

2002

2002-2004 Course Catalog

Columbia College Chicago

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Columbia

COLLEGE CHICAGO

College Catalog 2002-2004

THE NATION'S PREMIER VISUAL, PERFORMING, MEDIA,
AND COMMUNICATION ARTS COLLEGE



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 COLLEGE 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 9,500 STUDENTS FROM 49 STATES, THE DISTRICT OF COLUMBIA, GUAM, AND PUERTO RICO, AND FROM 52 FOREIGN COUNTRIES.

FACULTY

APPROXIMATELY 270 FULL-TIME AND 1,000 PART-TIME FACULTY MEMBERS.

STUDENT: FACULTY RATIO

35 STUDENTS PER FULL-TIME FACULTY MEMBER

14 STUDENTS PER FULL-TIME EQUIVALENT FACULTY MEMBER

LOCATION

THE COLLEGE OCCUPIES MORE THAN 14 BUILDINGS, PRIMARILY IN THE SOUTH LOOP.

MOTTO

ESSE QUAM VIDERI

MAILING ADDRESS

COLUMBIA COLLEGE CHICAGO
ALEXANDROFF CAMPUS CENTER
600 S. MICHIGAN AVE.
CHICAGO, IL 60605-1996
TELEPHONE: 312-663-1600

UNDERGRADUATE ADMISSIONS

TELEPHONE: 312-344-7129

EMAIL ADDRESS: ADMISSIONS@COLUM.EDU

GRADUATE ADMISSIONS

TELEPHONE: 312-344.7260

COLUMBIA 2: DIVISION OF CONTINUING EDUCATION

TELEPHONE: 312-344-8190

EMAIL ADDRESS: COLUMBIA2@COLUM.EDU

WEBSITE: WWW.COLUM.EDU

DISCLAIMER

THE POLICIES, PROGRAMS, ACTIVITIES, COURSE OFFERINGS, DESCRIPTIONS, FACULTY, AND CALENDARS LISTED IN THIS CATALOG ARE SUBJECT TO CHANGE WITHOUT NOTICE.

COVER PHOTOGRAPHY BY GERRY CHIN, *PLANTS FOR THE LIVING*, 2002



C O L U M B I A C O L L E G E C H I C A G O



Columbia is known for:

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



Established with the intention of fashioning a new approach to liberal arts education, Columbia offers an **affordable** and **imaginative** college education as well as an exceptional faculty made up almost exclusively of working professionals. The resulting environment places positive demands upon the students and their aspirations, potentials, capabilities, and talents.



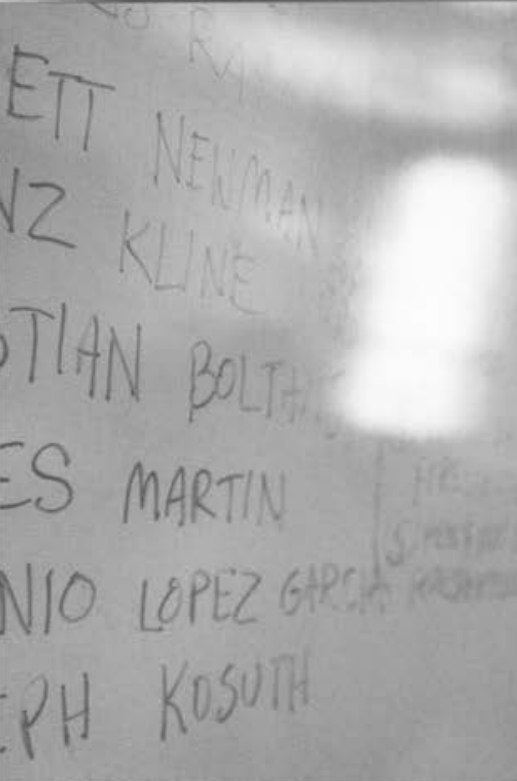
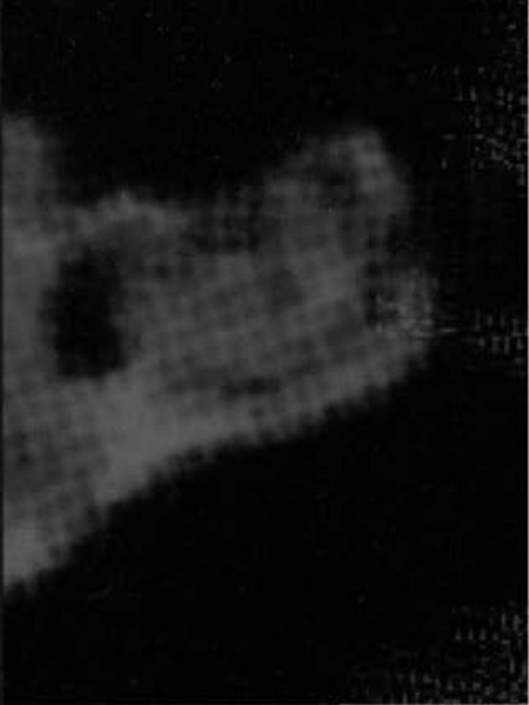
PHOTO BY KRISTIE KAHNS



Since its beginnings, Columbia has enjoyed steady and dramatic growth. Sensitive to the educational needs and trends of the contemporary world,

Columbia has added new academic departments, designed programs, and redesigned courses to provide a comprehensive and responsive curriculum. Student enrollment has grown rapidly, making Columbia the fifth largest private, baccalaureate degree-granting institution in Illinois, with an enrollment of over 9,500 undergraduate and graduate students.

