variety of panel discussions, group chat sessions with professionals, and one-on-one portfolio reviews.

STUDENT RESOURCES

Section 504 Coordinator

The coordinator for compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act is the Dean of Students. Students wishing to discuss a grievance may contact the Dean of Students at:

Dean of Students
Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605

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 work with students and employers to ensure that students are offered a worthwhile learning experience closely related to the academic program. More detailed information about requirements and credit fulfillment can be secured from the academic departments or the College Advising Center.

STUDENT HEALTH AND SUPPORT

Conaway Achievement Project

The Conaway Achievement Project (CAP) is a TRIO Student Support Services Program funded by the Department of Education and Columbia that assists students who are: first generation college students, of low-income status, and/or a student with a documented disability. CAP offers a variety of free services to participants and formalizes an individualized academic plan for each student based on his/her skills and needs.

Services for Students with Disabilities

It is the policy of Columbia College Chicago that no person with a disability who is otherwise qualified shall be excluded, denied services, segregated, or otherwise treated differently from other individuals when such exclusion, denial, segregation, or different treatment may be prevented through the provision of "reasonable accommodation," as that term is defined in the Americans with Disabilities Act. Nor shall any otherwise 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.

Students with disabilities should provide documentation of their disabilities to the coordinator of Services for Students with Disabilities (SSD). For each student with disabilities who requests accommodation, the coordinator will work with the student, faculty, and other administrators as needed to determine and provide it, but shall not divulge the nature of the student's disability except as needed to provide said accommodation. The director of Conaway Achievement Project (CAP) is also available to work with students with disabilities to address academic skills such as note taking, organization, time management, reading comprehension, study skills, and more. CAP and SSD house a variety of adaptive equipment and software geared toward making learning more accessible to students with disabilities.

Counseling Services

Counseling Services is a safe place for students to express their thoughts and feelings, explore alternative points of view, or make some sense of their lives. Columbia students are allowed up to 10 individual counseling sessions per academic year. Students may schedule appointments or simply stop by the suite—services are completely confidential and free of charge.

STUDENT AFFAIRS

Student Health Center

The Student Health Center is an on-campus health care facility, staffed by medical professionals from Sage Medical Group, that provides currently enrolled students with medical attention free of charge. A physician or nurse practitioner is available for outpatient clinical evaluation, treatment of minor illnesses, and evaluation and/or referral of more serious illnesses or injuries.

RESIDENCE LIFE

Residence Life provides a variety of housing options to suit each student's individual preferences. Housing is offered in a number of separate facilities. All facilities are conveniently located and all are close to public transportation. All facilities provide the full residential living experience, complete with educational and social programs, a Residence Hall Association, and Resident Assistants to build community and assist students.

STUDENT LIFE

C-Spaces/Student Galleries

Columbia College's five student gallery, performance, and community spaces feature student work from all of the college's visual, performing, and media arts disciplines.

College-wide Events

The Office of College-wide Events creates rich cultural experiences, including convocation and commencement and leads ongoing programs and services such as Manifest, Big Mouth, Drum Circle, Jam of the Year, Chaos, and the activities of the Student Programming Board, U-Pass, Parent Weekend, and many more.

Multicultural Affairs

At Columbia, it is universally understood that diversity is integral to the learning experiences we create for our students within and beyond the classroom. Multicultural Affairs is at the center of this ideal with support for GLBT, African American, Latino, and Asian students through workshops, events, festivals, mentoring programs, and engaging activities.

Student Communications

The Office of Student Communications provides information to students about the numerous events, activities, and resources on campus. Student Communications also assists student organizations with building audiences for events and their organization, and provides editorial, design, and technical support for Student Affairs' Web pages.

Student Employment

The Student Employment office assists students seeking part-time jobs on campus through the Student Work Program and the Federal Work-Study Program. Working on campus allows students to be close to their classes, meet other students, and network with faculty and staff. Students who are interested in on-campus employment opportunities should visit the Student Employment office for more information.

Student Organizations and Leadership

The Office of Student Organizations and Leadership offers students myriad opportunities to develop their leadership and organizational skills and to fully participate within the college community. The office supports Columbia's active Student Government Association, the Student Organizational Council, close to 100 student organizations, and the Students Athletic Association. Students are represented on the college's governance and ad-hoc committee, and students independently organize events, clubs, and initiatives that give voice to their passions, politics, and creative interests.

A MESSAGE FROM THE DEAN OF THE LIBRARY

The Columbia College Chicago Library is on a mission, and that mission, inextricably linked with the vision of the College, is to inspire our students to be information literate. In an age of too much information, the library has a civic responsibility to help you learn how to track down information, and, more importantly, how to evaluate it and use it wisely.

By teaching critical thinking skills you will need for the rest of your life, we support you as you further develop into an information-competent student, researcher, artist, and citizen. That's why we're here.

Our reference and instruction librarians provide tailored instruction sessions, and they will help you develop a topic for a paper, refine your research strategies, evaluate your findings, and locate appropriate materials. Last year, they answered more than 15,000 queries.

The library features over 250,000 books and has the most comprehensive collection of art and photography books in Illinois. We subscribe to 1,232 journal titles, ranging from *Comics Journal* to *The Arts in Psychotherapy*, and 80 electronic databases, including the familiar LexisNexis and Black Drama and GenderWatch. We have a superb audio-visual collection, with feature, educational, and documentary films, sound recordings, and scores. We have even begun to build a videogame lab. And with your Columbia student ID, you can check out books at 64 academic libraries in our statewide consortium.

Through the Art of the Library program, we transform library space into exhibit space, where students, faculty, and staff may show their work. Furthermore, our librarians and library assistants also are artists, photographers, musicians, poets, and performers—they are highly attuned to your information needs.

We're beverage-friendly, so you won't have to check your coffee cup at the door. And if you have a wireless-ready laptop, bring it. We have Wi-Fi access. Check out the library Web site at www.lib.colum.edu for more information about our services, programs, and collections.

As you prepare for your career in the arts and media, there is no better place to be than Columbia, and, once you're here, we're here for you.

Jo Cates, MS

Associate Vice President for Academic Research and
Dean of the Library

CAMPUS FACILITIES AND RESOURCES

CENTER FOR ARTS AND RESEARCH

Institute for the Study of Women and Gender in the Arts and Media

The goal of the institute includes generating, archiving, researching, responding to, and debating some of the most important issues of society and culture related to women and gender. Through creative work and theory produced and investigated in the disciplines of Columbia College Chicago, the institute works to integrate further understanding and appreciation for women artists; issues about women in the arts and media; gender issues in art production, processes, display, and methodologies; and research in a range of disciplines including visual, performing, literary, design, and media arts. It addresses issues of access, representation, equity, and participation as related to women and gender. The institute serves as a civic resource for the city and a model of programming, policy, and scholarship. It functions as a convener and a strong voice in the discourse of public policy regarding gender and the visual, performing, and media arts regionally, nationally, and internationally.

Center for Community Arts Partnerships

The Center for Community Arts Partnerships (CCAP) was established by Columbia College Chicago to support the college's mission of civic engagement. CCAP facilitates reciprocal partnerships between the college and community-based organizations and schools to create programs that enhance mutually beneficial teaching, learning, and creativity. Working closely with the Provost's Office and a number of academic departments, CCAP offers several opportunities for faculty and students to become involved in college-community partnership programs. For example, students who are self-motivated and interested in putting their skills and ideas into practice in a community setting are encouraged to propose independent-study projects that combine the resources of the college and our community partners. Students work with professional artists at partner-organization sites on projects developed in consultation with CCAP staff and faculty advisors according to departmental guidelines.

Center for Asian Arts and Media

The Center for Asian Arts and Media is dedicated to supporting, promoting, and presenting arts and media programs by and about Asians and Asian Americans. This organization brings together accomplished artists, scholars, and community builders from Chicago and within and outside of the country for lively and reflective artistic programs and events. As the first Asian arts center founded by a college or university in the United States, the Center for Asian Arts and Media has been designed to place Chicago at the forefront of this heightened awareness of Asian and Asian American culture.

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

rhythm and blues, opera, and concert works. CBMR Library and Archives provides comprehensive research covering all idioms in black music and is open to students and the general public from 9:00 a.m.–5:00 p.m., Monday through Friday.

Museum of Contemporary Photography

The Museum of Contemporary Photography is the only museum in the Midwest exclusively committed to photography and to the expanding field of image making. Each year, the museum presents a wide range of provocative programs in recognition of photography's many roles: as a medium of communication and artistic expression, as a documenter of life and the environment, as a commercial industry, and as a powerful tool in the service of science and technology. It is located at 600 South Michigan.

CAMPUS BUILDINGS

Columbia's location in Chicago's South Loop presents students with many attractions and advantages. The physical plant, comprising 1.3 million square feet, 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.

1104 Center (Ludington Building)

1104 South Wabash Avenue

Alexandroff Center (Main Campus Building)

600 South Michigan Avenue

Columbia College Residence Centers

731 South Plymouth Court
26 East Congress Parkway
525 South State Street
2 East 8th Street
59 East Van Buren

Congress Building

33 East Congress Parkway

Dance Center

1306 South Michigan Avenue

Eleventh Street Campus

72 East Eleventh Street

Library

624 South Michigan Avenue

Music Center

1014 South Michigan Avenue

South Campus Building

624 South Michigan Avenue

Studio East

1006 South Michigan

CAMPUS FACILITIES AND RESOURCES

Theater and Film Annex
1415 South Wabash Avenue

Wabash Campus Building
623 South Wabash Avenue

RESOURCES

Bookstore

The Columbia College Chicago bookstore, owned and managed by Follett College Stores Corporation, stocks new and used textbooks for classes each semester. Also available are general trade books, supplies, art supplies, clothing, gifts, and college rings. The bookstore is located on the first floor of 624 South Michigan Avenue.

Center for Evaluation

The Center for Evaluation facilitates and coordinates comprehensive, multidimensional, and continuing programs of student learning outcomes assessment and academic program review to objectively ensure that Columbia College Chicago is fulfilling its educational purposes. The center provides training and assistance to faculty and staff engaged in outcomes-assessment activities and guides the building of links between evaluation and planning.

Center for Teaching Excellence

The Center for Teaching Excellence supports the continuing efforts of all Columbia faculty members to become more informed, confident, creative, and reflective practitioners of the art of teaching, thereby enhancing the quality of learning for a diverse community of students. For more information, please call 312-344-7424 or visit the Web site at cte.colum.edu.

Center for Instructional Technology

The Center for Instructional Technology provides leadership in exploring and promoting new technologies that enhance teaching and learning at Columbia. The activities of the center support faculty and staff in the creative implementation of technology across the curriculum. Some of these activities include workshops, discussion groups and forums, the Technology Fellows program, individual faculty projects, support for interdisciplinary collaborations, Web-related services, and support for distance learning. The center addresses the needs of the entire faculty, from the novice to the most advanced user.

Records Office

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 and semester grade reports. Throughout the school year, students may review their transcripts in the Records Office. 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).

MULTIMEDIA STUDENT ART CENTERS

The centers listed below complement Columbia College Chicago's academic programs and enhance the overall experience of its students by providing an environment in which students can exhibit, perform, and review their selected art forms. Programming in the centers focuses on showcasing student talent and professional artists.

C-33 Gallery

Located at 33 E. Congress, C-33 is a gallery space for students to gather and have events that have no technical needs.

Glass Curtain Gallery

Located at 1104 S. Wabash, this 2,200 square-foot space welcomes Columbia's resident artists, students, alumni, and non-Columbia professional artists to exhibit a variety of contemporary media in a professional environment.

Hokin Center

Located at 623 South Wabash, the Hokin Center is a coffeehouse/gallery/performance space with an annex equipped with stage, lighting, and sound system. It also houses the Hokin Gallery and the In-the-Works Gallery, two multimedia art venues that allow students to exhibit their work.

Hermann Conaway Multicultural Center

Located at 1104 South Wabash, Hermann Conaway Multicultural Center is a multilevel coffeehouse/study lounge/performance space equipped with stage, greenroom, lighting, and sound system.

Center for Book and Paper Arts

The Center for the Book and Paper Arts, located in the Ludington Building, is devoted to all the arts and crafts related to handmade paper and books. In addition to the new, modern studios for papermaking, letterpress printing, and bookbinding, the center is equipped with a large, double, well-lit gallery space that features works of nationally known book and paper artists.

Dance Center

The Dance Center of Columbia College Chicago, located at 1306 South Michigan, is nationally recognized as Chicago's most active presenter of contemporary dance.

Fashion Columbia Study Collection

The Fashion Columbia Study Collection preserves garments and accessories representative of 20th-century men's and women's Western fashion and ethnic or non-Western costumes, while providing a research facility for faculty, students, and fashion professionals. Viewed by appointment only, the collection is located on the fourth floor of 1006 South Michigan.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

EXPECTATIONS AND RESPONSIBILITIES

The college emphasizes the responsibility of each student 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.

Attendance: 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 three or more classes in a single course during the semester.

Advising: Students are also expected to meet regularly with their faculty advisors and with their college advisors in the College Advising Center and to keep accurate records of their course work and academic progress toward their chosen degree.

Co-curricular Activities: The college supports student activities that provide broad opportunity for the exercise of interests and talents. These include participation in the Student Government Association, participation in professional organizations, cultural experiences, social activities, sports clubs, and informal meetings between students and faculty.

The college prohibits the following conduct:

All forms of academic dishonesty, including, but not limited to

- cheating,
- plagiarism,
- knowingly furnishing false information to the college,
- forgery,
- alteration or fraudulent use of college documents, instruments, or identification.

ACADEMIC PETITIONS

Columbia College Chicago is proud to have clear and reasonable academic requirements, and students must meet these requirements to remain in good academic standing. Under extraordinary and exceptional circumstances, the student may present a written petition to the dean of the appropriate school requesting an exception to waive a departmental academic requirement. Exceptions are made only on rare occasions and are based on the specific circumstances of the case at hand. A designated representative of the dean will review the petition and determine whether an exception to or waiver of an academic requirement is appropriate. That decision will be final. For more information on academic petitions, see an advisor in the College Advising Center.

ACADEMIC STANDING

Satisfactory Academic Progress Policy for Undergraduate Students

All Columbia College students, full-time and part-time, must meet the college's guidelines for satisfactory academic progress (SAP).

All students are required to be in good standing and to maintain satisfactory academic progress toward their degree requirements each semester in which they are enrolled.

Satisfactory academic progress is evaluated three times a year: after the fall, spring, and summer semesters. Failure to maintain satisfactory progress may result in academic dismissal and/or the loss of financial aid eligibility.

Minimum Standards for Undergraduate Students

Columbia College Chicago's requirements for minimum satisfactory academic progress are as follows:

1. Minimum cumulative grade point average (GPA).

Students must maintain a minimum GPA of 2.0, a "C" average, each semester they are enrolled.

Grades earned at another institution will not be included in the Columbia grade point average.

2. Minimum completion rate.

Students must successfully complete two-thirds (67%) of their attempted semester hours each semester they are enrolled.

Transfer credit accepted from an accredited post-secondary institution will be included in the determination of completion rate. Accepted transfer credit will be the only component of a previous academic record to be incorporated into the academic completion rate upon enrollment at Columbia.

3. Maximum time frame to degree completion.

Columbia students are allowed to attempt a maximum of 186 credits toward degree completion.

Federal regulations require that the college track the academic progress of financial aid recipients from the first date of enrollment whether or not financial aid was received. Therefore, transfer credits, and all other credit sources, will be included in the computation of student degree completion hours.

Students whose attempted credits, including transfer credits exceed a total of 186 will be immediately dismissed and suspended from receiving any further federal financial aid. There are no probationary terms for exceeding the maximum credits allowed for degree completion.

4. Minimum fourth semester Cumulative GPA (FSAP).

All students receiving federal financial aid must have a minimum 2.00 cumulative grade point average at the end of their fourth semester to remain eligible for financial aid. There are no probationary terms for FSAP compliance.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

Treatment of W, I, NG, P, F, and Grades Reported

1. Course withdrawals (W), courses dropped after the add/drop period, are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.
2. Incomplete (I) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.
3. Unreported grades (NG) are not included in the grade point average but are considered in the completion rate and maximum time frame calculations.
4. Pass (P) grades are not included in the GPA calculation but are considered in the completion rate and maximum time frame calculations.
5. Grades of A, B, C, and D (including pluses and minuses) are included in the grade point calculation and are considered in the completion rate and maximum time frame calculations.
6. Failure grades (F) are included in the computation of the grade point average, and they are considered in the completion rate and maximum time frame calculations.

Consortium/Study Abroad Course Work

All coursework enrolled at institutions other than Columbia under either a Consortium or Study Abroad agreement is included in the evaluation of a student's academic progress. Students who have been dismissed from Columbia due to SAP compliance may not apply for Consortium or Study Abroad agreements.