OUR STUDENTS



Creative students who enjoy a supportive but challenging environment thrive at Columbia. Developing artists and communicators find a full range of career-oriented classes and services as well as a sound liberal arts education. Half of our students come to Columbia as first-year students, and half enroll as transfer students from other schools. Approximately 20 percent of the student body attends part-time. Although many students come from the Chicago area, Columbia enrolls students from across the country and around the world. Columbia's student body is representative of the rich diversity of a modern metropolitan area.

OUR FACULTY

Faculty members are selected on the basis of both their professional and academic abilities.

The College employs approximately 270 full-time and 1,000 part-time faculty. Because most faculty members practice what they teach, these professionals are **uniquely qualified** to provide personal expertise unparalleled in other classroom situations.

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

Diversity is an important consideration in selecting faculty members. Minorities account for 16 percent of the total faculty and 17 percent of the full-time faculty, percentages that are much higher than the national average.



PHOTO: ERIKA DUFOR

OUR CURRICULUM

Columbia's curriculum provides comprehensive educational opportunities in the **arts, media, and communications**, within the context of a liberal arts education. Course offerings in major subject areas combine conceptual study with practical application, resulting in realistic career preparation. Entering students may begin classes in their chosen fields in their first year. To allow intensive student-teacher interaction and availability of technology and equipment to all students, class size averages around 20 students.

Learning also takes place outside of the classroom as students become involved with internships, community service, performances, and exhibits. These experiences introduce the students to the actualities of professional life. To balance the professional education, 48 credit hours of the total 120 (BA degree) or 128 (BFA degree) credit hours needed for graduation must be taken in General Education, specifically courses in social science, humanities, literature, English, science, mathematics, history, speech, and computer science.

OUR TECHNOLOGY

Technology in the service of teaching and learning pervades Columbia College Chicago and

reflects the spectrum of communication arts, from traditional artmaking techniques to interactive multimedia production.

Production facilities include a 400-seat proscenium theater, two 150-seat flexible capacity studio theaters, the Dance Center with six studios and a 275-seat black-box theater, the Center for Book and Paper Arts, two full three-camera television studios, a three-camera mobile television remote control room, a 3,800 square-foot professional photography studio, extensive black and white and color photographic darkrooms, and one 1,700 square-foot and two 3,300 square-foot film and video shooting stages. Post-production facilities include non-linear editing suites, analog and digital audio workstations and suites, sound transferring and multi-track recording and mixing rooms, digital animation suites (including motion control), and a complete Audio Technology Center. Most departments possess their own professionally staffed computer labs supporting the majors and concentrations offered in those departments. Computers range from general-purpose machines to high-end Windows NT Workstations and Silicon Graphics

02 Workstations. Columbia has in place **a strategic plan for the ongoing development and integration of technology within teaching and learning.**



OUR UNDERGRADUATE ADMISSION POLICY

Columbia College Chicago seeks to admit students that have creative ability in or inclination to the arts, media, and disciplines in which the curriculum specializes. The College's generous admission policy at the undergraduate level extends educational opportunity to high school graduates (or the equivalent) who are prepared to do college-level work in a rigorous arts, media, and communications curriculum.



PHOTO: KATE GLOVER

CALENDAR

FALL SEMESTER 2002

| | |
|---------------------------------|------------------------------|
| Classes begin | Monday, 23 September |
| Fall Open House | Saturday, 9 November |
| Thanksgiving Holiday | Thurs, 28 Nov–Sat, 30 Nov |
| Winter holiday begins | Monday, 23 December |
| Classes resume | Monday, 6 January 2003 |
| Spring 2003 Bridge Program | Mon, 6 Jan–Thurs, 30 January |
| Semester ends | Saturday, 18 January |
| Martin Luther King, Jr. holiday | Monday, 20 January |

SPRING SEMESTER 2003

| | |
|----------------------------|---------------------|
| Classes Begin | Monday, 10 February |
| Spring Open House | Saturday, 22 March |
| Spring holiday begins | Monday, 31 March |
| Classes resume | Monday, 7 April |
| Memorial Day holiday | Monday, 26 May |
| Semester ends | Saturday, 31 May |
| Graduate Commencement | Saturday, 31 May |
| Undergraduate Commencement | Sunday, 1 June |

SUMMER SEMESTER 2003

| | |
|--------------------------|--------------------------|
| Classes begin | Monday, 9 June |
| Independence Day holiday | Friday, 4 July |
| Semester ends | Saturday, 2 August |
| Fall 2003 Bridge Program | Mon, 4 Aug–Thurs, 28 Aug |