Repeated Course Grades

Students are permitted to repeat courses to improve their grade, provided the course is not designated as R (repeatable for additional credit). The course must be the equivalent title as the initial failed course.

The grade achieved in the repeated course (whether higher, lower, or the same) is included in the computation of the grade point average and is considered in the completion rate and maximum time frame calculations.

The original course title and original grade remain on the student's academic record. The original grade is not calculated in the grade point average but is included in completion rate and maximum time frame calculations.

The student's academic record will always reflect the academic transaction and Satisfactory Academic Progress compliance status that is true for each semester of enrollment.

Failure to Meet a Minimum Grade

If a student fails to earn the minimum grade required in a course in order to progress to the next course in a sequence or level of a discipline, he or she may repeat the class in an attempt to earn the higher grade necessary to go on. State and federal aid-granting agencies may authorize financial aid payments to fund those retakes.

Notification of Academic Status

At the end of every semester (fall, spring, and summer), each undergraduate student's cumulative grade point average and completion rate is evaluated. There are five types of academic progress warnings: **Mild, Strong, Probation, Dismissal, and FSAP.**

The College Advising Center notifies students in writing as to their academic status and their financial aid eligibility at the end of each semester immediately following the grading period.

Students who are in compliance with their GPA and their completion rate are considered in Good Standing AND do not receive written notice.

Mild

The first semester a student (full- and/or part-time) is not in compliance regarding his or her grade point average and/or completion rate, he/she will receive a *Mild letter and status*. The student must meet with his/her college advisor in the College Advising Center for counseling and academic clearance before registering for subsequent semesters.

Strong

The second consecutive semester a student is out of compliance regarding his or her grade point average and/or completion rate, he/she will receive a *Strong letter and status*. The student must meet with his/her college advisor in the College Advising Center for counseling and academic clearance before registering for subsequent semesters.

Probation

The third consecutive semester a student is out of compliance regarding his or her grade point average and/or completion rate, he/she will receive a *Probation letter and status*. The student must meet with his/her College Advisor in the College Advising Center for counseling and academic clearance before registering for subsequent semesters. Students may also be prevented from registering until the current semester's grades have been recorded.

Academic Dismissal

At the end of the fourth consecutive semester of non-compliance, for grade point average and/or completion rate, a student will be dismissed from the college. Students are notified in writing of their dismissal status. **Dismissed students will immediately lose all forms of financial aid at Columbia.** A dismissed student must sit out from the college for at least two consecutive semesters. Dismissed students must attend another college or university and demonstrate academic progress at that institution in order to resume a course of study at Columbia.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

FSAP

Students who did not earn a 1.95 cumulative grade point average at the end of their fourth term of enrollment at Columbia will be immediately suspended from receiving federal financial aid. There are no probationary semesters for FSAP. Financial aid will be reinstated after dismissal only when students regain their academic compliance by earning a 2.00 cumulative grade point average.

Maximum Time Frame

Students who have attempted 186 credit hours and have not achieved their degree will be immediately dismissed from the college and will not be allowed to enroll in future semesters. They also will be immediately suspended from receiving federal financial aid. There are no probationary terms for maximum time frame.

Readmission After Dismissal

To apply for readmission to the college after academic dismissal, the student must submit a written appeal to the College Advising Center for consideration. When a student is readmitted he/she is closely monitored until he/she regains good standing. Financial aid will only be reinstated when students regain good standing.

Appeal Process for Dismissal/Maximum Time Frame/FSAP

Recognizing that there may be extenuating and mitigating circumstances affecting student performance, the college allows students to appeal their academic progress status by submitting a written appeal with appropriate documentation to the College Advising Center for consideration. The College Advising Center in cooperation with the Exception Committee will notify a student of their decision within 10 business days. Students also have the right to appeal the decision of the College Advising Center and the Exception Committee to the Academic Standards Review Committee. This committee consists of the provost, the dean of students (or their designated representatives), a faculty member, and the registrar (a non-voting member). The decision of the Academic Standards Review Committee is final.

Class Standing

Class standing for undergraduate students pursuing a Bachelor of Arts, Bachelor of Music, or Bachelor of Fine Arts is classified by the number of credit hours earned:

Standing	BA, BMus, or BFA
FRESHMAN	0-29
SOPHOMORE	30-59
JUNIOR	60-89
SENIOR	90 AND ABOVE

Grading System

Grades reflect the instructor's evaluation of a student's achievement, improvement, effort, and motivation within the framework of this system. Columbia's grading system is as follows:

Grade	Description	Grade Points Awarded
A	Excellent	4.0
A-		3.7
B+		3.3
B		3.0
B-	Above Average	2.7
C+		2.3
C	Average	2.0
C-		1.7
D	Below Average	1.0
F	Failure	0.0
P	Pass	0.0
I	Incomplete	0.0
W	Withdrawal	0.0

The P (Pass) grade does not affect the grade point average (GPA). The pass/fail option must be declared before the end of the fourth week of class (or, in the summer semester, by the end of the first week of class) by completing a form obtained in the Records Office. The instructor's approval is required. Once this form is submitted the decision cannot be reversed.

The I grade (Incomplete) is issued when a student makes definite arrangements with the instructor to complete course work outside class by the end of the eighth week of the next consecutive semester. An agreement specifying work to be completed and a due date must be signed by both instructor and student and approved by the department chair. Grades of I automatically convert to F grades if course work is not satisfactorily completed by the end of the semester following the semester in which the grade of I was assigned. For this purpose, the summer semester is considered a regular semester. If medical excuses are part of the student's documentation for requesting an I grade, these must be submitted during the semester in which the incomplete is requested. A student may not complete the work for a course in which an I grade was received by enrolling in the same class in the next semester.

REPEATING COURSES FOR CREDIT

Repeatable Courses

Some courses in the curriculum have been designed as repeatable courses for the purpose of improving the student's proficiency in a subject. Only courses designated with an R on the Course Schedule are repeatable for credit. These courses may be repeated for credit under the following conditions:

- Generally, students may repeat courses only once for credit unless otherwise specified by the department in which the course is offered. Before registering for a repeated course, students must consult their college advisor in the College Advising Center.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

- Students may register in several consecutive semesters for proficiency skill-building courses and workshops such as dance technique, music lessons, and chorus.
- All grades received for each repeated course will appear separately on the transcript.
- Tuition and fees are paid for repeated courses.
- Some financial aid limits may apply to repeated courses.

Academic Forgiveness

Students who wish to repeat an undergraduate course are permitted to repeat the course according to the following regulations:

- The course in question may not be repeated for credit; that is, the Academic Forgiveness policy does not apply to courses designated R (repeatable);
- The student's repeat registration is for a course that carries the same number and title as the course that he or she initially failed;
- The grade achieved in the repeated course (whether higher, lower, or the same) is recorded on the student's academic record, counts toward satisfying the minimum completion rate, and is included in the grade point calculation;
- The course title and the failed grade remain on the student's academic record but are not calculated in the grade point average;
- The student's academic record will always reflect the academic transaction and Satisfactory Academic Progress compliance status that is true for each semester of enrollment;
- Students who fail New Millennium Studies will be allowed to repeat the course under the college's grade forgiveness policy only one time and only if they take and pass the course immediately after the semester they received a failing grade. If they do not take and pass the course the subsequent semester, the grade of F remains on their record. The three credits the student would have used to satisfy the NMS requirement in the LAS Core would then have to be fulfilled by any other three-credit LAS course. The grade earned for this replacement, three-credit LAS course does not replace the F from the failed New Millennium Studies course.

This policy is effective for students entering fall '07 and later.

Failure to Meet a Minimum Grade

If a student fails to earn the minimum grade required in a course in order to progress to the next level of a discipline, he or she may repeat the class in an attempt to earn the higher grade necessary to go on. State and federal aid-granting agencies may authorize financial aid payments to fund those retakes.

REGISTRATION

Registration for continuing degree-seeking students typically begins in the middle of each semester for the subsequent semester. Registration is conducted online through the college's Online Administrative Student Information System (OASIS). To participate in registration, students may be

required to meet with their faculty advisors for an advising clearance. Students should contact the department of their major for further information. Students must have no outstanding financial or academic obligations to the college. (See also Orientation and Registration for new students, page 303.)

Dropping/Adding/Withdrawing from Classes

The college's official schedule revision period ends at the close of the first week of classes in a semester. Students may make changes to their class schedules (i.e., add or drop classes) at any time prior to the end of the official revision period. No classes may be added after the first week of classes, but students may drop classes through the second week of the semester and may withdraw through the eighth week during the fall and spring semesters. (Refer to the Summer Course Schedule for guidelines on dropping or withdrawing from summer classes.) If a student drops a course before the end of the second week, the course will not appear on the student's academic record. Withdrawals between the third and eighth week will appear on the record as W (Withdrawal), which may affect compliance with Satisfactory Academic Progress (see pages 315). To withdraw, students must complete a withdrawal form in the Records Office; students may not withdraw online through OASIS. Students are advised to consult with a college advisor in the College Advising Center before deciding to withdraw from a class. Failure to attend a class does not equal withdrawal.

Late Withdrawals

A student may petition for administrative withdrawal from classes after the deadline at the end of the eighth week (week four of summer semester) by submitting a written petition supported by appropriate documentation. This withdrawal petition is evaluated and either approved or denied in the College Advising Center.

A student may petition for a total administrative withdrawal from all classes after the end of the semester by submitting a petition supported by appropriate documentation. A withdrawal after the end of the semester will not be permitted if the petition is submitted later than two consecutive semesters (including the summer semester) following the semester in question. Petitions for this type of withdrawal are evaluated and approved or denied in the College Advising Center.

Students may appeal a denial of petition to the provost, whose decision will be final.

Withdrawal from the College

Students are strongly advised to see their college advisor in the College Advising Center before deciding to withdraw from the college. This is a decision that involves a loss of time, effort, tuition, and credit, and should be considered carefully in consultation with an college advisor.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

In the event that a student decides to withdraw from the college, he or she must complete an official withdrawal form in the Records Office and is strongly urged to have it approved by a college advisor in the College Advising Center. In addition, the student must return all school property and make necessary financial arrangements with Student Financial Services prior to his or her departure. The deadline for withdrawals is stated in the online course schedule each semester.

STUDENT CODE OF CONDUCT/POLICIES

Columbia is proud of its creative and diverse community of faculty, students, and staff who create and participate in educational opportunities in the arts, media, and communications. The college provides a caring environment: one in which freedom of expression is valued and civility is observed. Students are encouraged to value this community and to accept responsibility for their individual behavior, as well as for the common good. Columbia's Code of Conduct is primarily a positive guide to the creation of a community that encourages the personal and intellectual development of each person, and, secondly, a list of behaviors that would interfere with the important work of the college community. In addition, it is understood that students assume responsibility for the behavior of their guests on campus. Students are expected to share information regarding college policies with their guests and to ensure that their guests' behavior conforms to the college's expectations. For the complete Code of Conduct, including sections on disciplinary procedures, students should contact the Dean of Students' Office.

Columbia College Chicago's Anti-Discrimination and Harassment Policy

Discrimination and harassment based on race, national origin, ethnicity, sexual orientation, gender, age, disability, or religion are illegal. Students can file complaints of harassment and/or discrimination, or obtain a copy of Columbia's Anti-Discrimination and Harassment Policy, from the Dean of Students, 623 South Wabash, Room 301.

GRADUATION AUDIT AND POSTING OF DEGREES

Students must apply for graduation in the College Advising Center. The college advisors complete the official graduation audit. When all degree requirements are satisfied, the degree is posted. Attendance at the commencement ceremony does not constitute degree completion or graduation. Once the degree is posted, the transcript of a student's academic record at Columbia College Chicago cannot be changed. The diploma and official transcript cannot be issued until all financial obligations to Columbia College Chicago are settled.

ADDITIONAL INFORMATION ON COLLEGE POLICIES

Each student is expected to be thoroughly familiar with the academic and general requirements and policies of the college, as stated in the Catalog, Student Handbook, Course Schedule, and other official college materials and publications. Faculty and staff are available to provide assistance and guidance to students concerning college requirements and policies; however, the responsibility for understanding and meeting college requirements rests with the student. Further information on college policies may be found in *The Informer*, the student handbook. *The Informer* is distributed to all students during orientation in the fall and spring semesters.

ADVANCED CREDIT AND TRANSFER CREDIT POLICIES

CLEP/AP Credit

Students desiring advanced standing (transfer credit) based on CLEP results must have official score reports sent to the Office of Transfer Evaluation.

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 Office of Transfer Evaluation 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. For more information about AP credit please see <http://www.collegeboard.com/student/testing/ap/about.html>.

Columbia follows the American Council on Education (ACE) recommendation for the award of CLEP credit. To see the list of subjects and accepted scores please review the information at "What Your CLEP Score Means" at <http://collegeboard.com/student/testing/clep/scores.html>.

Life Experience Credit

Under special circumstances, a student may be granted up to 16 credit hours for life and work experience. Applications are available in the Records Office for evaluation of non-college learning experiences.

International Baccalaureate (IB)

Credit is accepted for test scores of 4 or higher.

Military Credit

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records. Contact the veterans' affairs coordinator in the Office of Undergraduate Admissions.

Transfer Credit

Columbia College Chicago accepts transfer credit from other regionally accredited colleges and universities for courses completed with a C- grade or better. Transfer courses must be similar or equivalent in content to those offered by

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

Columbia College Chicago. The acceptance of transfer credit is at the sole discretion of the college. To be accepted, official college transcripts, military records, or advanced placement test scores must be received by the Office of Transfer Evaluation before the end of the student's first semester of attendance at Columbia College Chicago. Grades and grade point averages do not transfer. All transfer students will receive an official transcript evaluation from the Office of Transfer Evaluation as part of the admissions process.

No minimum number of transfer credits is required to transfer to Columbia College Chicago.

The maximum number of credit hours accepted from four-year colleges and universities is 88 credit hours.

The maximum of credit hours accepted from a two-year college is 62.

If a student attended both a four-year and a two-year college, the maximum number of credit hours accepted in transfer is 88, with no more than 62 credit hours accepted from a two-year college.

The maximum number of credits accepted from a combination of two-year college and CLEP, AP, military, and/or life experience is 62 credit hours.

The final 12 credit hours needed for graduation must be taken at Columbia College Chicago.

Additional Transfer Policies

A maximum of four credit hours in physical education is accepted.

A maximum of nine credit hours in foreign language is accepted.

Topics, independent study, internship, ESL, adult education, continuing education, workshops, seminars, and developmental courses (those courses usually numbered below 100) are not transferable.

Transfer Evaluation

The office of Transfer Evaluation evaluates transcripts of previous college work for students who transfer to Columbia. The office also coordinates the articulation of courses with the Illinois Articulation Initiative (IAI) and with select community colleges.

Students planning to transfer to Columbia should consult with their community college transfer center or advisor and Columbia's Office of Transfer Evaluation early in their academic career to obtain specific information on transferring Liberal Arts and Sciences Core Curriculum (LASCC) and major course credits. Articulation agreements are frequently updated.

College of Lake County, Grayslake, Illinois
Community College of Rhode Island, Warwick,
Rhode Island

Daley College, Chicago, Illinois
College of DuPage, Glen Ellyn, Illinois
Elgin Community College, Elgin, Illinois
Gateway Technical College, Kenosha, Wisconsin
Harold Washington College, Chicago, Illinois
Hebrew Theological College, Skokie, Illinois
Illinois Central College, Peoria, Illinois
Jikei Group of Schools, Japan
Joliet Junior College, Joliet, Illinois
Kennedy-King College, Chicago, Illinois
Kishwaukee College, Malta, Illinois
Lincoln College, Lincoln, Illinois
Malcolm X College, Chicago, Illinois
McHenry County College, Crystal Lake, Illinois
Moraine Valley Community College, Palos Hills, Illinois
Morton College, Cicero, Illinois
Oakton Community College, Des Plaines, Illinois
Parkland College, Champaign, Illinois
Prairie State College, Chicago Heights, Illinois
Rock Valley College, Rockford, Illinois
Sauk Valley College, Dixon, Illinois
Second City, Chicago, Illinois
South Suburban College, South Holland, Illinois
Truman College, Chicago, Illinois
Waubensee Community College, Sugar Grove, Illinois
William Rainey Harper College, Palatine, Illinois
Wright College, Chicago, Illinois

Transfer Articulation of Majors

Departmental transfer articulations are available in major areas such as:

Art and Design
Arts, Entertainment, and Media Management
ASL-English Interpretation
Audio Arts and Acoustics
Fashion/Retail Management
Graphic Design
Interior Architecture
Interactive Television
Journalism
Marketing Communication
Music
Photography
Radio
Television
Theater

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

OTHER POLICIES

Family Educational Rights and Privacy Act Annual Notice to Students

Columbia College Chicago 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 Chicago's Catalog and Student Handbook.