FALL SEMESTER 2003

| | |
|---------------------------------|---------------------------|
| Classes begin | Monday, 22 September |
| Fall Open House | Saturday, 15 November |
| Thanksgiving Holiday | Thurs, 27 Nov–Sat, 29 Nov |
| Winter holiday begins | Monday, 22 December |
| Classes resume | Monday, 5 January 2004 |
| Spring 2004 Bridge Program | Mon, 5 Jan–Thurs, 29 Jan |
| Semester ends | Saturday, 17 January |
| Martin Luther King, Jr. holiday | Monday, 19 January |

SPRING SEMESTER 2004

| | |
|----------------------------|--------------------|
| Classes Begin | Monday, 9 February |
| Spring Open House | Saturday, 20 March |
| Spring holiday begins | Monday, 29 March |
| Classes resume | Monday, 5 April |
| Memorial Day holiday | Monday, 31 May |
| Semester ends | Saturday, 29 May |
| Graduate Commencement | Saturday, 29 May |
| Undergraduate Commencement | Sunday, 30 May |

SUMMER SEMESTER 2004

| | |
|--------------------------|--------------------------|
| Classes begin | Monday, 7 June |
| Independence Day holiday | Monday, 5 July |
| Semester ends | Saturday, 31 July |
| Fall 2004 Bridge Program | Mon, 2 Aug–Thurs, 26 Aug |

FALL SEMESTER 2004

| | |
|---------------------------------|---|
| Classes begin | Monday, 27 September |
| Thanksgiving Holiday | Thursday, 25 November– Saturday, 27 November |
| Winter holiday begins | Monday, 20 December |
| Classes resume | Monday, 3 January 2005 |
| Semester ends | Saturday, 22 January |
| Martin Luther King, Jr. holiday | Monday, 17 January |

SPRING SEMESTER 2005

| | |
|----------------------------|---------------------|
| Classes Begin | Monday, 14 February |
| Spring holiday begins | Monday, 28 March |
| Classes resume | Monday, 4 April |
| Memorial Day holiday | Monday, 30 May |
| Semester ends | Saturday, 4 June |
| Graduate Commencement | Saturday, 4 June |
| Undergraduate Commencement | Sunday, 5 June |

SUMMER SEMESTER 2005

| | |
|--------------------------|--------------------|
| Classes begin | Monday, 13 June |
| Independence Day holiday | Monday, 4 July |
| Semester ends | Saturday, 6 August |

A MESSAGE FROM THE PRESIDENT

I know that 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 you 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 open-admission policy 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, bringing a professional, hands-on approach to the classroom. We also strive to stay abreast of all developments in various fields and work diligently to make sure that our equipment and facilities 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

As you turn the pages of this catalog, words and images that describe the rich educational experiences and resources offered by Columbia College Chicago will unfold before you. 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 your 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 the women and men who make up Columbia's full-time 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 education a truly special one. We're delighted that you have considered joining this vital, interesting community



Steve Kapelke
Provost / Vice President of Academic Affairs

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MISSION AND HISTORY

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 important civic purpose by active engagement in the life and culture of the city of Chicago.

Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity of professional choice among them;
- to extend educational opportunity by admitting unreservedly, at the undergraduate level, a student population with creative ability in or inclination to the subjects of Columbia's interest;
- to provide a college climate that offers students an opportunity to try themselves out, to explore, and to discover what they can and want to do;
- to give educational emphasis to the work of a subject by providing a practical setting, professional facilities, and the example and guide of an inventive faculty who work professionally 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 to 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 which 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 four-hundredth 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, Michael 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 S. 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 halls.

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

ACADEMIC PROGRAM

GENERAL EDUCATION

Columbia College Chicago is committed to providing students with comprehensive educational opportunities in the arts, communications, and public information, within the context of enlightened liberal education. At Columbia, General Education courses introduce students to the broader spectrum of human knowledge, thereby providing a basis for continued growth in their chosen discipline and for life-long learning.

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

General Education Objectives

The General Education requirements are based on the following educational objectives. These objectives may be realized through completion of courses within specific subject matter areas and across the curriculum through General Education and major courses.

Students should

- be able to use the elements of critical thinking, including analysis, synthesis, and informal logic;
- be able to think imaginatively, to understand the nature of the creative process, and to develop creative problem-solving skills;
- be able to read at the college level;
- be able to write clearly and effectively;
- be able to listen attentively and to speak clearly and effectively;
- be proficient in the mathematical skills and concepts necessary to support their chosen career and to function effectively in society;
- develop basic scientific literacy, understand the scientific method of inquiry, and appreciate the impact of science on society;
- demonstrate competence in the use of personal productivity software, including word processing, spreadsheets, database management, graphics, and telecommunications;
- develop an understanding of and appreciation for cultural diversity as a way of expanding their view of their own and other cultures;

- understand human behavior, contemporary social issues, and the functions of social institutions;
- develop basic historical literacy concerning the historical periods they have studied, understand the historical method of drawing conclusions based on the available historical evidence, and appreciate the impact of past events on society;
- learn to address the basic ethical questions that confront all human beings, as well as methods used to approach these questions;
- become familiar with various forms of creative expression in the arts through analysis and comparison of their components;
- become familiar with one or more major forms of literature through the examination of major writers in poetry, drama, fiction, and non-fiction;
- develop the process of self-inquiry and the practice of civic responsibility, enabling them to become lifelong learners as well as active contributors to society.