- I. Upon written request, students may inspect and review their educational records 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 records within a reasonable time after receiving the request, not exceeding 45 days from the receipt of the request. Students' educational records are maintained under the supervision of the director of records and registration (the registrar) in the Records Office, Room 611, 600 South Michigan Avenue, Chicago, Illinois, 60605.
- II. It is Columbia's policy that no personally identifiable information from educational records 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 that 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 General Counsel's Office, the student services directors, and Student Financial Services, college advisors, the president of the college, the provost, the vice president of student affairs, 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.
- III. As required by the Act and regulations, Columbia College Chicago 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 that is maintained in his or her permanent record.
- IV. Columbia College Chicago 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 the above information by notifying the director of records in

writing. The proper form for refusal of disclosure is available in the Records Office.

- V. A student has the right to request amendment of his or her educational records to ensure 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 records is as follows:
 1. 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.
 2. 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.
 3. 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 records.
 4. 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.

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 Office of Safety and Security. The annual report contains the following information:

- Current campus policies regarding facilities and procedures 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 that 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.

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- 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; and
- Information indicating where law enforcement agency information can be found concerning registered sex offenders.

Information regarding the list of registered sex offenders may be obtained through the Web site of the Chicago Police Department.

ACADEMIC INTEGRITY

Students at Columbia College Chicago enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the college prohibits all forms of academic dishonesty. "Academic dishonesty" is understood as the appropriation and representation of another's work as one's own, whether such appropriation includes all or part of the other's work or whether it comprises all or part of what is represented as one's own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, "academic dishonesty" includes cheating in any form, the falsification of academic documents, or the falsification of works or references for use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.

In Cases of Academic Dishonesty

When a faculty member of the college has evidence that a student has represented another student's work as his or her own or has engaged in any other form of academic dishonesty, the faculty member, in consultation with the chairperson of the department or the chairperson's designated representative, may lower the student's grade, fail the student, or apply such other sanctions as may be appropriate. The faculty member is required to notify the student promptly of the discovery. The student may meet with the faculty member to seek redress from the accusation or from any proposed sanction; but if no mutually satisfactory resolution can be reached, a written and dated appeal may be made within two weeks of the meeting to the chairperson of the department or a designated representative. A copy of any such appeal must also be sent to the faculty member.

Within two weeks of receiving the appeal, the chairperson or designee will meet with the student and, if mutually agreeable, will include the faculty member in the meeting. If this meeting fails to resolve the issue, a written and dated appeal may be made within two weeks to the dean of the appropriate school. The dean's decision shall be final and shall be rendered in a timely fashion.

ACADEMIC GRIEVANCES

A student has the right to appeal academic decisions that affect his or her record at Columbia related to grade changes, attendance penalties, and incomplete grades.

Grade Changes

Only an instructor can change a grade. The request for a grade change must be submitted by the end of the semester following the term for which the original grade was awarded. Both the department chairperson and the dean of the appropriate school must approve the change. Copies of grade changes are mailed to students.

Procedures for Grade Grievance

The faculty member and chairperson of the department in which the disputed grade was awarded resolve grade grievances. Every attempt should be made to resolve the grade grievance through consultations between the student and the instructor or among the student, instructor, and the department chairperson (or subject-area coordinator when that person is charged with resolving grade grievances). In the event that these consultations fail to resolve the grievance, an appeal procedure is available to students. For the procedure to go forward, written documentation is required. All documents must be dated.

The grading and evaluation policies outlined in the course syllabus will form the basis for resolution of all grade grievances.

1. A grade grievance occurs when a student protests a grade awarded on the final grade roster. The grievance must be filed within three weeks of the student's receipt of the grade.
2. Every grade grievance must be submitted in writing by the student to the instructor who awarded the grade. The student must copy the department chairperson when the original grievance is submitted to the instructor.
3. The instructor must respond in writing to the student and send a copy to the department chairperson within 10 working days of receiving the grievance.
4. If the response from the instructor is not satisfactory to the student, a written petition of appeal to the department chairperson (or, in some departments, to the subject-area coordinator) must be submitted within two weeks of the instructor's written response.
5. The chairperson or coordinator must respond to the student's petition of appeal within two weeks of receipt of the petition.
6. If the decision of the chairperson or coordinator is unsatisfactory to the student, he or she may appeal to the dean of the appropriate school, whose decision shall be made in a timely fashion and shall be final.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

ACADEMIC DISTINCTION

Dean's List

Students are eligible for the Dean's List if they are full-time students (12 or more credit hours per semester) and have an earned grade point average of 3.75 or higher for the term. The Dean's List for each school of the college is announced for the fall and spring semesters, and the Dean's List designation is reflected on the student's transcript.

Graduation with Honors

Students may graduate with honors if their final cumulative grade point average is 3.5 or higher.

Valedictorian and Salutatorian

The valedictorian is the student of sustained high academic achievement who represents his or her graduating class by delivering the valedictory address at the Columbia College Chicago commencement ceremony. The salutatorian is the student in the graduating class whose academic record and accomplishments are the next highest in achievement after the valedictorian.

Students of superior academic achievement are considered for selection as the valedictorian and salutatorian. In addition, these students have:

- A cumulative grade point average close to 4.0, computed on all courses taken at Columbia College Chicago;
- A record of consistent commitment to the Columbia curriculum; that is, those students who indicated a discipline early in their Columbia career and sustained interest and commitment to that choice;
- A record of college and community service that extends beyond service-learning opportunities in the curriculum; and
- Strong recommendations from the faculty of the college.

The valedictorian is selected in the spring semester by a committee consisting of the deputy provost, the director of the College Advising Center, and a faculty member.

ACADEMIC OPTIONS AND OPPORTUNITIES

Writing Center

The Writing Center provides a supportive, student-centered instructional environment where students of all ability levels work closely with qualified writing consultants to strengthen writing skills. Students receive assistance with course work, as well as with non-academic writing such as résumés, business letters, and creative projects. Special assistance is offered for students with learning disabilities and non-native speakers of English.

Reading Center

The Reading Center offers individualized and small-group instructional services to students who need assistance in meeting the reading demands of Columbia College Chicago. All students can schedule sessions with tutors to receive help with reading required for their classes. The Reading

Center offers workshops that are dedicated to the reading demands of particular Columbia courses. The Reading Center also houses a lending library for College Reading students and a reserve reading depository for the English department.

Science and Mathematics Department Learning Center

The Science and Mathematics Department Learning Center works closely with the students enrolled in science and math courses, as well as with students across the curriculum who encounter mathematical and scientific principles in areas such as cinematography, photography, interior architecture, sound engineering, music, marketing, and arts management. Assistance is free of charge to all students and available on a scheduled or drop-in basis.

Departmental Tutoring

The following academic departments offer course-specific tutoring for enrolled students: Journalism; Fiction Writing; Interactive Arts and Media; Television; Music; and Arts, Entertainment, and Media Management.

Independent Projects

An independent project is advanced study of a topic of particular interest to the student. The project takes place outside the regular classroom environment and requires a faculty advisor who will evaluate the result of the project and submit the grade. Credit from an independent project cannot be applied toward a student's LASC requirements.

Directed Studies

Directed Studies are learning activities involving student independence within the context of regular guidance and direction from a faculty advisor. Directed Studies are appropriate for students who wish to explore a subject beyond what is possible in regular courses or for students who wish to engage in a subject or activity not otherwise offered that semester by the college. Directed Studies involve close collaboration with a faculty advisor who will assist in development and design of the project, oversee its progress, evaluate the final results, and submit a grade.

International Programs/International Study

ACADEMIC INITIATIVES AND INTERNATIONAL PROGRAMS

The mission of Academic Initiatives and International Programs (AIIP) is to facilitate the creation and development of international programs and special program opportunities for students and faculty at Columbia College Chicago. This office offers tools to empower Columbia faculty to be proactive in the task of integrating international programs and academic initiatives into the comprehensive learning experience Columbia provides. In the vital urban culture of the city of Chicago, Columbia's academic initiatives will foster lifelong learning and provide opportunities beyond traditional academic programs. In an increasingly interdependent global society, international programs will provide our students with an appreciation for diverse cultures, enriching their shared human learning experience and knowledge.

FACULTY

ABELL, JEFF

Interdisciplinary Arts

MM, Northern Illinois University,
DeKalb, Illinois

ADAMS, GERALD E.

Science and Mathematics

PhD Geological Sciences, Northwestern
University, Evanston, Illinois

AKINTONDE, SHANITA B.