General Education Requirements

- All students are required to complete 48 hours in the General Education core.
- Students who entered prior to Fall 1997 are required to complete the General Education requirements that were in place at their date of entry, as published in prior editions of the College catalog.
- 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 General Education requirements.
- Students must complete 24 credit hours of the General Education requirements by the time that they have completed 77 cumulative credit hours.

If a course fulfills a specific General Education requirement, an indication will appear in the listing for that course (see Key to Course Listings, page 24). Please see the table below for a key to the abbreviations used to denote General Education requirements. For complete information about individual courses, please refer to the course listings under department headings.

| General Education | Abbreviation |
|---|--------------|
| Freshman Seminar (3 credit hours) | |
| Students are strongly advised to take the Freshman Seminar. | |
| Senior Seminar (3 credit hours) | SR |
| Senior Seminar is required. | |
| Communications (6 credit hours) | EN |
| Students must complete the composition requirements within the first 36 hours of their college program. | |
| Oral Communications (3 credit hours) | SP |
| College Mathematics (3 credit hours) | MA |
| Placement by proficiency exam. | |

ACADEMIC PROGRAM

Computer Applications (3 credit hours) CO

This requirement may be waived upon successful completion of a proficiency exam. Students who pass the proficiency exam must take an additional 3-credit-hour General Education elective to meet the number of General Education 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 credit hours of their college program.

| | |
|--------------------------|---------------------------|
| Science (6 credit hours) | SC, SL (science with lab) |
|--------------------------|---------------------------|

Three credit hours of science must be taken in a course with a laboratory component.

| | |
|--------------------------|----|
| History (6 credit hours) | HI |
|--------------------------|----|

Humanities (a total of 9 credit hours required)

| | |
|----------------------------------|----|
| Humanities/Arts (3 credit hours) | HA |
|----------------------------------|----|

| | |
|--|----|
| Humanities/Literature (3 credit hours) | HL |
|--|----|

| | |
|--------------------------------------|----|
| Humanities/Elective (3 credit hours) | 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 credit hours) | SS |
|---------------------------------|----|

Select from two different disciplines: Anthropology, Sociology, Economics, Political Science, and Psychology.

General Education Elective (3 credit hours)

Select from any of the General Education courses.

College-Wide Electives

Courses other than those that fulfill General Education 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, for credit hour requirements, see Baccalaureate Degree Programs, this section). College-wide electives may be selected from any department and program in the College.

BACCALAUREATE DEGREE PROGRAMS

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

Major Declaration

All students entering Columbia in the Fall 2001 or after must complete a major. Students who have accumulated 45 credit hours will be notified that they must declare a major and BA or BFA status by the time that they have accumulated 60 credit hours. Transfer students with 45 credit hours or more will need to make this declaration at the end of their first semester at Columbia. 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 of both of the following curricular goals:

BA 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.

BA 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 viable options to the BFA degree(s) in that discipline. Required credit hours vary according to major.

BA Degree Requirements

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

ACADEMIC PROGRAM

- 120 credit hours with a minimum 2.0 cumulative grade point average;
- 48 credit hours in General Education courses;
- a declared major;
- a writing intensive course in residence and Senior Seminar;
- compliance with the Satisfactory Academic Progress Policy (see page 9).

Bachelor of Arts Degrees are offered in the following departmental programs:

- Academic Computing: Digital Media Technology
- Art and Design
- Audio Arts and Acoustics: Acoustics, Recording, Sound Contracting, Sound for Pictures, Sound Reinforcement
- Arts, Entertainment, and Media Management: Fashion/Retail Management, Media Management, Music Business, Performing Arts, Small Business Management/Entrepreneurship, Visual Arts Management
- ASL-English Interpretation: American Sign Language Interpreting
- Dance
- Early Childhood Education: Early Childhood Teacher Education, Infant-Toddler Studies, Center Director
- English: Poetry
- Fiction Writing
- Film and Video: Alternative Forms, Animation, Audio, Cinematography, Computer Animation, Critical Studies, Directing, Documentary, Editing, Producing, Screenwriting
- Interactive Multimedia: Animation, Graphic Design, Photography, Programming, Project Management, Sound Design, Video, Writing
- Journalism: Broadcast Journalism; Health, Science, and the Environment; Magazine Program; News Reporting and Writing
- Liberal Education: Cultural Studies
- Marketing Communication: Advertising, Marketing, Public Relations, Sports Marketing
- Music: Composition; Contemporary Music: Composition, Vocal Performance, Instrumental Performance; Jazz Studies: Instrumental Jazz, Vocal Jazz
- Photography
- Radio: Business, Talent/Production
- Television: Interactive Television, Post-Production/Effects, Production/Directing, Writing/Producing
- Theater: Acting, Directing, Musical Theater Performance, Playwriting, Theatrical Design

Requirements for all majors are listed in the departmental descriptions.

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 credit hours and provide an introduction or sequenced specialization in an area of study from either a major or a General Education department.