Marketing Communication

MBA, Illinois Institute of Technology,
Chicago, Illinois

AKSIKAS, JAAFAR

Liberal Education

PhD Cultural Studies
George Mason University
Fairfax, Virginia

ALBERS, RANDALL*

Chair, Fiction Writing

PhD English Language and Literature,
University of Chicago, Chicago, Illinois

ALEXANDER, JACK

Audio Arts and Acoustics

BA Speech/Theatre/TV and History,
University of Illinois, Chicago, Illinois

ALLEGRETTI, ANDREW

Fiction Writing

MA English, Northern Illinois University,
DeKalb, Illinois

ALLEN, HERBERT

Marketing Communication

PhD Candidate, Union Institute,
Cincinnati, Ohio

ALLEN, SANDRA

Marketing Communication

MBA Pepperdine University, Malibu,
California

AMANDES, PAUL

Theater

BM, Northern Illinois University,
DeKalb, Illinois

ARDILA, MAURICIO

Audio Arts and Acoustics

BM Music Engineering Technology,
University of Miami, Miami, Florida

ASMA, STEPHEN T.

Liberal Education

PhD Philosophy of Science, Southern
Illinois University, Carbondale, Illinois

BAILEY, GEORGE

English

PhD English, University of Illinois,
Chicago, Illinois

BALDWIN, SHEILA V.

English

MA Creative Writing, Columbia College
Chicago, Chicago, Illinois

BARBIER, ANNETTE

Chair, Interactive Arts and Media

MFA, School of the Art Institute of
Chicago, Chicago, Illinois

BARTONI, DOREEN

Dean, School of Media Arts

Film & Video
MA Film Studies, Northwestern
University, Evanston, Illinois

BAXTER, JANELL

Interactive Arts and Media

MS Computer Science, University of
Chicago, Chicago, Illinois

BEAUDOIN, BEAU BASEL*

Television

PhD Media Analysis/Multicultural
Learning, Union University

BECKER, ANNE

Educational Studies

Ed.D Curriculum and Instruction
Aurora University, Aurora, Illinois

BEEN, AUDREAN

Art and Design

BFA Fashion Design, School of the Art
Institute of Chicago, Chicago, Illinois

BELISLE-CHATTERJEE, AVA

Chair, Educational Studies

PhD Curriculum and Instruction,
University of Illinois, Chicago, Illinois

BERNER, DAVE

Radio

MA Teaching/Education, Aurora
University, Aurora, Illinois

BETHISHOU, NINOOS

Film & Video

BA Film, Columbia College Chicago,
Chicago, Illinois

BEY, DAWOUD

Photography

MFA Photography, Yale University,
New Haven, Connecticut

BIANCO, FRANK

Television

BS Education Psychology, State
University of New York, Geneseo,
New York

BINION, MCARTHUR

Art and Design

MFA Painting, Cranbrook Academy of Art,
Bloomfield Hills, Michigan

BLANDFORD, ROBERT

*Arts, Entertainment, and
Media Management*

BA, Art History, University of Illinois,
Urbana-Champaign, Illinois

BLOUIN, ROSE

English

MA English, Chicago State University,
Chicago, Illinois

BLOYD-PESHKIN, SHARON

Journalism

MA English, University of Virginia,
Charlottesville, Virginia

BLUM MALLEY, SUZANNE

English

MA Applied Linguistics and Hispanic
Literatures, University of Illinois,
Urbana-Champaign, Illinois

BOULOS, B. EMIL

Theater

Lighting Designer, BFA, Theater
University of Illinois-Champaign

BOYD, RONALD

Television

BRADFIELD, BART

Music

MM Conducting, Northwestern University,
Evanston, Illinois

FACULTY

BROCK, LISA

Chair, Liberal Education
PhD History, Northwestern University,
Evanston, Illinois

BROOKS, ADAM

Art and Design
MFA Sculpture/Time Arts, School of the
Art Institute of Chicago, Chicago, Illinois

BROOKS, BONNIE

Chair, Dance
MA English, George Mason University,
Fairfax, Virginia

BROZYSKI, DENNIS A.

Art and Design
BFA Fashion Design, School of the Art
Institute of Chicago, Chicago, Illinois

BRUNK, TERENCE

English
PhD Literatures in English, Rutgers
University, New Brunswick, New Jersey

BUCHAR, ROBERT

Film & Video
MFA Cinematography, Film Academy of
Fine Arts, Prague, Czech Republic

BÜDY, BEATRIX

Science and Mathematics
PhD Biochemistry, Cleveland State
University, Cleveland, Ohio

BYWATER, ARIELLE

GREENBERG
English
MFA Creative Writing/Poetry, Syracuse
University, Syracuse, New York

CALABRESE, BARBARA

Chair, Radio
MS Speech Pathology, University of
Illinois, Urbana-Champaign, Illinois

CALLIS, CARI

Film & Video
MA Creative Writing, University of Illinois,
Chicago, Illinois

CANCELLARO, JOSEPH

Interactive Arts and Media
PhD Music Composition, University of
Edinburgh, Edinburgh, Scotland

CANNON, CHARLES E.

Science and Mathematics
PhD Physical Organic Chemistry,
University of Wisconsin, Milwaukee,
Wisconsin

CAP, MAX KING

Art and Design
MFA Painting, University of Chicago,
Chicago, Illinois

CAPLAN, MARCELO

Science and Mathematics
BSc Electrical Engineering, Israeli
Institute of Technology, Technion City,
Haifa, Israel

CAPLAN, MICHAEL

Film & Video
MFA Film, Northwestern University,
Evanston, Illinois

CARPENTER, PETER

Dance
MFA, Choreography,
University of California
Los Angeles, California

CASTILLO, MARIO

Art and Design
MFA Installations and Multimedia,
California Institute of the Arts,
Valencia, California

CAUSEY, ANDREW

Liberal Education
PhD Anthropology, University of Texas,
Austin, Texas

CHÉENNE, DOMINIQUE J.

Audio Arts and Acoustics
PhD Electrical Engineering, University
of Nebraska, Lincoln, Nebraska

CHESLER, JUDD

Film & Video
PhD Film, Northwestern University,
Evanston, Illinois

CHRISTENSEN, PETER

English
PhD English, University of Minnesota,
Minneapolis, Minnesota

CHRISTOPHERSEN, KEVIN

Marketing Communication
MA Arts, Entertainment, and Media
Management, Columbia College
Chicago, Chicago, Illinois

CITRON, MICHELLE

Chair, Interdisciplinary Arts
PhD Interdisciplinary Cognition, University
of Wisconsin, Madison, Wisconsin

COHEN, GARNETT KILBERG

English
MFA Creative Writing, University of
Pittsburgh, Pittsburgh, Pennsylvania

COKEN, RICHARD A.

Film & Video
BA Economics/Psychology, North Park
University, Chicago, Illinois

COLE, MARGI

Dance
MFA Dance, University of Illinois
Urban-Champaign, Illinois

COLE, STEVE

*Arts, Entertainment, and
Media Management*
MBA, University of Chicago Graduate
School of Business, Chicago, Illinois

COOK, PETER

BFA Graphic Design
Rochester Institute of Technology
Rochester, New York

COOPER, KEVIN

Film & Video
MFA, Producing, UCLA, Los Angeles,
California

CONNELL, DANA D.

*Arts, Entertainment, and
Media Management*
BA Dominican University Fashion
Merchandising and MBA in progress,
Dominican Marketing

COZZENS, TIMOTHY

Art and Design
MFA Woodworking and Furniture Design,
Rochester Institute of Technology,
Rochester, New York

CRAIG, MELISSA JAY*

Interdisciplinary Arts
Artist-in-Residence
MFA Printmaking, Artists' Books and
Installations, School of the Art Institute
of Chicago, Chicago, Illinois