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

- Academic Computing: Web Technology
- Art and Design: Art History
- Arts, Entertainment, and Media Management: Management
- ASL-English Interpretation: American Sign Language Studies
- Dance
- 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
- Journalism: Publication Production
- Liberal Education: 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 are provided in the section for that department or program.

Bachelor of Arts Interdisciplinary Major

Students may elect to chart a fully individualized interdisciplinary course of study that is not among those offered as a major at the College. An interdisciplinary major provides a formally recognized and well advised program that meets student-defined career and academic goals within a selection of courses from General Education and major-granting departments or programs. The major should be planned and declared by 60 cumulative credit hours. Requirements are as follows:

- a minimum of 40 semester credit hours from two disciplines or departments (no more than two-thirds of the course work should be undertaken in one department);
- at least 12 credit hours selected from a major-granting department;
- 48 hours of General Education requirements;
- 30 percent of the course work should be at the advanced level 3 or 4 from a major-granting department;
- 120 credit hours with a minimum 2.0 cumulative grade point average;
- completion of a senior project, internship or professional activity

ACADEMIC PROGRAM

- approval of the chairpersons of the departments included in the proposed major;
- compliance with the Satisfactory Academic Progress policy (see page 9)

Students should contact Academic Advising to plan and declare a self-designed/interdisciplinary major.

Bachelor of Fine Arts

The visual and performing arts departments offer BFAs in specific concentrations within their disciplines.

Requirements range from 66 to 80 credit hours within a total requirement of 128 credit hours. These degree plans include a basic core, an in-depth specialization, an historic study of the field, and professional capstone experience. Students must declare their candidacy for the BFA by 60 cumulative credit hours, following the specific selection criteria as noted by the individual departments.

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

- 128 credit hours with a minimum departmental grade point average as designated by the department;
- 48 credit hours of General Education requirements;
- a declared major;
- the minimum GPA in the major;
- a cumulative GPA of 2.0 or better;
- a writing intensive course in residence and Senior Seminar;
- compliance with the Satisfactory Academic Progress Policy (see page 9).

Bachelor of Fine Arts Degrees are offered in the following departmental programs:

- Art and Design: Advertising Art Direction, Fashion Design, Fine Arts, Graphic Design, Illustration, Interior Architecture, and Product Design
- Dance
- Photography
- Theater: Acting, Directing, and Theatrical Design

ACADEMIC OPTIONS AND OPPORTUNITIES

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 Director of the Conaway Achievement Program (CAP) at 312-344-8132, whether or not they are seeking reasonable accommodation. In this way, the Director of CAP will be able to respond efficiently should a situation arise for a student with disabilities who has not previously sought reasonable accommodation. For each student with disabilities who request accommodation, the Director 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 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. Finally, CAP houses a variety of adaptive equipment and software geared toward making learning more accessible to students with disabilities.

Section 504 Coordinator

The Section 504 Coordinator for Columbia College Chicago is Sharon Wilson-Taylor, Acting Dean of Students (623 S. Wabash, room 301, 312-344-8595). Students wishing to discuss matters related to a disability, including a grievance, may contact Dean Wilson-Taylor in writing via email at swilson-taylor@colum.edu, by fax at 312-344-8038 or by sending a letter to:

Sharon Wilson-Taylor
Acting Dean of Students
Columbia College Chicago
600 S. Michigan Ave.
Chicago, IL 60605-1996

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 coursework, 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. For more information, visit the Writing Center at 33 E. Congress, 11th floor or call 312-344-8130.

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.

ACADEMIC PROGRAM

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, Academic Computing, Television, Music, and Arts, Entertainment, and Media Management.

Internship Program

The Internship Program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments and Career Center for Arts and Media work with students and employers to ensure that students are provided with a worthwhile learning experience closely related to the academic program. More detailed information can be secured from the academic departments or the Career Center for Arts and Media, 312-344-7280.

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 towards a student's General Education requirements. For more information, please contact the academic department or Academic Advising.

Study Abroad

COLUMBIA ARTS/FLORENCE

The Columbia Arts/Florence program offers summer and semester credit-bearing classes in art, design, photography, and liberal education. Courses are offered at the Santa Reparata International School of Art, located in the heart of historic Florence, Italy. Santa Reparata provides a full black-and-white darkroom, computer lab, printmaking studio, painting studio, and library. All courses include field trips and history components. Students live in comfortable apartments within walking distance of the school. For information, contact the Art and Design department, 312-344-7868.

DARTINGTON, ENGLAND

Columbia offers a summer study from early June through July at Dartington, home of a well known, progressive arts college in Devon, a rural county in southwest England. Information and application forms can be obtained by calling the Columbia Study Abroad in England Program Director at 312-344-8173.

UNIVERSITY OF GUADALAJARA

The Foreign Student Study Center at the University of Guadalajara offers summer programs in language study and content courses in Spanish. Credits are accepted in transfer at Columbia. For information, contact the Director of Latino Cultural Affairs, 312-344-7812.

MOSCOW AND PRAGUE

The Fiction Writing department offers two five-week sessions, the first in Moscow, Russia at the Moscow State University of Telecommunications and Informatics, and the second in Prague, Czech Republic. For course listings, applications, and information, contact the Fiction Writing Department, 312-344-7611.

AMERICAN INSTITUTE FOR FOREIGN STUDY AFFILIATION

Columbia College Chicago has an affiliation agreement with the American Institute for Foreign Study (AIFS). Summer abroad studies are available in England, France, Italy, Spain, Russia, and the Czech Republic. Semester programs are possible in additional countries, including Argentina, Australia, Austria, Ireland, South Africa, and the Netherlands. Credits earned at the AIFS foreign universities may be transferred to Columbia, and Columbia's transfer policies will apply. Students will need to request that a copy of their foreign transcript is sent to Columbia's office of Transfer Evaluation to complete the transfer process. Because credits earned are transfer credits, students cannot use governmental financial aid for AIFS programs. Interested students should visit the AIFS website at www.aifs.com or contact Academic Advising for more information.

Summer School

A full complement of courses is offered in major and General Education 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. There is early registration for current degree-seeking students, plus a week of open registration for both current and new students wishing to attend. For information contact Admissions, 312-344-7129.

High School Summer Institute

Columbia's High School Summer Institute offers a five-week program to introduce motivated high school juniors and seniors to the college experience. Each course successfully completed carries transferable Columbia credit that is awarded when the student graduates from high school and submits a high school transcript to Columbia. Credit cannot be applied toward core or concentration requirements in a student's major. For more information, contact Admissions, 312-344-7129.

ACADEMIC PROGRAM

Bridge Program

The Bridge Program provides assistance in strengthening basic skills, study habits, and an understanding of the expectations of college life to 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 (page 17).

Second Bachelor of Arts Degree

If a student has already earned a Bachelor of Arts degree from Columbia or another accredited institution, he or she may earn a second BA at Columbia by completing 50 credit hours of 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 first BA. 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 50-credit-hour requirement. Not all departments offer second BAs. Please consult the section in this catalog for a specific department or program for information about second Bachelor of Arts degree options.

Graduate Study

Columbia's School of Graduate and Continuing Education offers the Master of Fine Arts (MFA) degree in Architectural Studies, Creative Writing, Film and Video, Interior Architecture, Interdisciplinary Book and Paper Arts, and Photography. Beginning Fall 2003 an MFA in Poetry will be offered.

Columbia offers the Master of Arts Management (MAM) degree in Arts, Entertainment and Media Management, and the Master of Arts (MA) degree in Dance/Movement Therapy, Interdisciplinary Arts Education, Journalism, Photography, and the Teaching of Writing.

Through its department of Educational Studies, Columbia College offers graduate-level students an opportunity to complete coursework leading to teacher certification. Educational Studies offers Master of Arts in Teaching (MAT) Programs in Elementary Education (K-9) and Interdisciplinary Arts (K-12), and Urban Teaching for elementary school teachers holding transitional bilingual certificates. Several of the department's courses are open to interested and qualified undergraduates. Within our Dance/Movement Therapy department, we also offer a Graduate Laban Certificate in Movement Analysis. Information about these graduate programs may be requested by calling 312-344-7260.

Columbia 2: Division of Continuing Education

Columbia 2, the Division of Continuing Education, extends the educational resources of the College in the arts and communications to the adult population of the city of Chicago. The division offers a variety of programs for working professionals, returning adult students, alumni, and the general public with a special emphasis on providing advanced training for new technologies and addressing the current needs for employee re-education. In addition to individual courses in the arts and communications, Columbia 2 offers many certificate programs through its Career Center. Information about current programs may be requested from Columbia 2, Division of Continuing Education, by phone at 312-344-8190 or by e-mail at columbia2@colum.edu. Information about current programs can also be viewed on the web at <http://columbia2.colum.edu>.

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 Academic Advisors and to keep accurate records of their coursework and academic progress toward their chosen degree.

Proprietary Policy: Works of any kind created by students in the College in fulfillment of class assignments or advanced study projects belong to their student creators. Educational and promotional use of student work by the College or its departments is subject to approval by the student who created the work.

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, 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 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 Academic or Freshman Advisor.

ACADEMIC STANDING

Satisfactory Academic Progress Policy

Information on Satisfactory Academic Progress for Federal Title IV funds is available to students from the Student Financial Services office.

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

Class Standing

Class standing for undergraduate students pursuing the Bachelor of Arts and Bachelor of Fine Arts degrees is classified by the number of credit hours earned:

| Standing | BA or BFA |
|-----------|------------|
| Freshman | 0-29 |
| Sophomore | 30-59 |
| Junior | 60-89 |
| Senior | 90-120/128 |

Grading System

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

| Grade | Description | Grade Points Awarded |
|-------|----------------------------|----------------------|
| A | Excellent | 4.0 |
| A- | | 3.7 |
| B+ | | 3.3 |
| B | Above Average | 3.0 |
| B- | | 2.7 |
| C+ | | 2.3 |
| C | Average | 2.0 |
| C- | | 1.7 |
| D | Below Average | 1.0 |
| F | Failure | 0.0 |
| FX | Failure for Non-Attendance | 0.0 |
| P | Pass | 0.0 |
| I | Incomplete | 0.0 |
| R | Course repeated | 0.0 |
| W | Withdrawal | 0.0 |

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

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 coursework outside class before the next consecutive semester has ended. Grades of I automatically convert to F grades if coursework 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 class schedule are repeatable. 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 departmental Academic Advisor.
- 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 receive a failing grade (F) in an undergraduate course are permitted to repeat the course according to the following regulations:

- the grade received was a Failure (F) in an undergraduate course;
- the grade received was not an FX (failure for non-attendance) grade;
- 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 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 remains on the student's academic record and the failed grade is automatically changed to an R (course repeated);
- 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.