FACULTY

<p>CROMER, DAVID <i>Theater</i> Director, Columbia College Chicago</p> <p>CRUZ, WILFREDO <i>Liberal Education</i> PhD Social Service Administration, University of Chicago, Chicago, Illinois</p> <p>DALEY, KENNETH <i>Chair, English</i> PhD, English Language and Literature, New York University, New York, New York</p> <p>D'AMATO, PAUL <i>Photography</i> MFA Photography, Yale University, New Haven, Connecticut</p> <p>DANIELS, HOPE <i>Radio</i> MSJ Journalism, Roosevelt University, Chicago, Illinois</p> <p>DAVIS, ELIZABETH <i>Science and Mathematics</i> PhD Biology, University of Kansas, Lawrence, Kansas</p> <p>DAWSON, FRANK <i>Music</i> AAS Electronics, Wilbur Wright College, Chicago, Illinois</p> <p>DAY, NANCY <i>Chair, Journalism</i> MA Communication, Stanford University, Palo Alto, California</p> <p>DEGRAZIA, DON GENNARO <i>Fiction Writing</i> MFA Creative Writing, Columbia College Chicago, Chicago, Illinois</p> <p>DEL VALLE, TONY <i>English</i> PhD English, University of Illinois, Chicago, Illinois</p> <p>DENSMORE, TIMOTHY J. <i>Television</i> MA Media Communications, Governors State University, University Park, Illinois</p>	<p>DINELLO, DAN <i>Film & Video</i> MFA Film and Video, University of Wisconsin, Madison, Wisconsin</p> <p>DOLAK, DAVID <i>Science and Mathematics</i> MS Environmental Science, Indiana University, Bloomington, Indiana</p> <p>DOWD, TOM <i>Interactive Arts and Media</i> MA Communications, NYIT New York, New York</p> <p>DUECK, BYRON <i>Music</i> PhD Ethnomusic, University of Chicago, Chicago, Illinois</p> <p>DUNSCOMB, J. RICHARD <i>Chair, Music</i> MME Education, Millikin University, Decatur, Illinois</p> <p>DYLONG, JOHN <i>Art and Design</i> MA Divisional Masters, University of Chicago, Chicago, Illinois</p> <p>ECONOMOU, ROSE <i>Journalism</i> BA Political Science, University of Illinois, Chicago, Illinois</p> <p>EDGERTON, BETSY <i>Journalism</i> MA Education, DePaul University Chicago, Illinois</p> <p>ERDMAN, JOAN L. <i>Liberal Education</i> PhD Anthropology, University of Chicago, Chicago, Illinois</p> <p>ERNST, ELIZABETH <i>Photography</i> MS Photography, Illinois Institute of Technology, Chicago, Illinois</p> <p>ERPENBACH, DIANNE* <i>Arts, Entertainment, and Media Management</i> MS Management and Development of Human Resources, National-Louis University, Chicago, Illinois</p>	<p>ESTERRICH, CARMELO <i>Liberal Education</i> PhD Spanish, University of Wisconsin, Madison, Wisconsin</p> <p>EZRA, KATE <i>Art and Design</i> PhD Art History, Northwestern University, Evanston, Illinois</p> <p>FALZONE, RONALD <i>Film & Video</i> MFA Directing, Northwestern University, Evanston, Illinois</p> <p>FANNING, RAY <i>Journalism</i> MSJ, Northwestern University, Evanston, Illinois</p> <p>FILICE, MARY <i>Arts, Entertainment, and Media Management</i> MA Film and Video, Columbia College Chicago, Chicago, Illinois</p> <p>FISHMAN, LISA <i>English</i> MFA, Creative Writing, Western Michigan University, Kalamazoo, Michigan</p> <p>FLEISCHER, RON <i>Film & Video</i> BA Film, Columbia College Chicago, Chicago, Illinois</p> <p>FOOTE, DEBORAH C. <i>Liberal Education</i> MA Romance Languages and Literatures, University of Chicago, Chicago, Illinois</p> <p>FOSTER-RICE, GREG <i>Photography</i> PhD Art History, Northwestern University, Evanston, Illinois</p> <p>FOWLER, ANGELA <i>Early Childhood Education</i> MA, Early Childhood Education Leadership, Concordia University, River Forest, Illinois</p> <p>FRATERRIGO, TOM <i>Film & Video</i> MFA Film and Video, Columbia College Chicago, Chicago, Illinois</p>
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FACULTY

FREDERKING, WILLIAM

Photography

MFA Photography, University of Illinois,
Chicago, Illinois

FREEMAN, CHAP

Film & Video

MFA Creative Writing, University of Iowa,
Iowa City, Iowa

FROEHLE, PAULA

Film & Video

MFA Time Arts, School of the Art
Institute of Chicago, Chicago, Illinois

FULLER, KARLA RAE

Film & Video

PhD Radio/TV/Film, Northwestern
University, Evanston, Illinois

FULLER, KEVIN

Science and Mathematics

PhD Molecular Genetics and Cell Biology,
University of Chicago, Chicago, Illinois

GAITER, COLETTE

Interactive Arts and Media

MA Liberal Studies, Hamline University,
St. Paul, Minnesota

GALLIVAN, DARDI MCGINLEY

Dance

MA Dance, Ohio State University,
Columbus, Ohio

GARR, MARY PAT

Educational Studies

MA Curriculum and Instruction, Concordia
University, River Forest, Illinois

GERDING, DAVID

Interactive Arts and Media

MBA E-Business, University of Phoenix,
Phoenix, AZ

GERSTNER, CYNTHIA

Science and Mathematics

PhD Aquatic Ecology, University of
Michigan, Ann Arbor, Michigan

GILBERT, HEATHER

Theater

Lighting Designer, MFA Lighting Design
DePaul University, Chicago, BA Drama
Trinity University, Texas

GILES, KATHLEEN

English

EdD Literacy Education, Rutgers
University, New Brunswick, New Jersey

GINSBERG, JEFF

Theater

MFA Acting, Yale School of Drama,
New Haven, Connecticut

GIROUX, JOAN

Art and Design

MFA Milton Avery Graduate School of
the Arts, Bard College, Annandale-on-
Hudson, New York, BFA Parsons School
of Design, New York, New York

GONZALES, LISA

Dance

MFA Dance, Ohio State University
Columbus, Ohio

GORMAN JAMROZIK, DIANA

ASL-English Interpretation

MA Interpretation, Gallaudet University,
Washington, DC

GOTTLIEB, LISA

Film & Video

MFA Creative Writing, Antioch University,
Los Angeles, California

GRAHAM, GLENNON

Liberal Education

PhD American History, Northwestern
University, Evanston, Illinois

GREEN, NORMA FAY

Journalism

PhD Mass Media, Michigan State
University, East Lansing, Michigan

GREENE, ARLENE L.

English

MA English Literature, Roosevelt
University, Chicago, Illinois

GUNKEL, ANN HETZEL

Liberal Education

PhD Philosophy, DePaul University,
Chicago, Illinois

HALIDAY-MCQUEEN, CAROL

Art and Design

MFA Painting, University of Illinois,
Urbana-Champaign, Illinois

HALL, SCOTT

Music

BM, Northern Illinois University,
DeKalb, Illinois

HAMERTON, KATHARINE

Liberal Education

PhD History, University of Chicago,
Chicago, Illinois

HAMILTON, TOM

Marketing Communication

MBA Marketing, University of Chicago,
Chicago, Illinois

HANSEN, RENEE LYNN

English

MA Creative Writing, Columbia College
Chicago, Chicago, Illinois

HANSON, ANN C.

Science and Mathematics

MS Mathematics Education, University
of Maryland, College Park, Maryland

HANSON, CARRIE

Dance

MA Dance Studies, Laban Centre London
London, England

HARDIN, TED

Film & Video

MFA Video and Film Production, Ohio
State University, Columbus, Ohio

HARTEL, PETER

Film & Video

BA Film, Columbia College Chicago,
Chicago, Illinois

HARTMANN, KAY

Art and Design

MS Communication, Northwestern
University, Evanston, Illinois

HAWKINS, AMY KM

English

PhD English Composition and Rhetoric,
Wayne State University, Detroit, Michigan

HAYASHI, BILL

Liberal Education

PhD Committee on Social Thought,
University of Chicago, Chicago, Illinois

HEMENWAY, ANN

Fiction Writing

MFA Fiction, University of Iowa Writer's
Workshop, Iowa City, Iowa

FACULTY

HENRY, KEVIN

Art and Design

MFA Industrial Design, University of Illinois, Chicago, Illinois

HETTEL, PAUL

Film & Video

BA Film, Columbia College Chicago, Chicago, Illinois

HILL, ANDY

Graduate Music

BA Film/Music, New York University, Tisch School of Arts

HUYDTS, SEBASTIAN

Music

MA Music Composition and Music Theory, University of Chicago, Chicago, Illinois

ILIO, KENNETH Y.

Science Institute

PhD Reproductive Biology, University of Illinois, Urbana-Champaign, Illinois

IMUS, SUSAN

Chair, Dance/Movement Therapy

MA Movement Therapy, Antioch University, Keene, New Hampshire

IVERSON, BARBARA K.