Upon repeated failure of the course, the student may petition the department offering the course for permission to register for additional retakes. With the consent of the department, the student may retake the class again, with the understanding that tutoring is required and that only one failing grade per course may be removed from his or her record.

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.

Departmental faculty in each School determine the maximum number of times that each course that fulfills a minimum grade requirement may be repeated for credit. The general College-wide policy is such that courses may be repeated once, and a maximum of twice, for a total of three registrations for the same class.

DROPPING/ADDING/WITHDRAWING FROM CLASSES

Students may make changes to their schedule in the Records office. The official revision period is the first week of classes in a semester. This is the only time during which students may add courses to their schedules. Students may drop classes through the fourth week of the semester and withdraw through the eighth week during the Fall and Spring semesters (for Summer semester guidelines, please check the Summer Course Schedule). If a student drops a course before the fourth week, the course will not appear on the students' academic record. Withdrawals between the fifth and eighth week will appear on the record as a W (Withdrawal), which may affect compliance with Satisfactory Academic Progress. Students should consult with an Academic Advisor or a Freshman Advisor before deciding to withdraw from a class. If a student does not attend a class, but does not officially withdraw, the student will receive a grade of FX (Failure for Non-Attendance).

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

Late Withdrawals

A student may petition for administrative withdrawal from classes following the deadline at the end of the eighth week by submitting a written petition supported by appropriate documentation. In the Summer semester, this must be done by the end of the fourth week of class. This withdrawal petition is evaluated and either approved or denied in the office of Academic Advising.

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 office of Academic Advising.

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 Academic Advisor or Freshman Advisor 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 advisor.

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 have it approved by Academic Advising or the Freshman Center. In addition, the student must return all school property, and make necessary financial arrangements with Student Financial Services prior to departure. The deadline for withdrawals is printed in the Course Schedule each semester.

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. For present purposes, "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 School. The Dean's decision shall be final and shall be rendered in a timely fashion.

Students should be aware that different departments have varied definitions of what constitutes academic dishonesty and improper appropriation of the work of another, and that they are expected to be familiar with the standards of each.

ACADEMIC GRIEVANCES

A student has the right to appeal any decision made that affects his or her record at Columbia; this includes, but is not limited to, grade changes, attendance penalties, late withdrawals, 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, and for the procedure to go forward, written documentation is required. All documents must be dated.

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

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 chair 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 chair within ten 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 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.

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 of 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;
- strong recommendations from the faculty of the College.

The valedictorian is selected in the Spring semester by a committee comprising the Associate Provost, the Director of Academic Advising, and a faculty member.

GRADUATION AUDIT AND POSTING OF DEGREES

Students must apply for graduation in Academic Advising. The Academic Advisors complete the official graduation audit. When all degree requirements are satisfied and financial obligations settled, the degree is posted. Attendance at the commencement ceremony does not constitute degree completion and graduation. Once the degree is posted, the transcript of a student's academic record at Columbia College Chicago cannot be changed.

Further information on College policies may be found in *The Informer*, the student handbook. *The Informer* is distributed to all students during class registration in the Fall and Spring semesters and is available from the office of the Dean of Students.

ADVANCED CREDIT AND TRANSFER CREDIT POLICIES

Advanced Credit

International Baccalaureate (IB) credit is accepted for test scores of 4 or higher.

Columbia accepts Advanced Placement (AP) credit for test scores of 3 or higher.

Columbia accepts College Level Examination Program (CLEP) credit for test scores of 50 or higher. The number of credits awarded is based on the current recommendations of the American Council on Education.

Credit for Military and Life Experience

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records. For more information, contact the Veterans Advisor at 312-344-7139.

Under special circumstances, a student may be granted credit for life and work experience. This credit may not exceed 16 credit hours. Applications are available in the Records office.

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 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

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

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.

The maximum number of credits accepted from a combination of two-year college and CLEP, AP, and/or Life Experience is 62 credit hours.

The final 12 credit hours needed for graduation must be taken in residence at Columbia College Chicago.

Additional Transfer Policies

A maximum of 4 credit hours in physical education is accepted.

A maximum of 9 credit hours in foreign language is accepted.

Topics, Independent Study, Internship, ESL, Adult Education, Continuing Education, and Development courses (those courses usually numbered below 100) are not transferable.