Journalism

PhD Public Policy Analysis, University of Illinois, Chicago, Illinois

JACOBSON, DORI

Early Childhood Education

MEd Advanced Studies in Child Development and Early Education Erikson Institute, Chicago, Illinois

JOBSON, CRAIG

Art and Design

MFA Interdisciplinary Arts, Columbia College Chicago, Chicago, Illinois

JOHNSON, GARY

Fiction Writing

MA Creative Writing, Columbia College Chicago, Chicago, Illinois

JOHNSON, PHYLLIS ANNE

Associate Chair, Arts, Entertainment, and Media Management

MM, Northwestern University, Evanston, Illinois

JONES, DARRELL

Dance

MFA Dance, Florida State University Tallahassee, Florida

JONES, DOUG

Chair, Audio Arts and Acoustics

MA Education, Columbia College Chicago, Chicago, Illinois

JORDAN, DANIEL

Science and Mathematics

PhD Mathematics, Indiana University, Bloomington, Indiana

KANTERS, BENJAMIN

Audio Arts and Acoustics

MM Music Technology, Northwestern University, Evanston, Illinois

KASTEN, BARBARA

Photography

MFA Fiber Sculpture, California College of Arts and Crafts, Oakland, California

KHOSRAVANI, AZAR

Science and Mathematics

PhD Mathematics, Southern Illinois University, Carbondale, Illinois

KIEKEBEN, FRIEDHARD

Art and Design

M Phil., Royal College of Art, London
Dip Des., Hochschule fuer Gestaltung Offenbach, Germany

KOSTECKA, KEITH

Science and Mathematics

DA Chemistry, University of Illinois, Chicago, Illinois

KOULES, CHRIS

Art and Design

MFA Art and Design, University of Illinois, Urbana-Champaign, Illinois

KRANZOW, PATRICIA

Educational Studies

Ed.D Elementary Education, Northern Illinois University, DeKalb, Illinois

KREUZRIEGLER, MIKAEL

Film & Video

MFA, Cinema-TV, USC, Los Angeles, California

KUHNS, KIMBERLY A.

ASL English Interpretation

MA Teaching of ASL as a Foreign Language, Teacher's College/Columbia University, New York, New York

LAGUEUX, ROBERT C.

Director, New Millennium Studies: The First-Year Seminar

PhD Music History, Yale University, New Haven, Connecticut

LARSEN, DAWN M.

Arts, Entertainment, and Media Management

JD, University of Illinois, Urbana-Champaign, Illinois

LATTA, CAROLINE DODGE

Theater

PhD Theatre, University of Illinois, Urbana-Champaign, Illinois

LAWRENCE, CURTIS

Journalism

MSJ, Northwestern University, Evanston, Illinois

LAZAR, DAVID

English

PhD Creative Writing and Literature, University of Houston, Houston, Texas

LE GRAND, PETER

Photography

MA Photography, Governors State University, Park Forest, Illinois

LEHRER, LEONARD

Dean, School of Fine and Performing Arts

MFA History and Practice of Painting, University of Pennsylvania, Philadelphia, Pennsylvania

LEONE, GUSTAVO

Music

PhD Music Composition, University of Chicago, Chicago, Illinois

LERMAN, ZAFRA

Head, Science Institute

PhD Chemistry, Weizmann Institute of Science, Rehovot, Israel

FACULTY

LETURIA, ELIO

Journalism

MS Journalism, University of Illinois
Champaign-Urbana, Illinois

LEVINSON, ILYA

Music

PhD Music Composition, University
of Chicago, Chicago, Illinois

LICHTY, PATRICK

Interactive Arts and Media

MFA Digital Art, Bowling Green State
University, Bowling Green, Ohio

LINEHAN, WILLIAM

Art and Design

MFA Artists' Books/Photography
Sculpture, School of the Art Institute
of Chicago, Chicago, Illinois

LIPINSKI, MARLENE

Associate Chair, Art and Design

MFA Painting and Drawing, University
of Wisconsin, Milwaukee, Wisconsin

LIVINGSTON, SARA*

Television

MA Media Studies, University of Illinois,
Chicago, Illinois

LOFSTROM, DOUG

Music

MA Education, Goddard College,
Plainfield, Vermont

LOGUE, ANTONIA

Fiction Writing

MA English Literature and Language,
Trinity College, Dublin, Ireland

LOVERDE, CAROL

Music

BA Music, Mundelein College,
Chicago, Illinois

LUCIANO, ANGELO

*Associate Chair, Arts, Entertainment, and
Media Management*

MS Management of Public Service,
DePaul University, Chicago, Illinois

LYON, JEFFREY

Journalism

Artist-in-Residence
BSJ, Northwestern University,
Evanston, Illinois

MACDONALD, JIM

Associate Dean, School of Fine and

Performing Arts

Music

MM Orchestral Conducting, Northwestern
University, Evanston, Illinois

MAGGIO, FRANCES

Theater

MFA Costume Design, DePaul University,
Chicago, Illinois

MAY, ERIC

Fiction Writing

BA Fiction Writing, Columbia College
Chicago, Chicago, Illinois

MCBRIDE, SUZANNE

Journalism

MSJ Northwestern University
Evanston, Illinois

MCCABE, TERENCE

Theater

MFA Directing, Northwestern University,
Evanston, Illinois

MCCARTHY, ERIN

Liberal Education

PhD History, Loyola University, Chicago,
Illinois

MCCARTHY, KIMBERLY A.

Liberal Education

PhD Educational Psychology, University
of Oregon, Eugene, Oregon

MCCURRIE, M. KILIAN

English

PhD English/Composition and Rhetoric,
Illinois State University, Normal, Illinois

MCNAIR, PATRICIA ANN

Fiction Writing

MFA Creative Writing, Columbia College
Chicago, Chicago, Illinois

MCNEIL, PAMELA

Dance

BA Philosophy, Grand Valley State
University, Allendale, Michigan

MEADOR, CLIFTON

Interdisciplinary Arts

MFA Book Arts
Purchase College, Purchase, NY

MELLINGER, JEANINE

Interdisciplinary Arts

MFA Video Art, School of the Art Institute
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COLUMBIA COLLEGE CHICAGO ACADEMIC CALENDAR

FALL SEMESTER 2007

Semester begins: Tuesday, September 4
Thanksgiving break: Thursday, November 22 –
Sunday, November 25
Semester ends: Saturday, December 15

JANUARY SESSION 2008

Semester begins: Monday, January 7
Martin Luther King, Jr. Day holiday: Friday, January 14
Semester ends: Saturday, January 26

SPRING SEMESTER 2008

Semester begins: Monday, January 28
Spring break: Monday, March 24 – Saturday, March 29
Semester ends: Saturday, May 17

SUMMER SEMESTER 2008

Memorial Day holiday: Monday, May 26
Independence Day holiday: Friday, July 4
12-week term: Tuesday, May 27 – Saturday, August 16
10-week term: Tuesday, May 27 – Saturday, August 2
8-week term: Tuesday, May 27 – Saturday, July 19
5-week term: Tuesday, May 27 – Saturday, June 28

FALL SEMESTER 2008

Semester begins: Tuesday, September 2
Thanksgiving break: Thursday, November 27 –
Sunday, November 30
Semester ends: Saturday, December 13

JANUARY SESSION 2009

Semester begins: Monday, January 5
Martin Luther King, Jr. Day holiday: Monday, January 19
Semester ends: Saturday, January 24

SPRING SEMESTER 2009

Semester begins: Monday, January 26
Spring break: Monday, March 23 – Saturday, March 28
Semester ends: Saturday, May 16

SUMMER SEMESTER 2009

Memorial Day holiday: Monday, May 25
Independence Day holiday: Friday, July 3 – Saturday, July 4
12-week term: Tuesday, May 26 – Saturday, August 15
10-week term: Tuesday, May 26 – Saturday, August 1
8-week term: Tuesday, May 26 – Saturday, July 18
5-week term: Tuesday, May 26 – Saturday, June 27

FALL SEMESTER 2009

Semester begins: Tuesday, September 8
Thanksgiving break: Thursday, November 26 –
Sunday, November 29
Semester ends: Saturday, December 19

JANUARY SESSION 2010

Semester begins: Monday, January 4
Martin Luther King, Jr. Day holiday: Monday, January 18
Semester ends: Saturday, January 23

SPRING SEMESTER 2010

Semester begins: Monday, January 25
Spring break: Monday, March 22 – Saturday, March 27
Semester ends: Saturday, May 15

SUMMER SEMESTER 2010

Memorial Day holiday: Monday, May 31
Independence Day holiday: Monday, July 5
12-week term: Monday, May 24 – Saturday, August 14
10-week term: Monday, May 24 – Saturday, July 31
8-week term: Monday, May 24 – Saturday, July 17
5-week term: Monday, May 24 – Saturday, June 26



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COLLEGE CHICAGO

INNOVATION IN THE VISUAL, PERFORMING, MEDIA,
AND COMMUNICATION ARTS