Transfer Articulations

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
Institute of Audio Research, New York, New York
Joliet Junior College, Joliet, Illinois
Kennedy-King College, Chicago, Illinois
Kishwaukee College, Malta, Illinois
Lincoln College, Lincoln, Illinois
Malcolm X College, Chicago, Illinois
Massachusetts Communications College, Boston, Massachusetts

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 and 2+2 agreements 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 Design
Interactive Television
Journalism
Marketing Communication
Music
Photography
Radio
Television
Theater

Students planning to transfer to Columbia should consult with their community college transfer center or Academic Advisor and the office of Transfer Evaluations early in their academic career to obtain specific information on transferring General Education and major course credits. New transfer articulations are regularly added, and existing articulation agreements are frequently updated.

Illinois Articulation Initiative

Columbia College Chicago is among more than 100 colleges and universities in Illinois participating in the Illinois Articulation Initiative (IAI), a statewide agreement that allows transfer of the complete Illinois transferable General Education Core Curriculum between participating institutions. Completion of the General Education Core Curriculum at any participating college or university in Illinois assures transferring students that lower-division General Education requirements for an associate's or bachelor's degree have

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

been satisfied. Columbia requires additional General Education courses beyond the Illinois transferable General Education Core Curriculum. Please refer to the General Education Program information in this catalog (page 3).

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

When applicable, course listings that appear in the department and program sections of this catalog include IAI numbers indicating that these courses are listed in the IAI General Education Equivalency Chart and/or among the IAI major courses. Please refer to the Key to Course Listings (page 24) and to individual course descriptions.

IAI General Education Policy

Columbia College Chicago is a participant in the Illinois Articulation Initiative; however, while the College will accept IAI General Education Core courses to fulfill General Education requirements, there are additional General Education courses that must be taken to satisfy Columbia's graduation requirements.

- Students who have completed the IAI General Education Core and have entered Columbia during or after Fall 1997 are required to take an additional history course (3 credit hours) and a computer applications course (3 credit hours). These may be taken at the sending institution or, after transferring, at Columbia. In addition, Columbia requires an upper-level General Education Senior Seminar course that can be taken only at Columbia. Note that no more than 62 credit hours can be transferred to Columbia from a two-year institution.
- General Education courses will be evaluated using existing articulation agreements, General Education Equivalency Charts or on a course-by-course basis. The Charts may provide additional courses beyond those listed with the IAI General Education Core and should continue to be used in planning and evaluating transferable courses.
- Students who transfer with only part of the IAI General Education Core completed will be given credit toward Columbia's General Education requirements.
- Students who transfer with General Education credit from multiple institutions will have their transcript evaluated on a course-by-course basis.
- Columbia will not accept grades of D in transfer for General Education courses unless students have completed the entire IAI General Education package and their transcripts show an official IAI stamp. *Exception: An English Composition course with a D grade is never accepted in transfer, even when the transcript bears the official IAI stamp.*

Major Courses

Columbia College Chicago will accept IAI major courses for transfer. However, IAI major courses may be applied toward a Columbia major with the following restrictions:

- If Columbia offers an IAI equivalent major course, the course to be transferred will apply toward the requirements for that major.
- If no equivalent is offered at Columbia, the course will be transferred as a college-wide elective. Students may contact individual departments at Columbia to determine if this course can be used to fulfill major requirements or major electives. Departments have the final word on accepting these courses toward their majors.
- Major courses taken prior to summer 1998 will be evaluated using existing articulation agreements or on a course-by-course basis. Departmental articulation transfer guides may provide additional courses beyond those listed with the IAI and should continue to be used in planning and evaluating transferable courses.
- Students who transfer with major course credit from multiple institutions will have their transcript evaluated using existing articulation agreements or on a course-by-course basis.
- Columbia will not accept grades of D in transfer for major courses.

OTHER POLICIES

Family Educational Rights and Privacy Act Policy Statement

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's Bulletin and by making a copy of the Policy Statement available to students in the Records Office.

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

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

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

The following personnel are granted access to educational records without prior written consent of the student as a matter of routine and for legitimate educational purposes: the Director of Records, the Student Services Directors, and the Bursar or any of the agents of the above, and the Academic Advisors. In addition, access without prior written consent of the student is given to the President of the College, Provost and Associate Provost, the Deans, the Chairpersons of the Academic Departments, and any of their agents. Student educational records are made available to the above designated persons in furtherance of the legitimate educational purposes of record maintenance, evaluation and advising, financial aid evaluation, review for disciplinary and academic action, and billing.

As required by the Act and regulations, Columbia 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.

Columbia 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;
- Participation in officially recognized activities, sports, and organizations.

Students have the right to withhold disclosure of any or all of the above information by notifying the Director of Records by Friday of the second week of classes of each term using the proper form for refusal of disclosure which is available in the Records office.

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

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

Family Educational Rights and Privacy Act Annual Notice to Students

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

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

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

ACADEMIC POLICIES, PROCEDURES, AND REGULATIONS

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

A copy of the Family Educational Rights and Privacy Act Annual Notice to Students can be obtained from the Columbia website or the Student Handbook (*The Informer*) or by contacting the Dean of Students office at 312-344-7211.

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 Department of Safety and Security, 312-344-7729 or 312-344-7595. 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.
- 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.
- Information indicating where law enforcement agency information can be found concerning registered sex offenders.

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.

Freshman applicants whose application materials suggest that they are likely to be under-prepared to meet the College's standards will be required to participate in Columbia's Bridge Program. Applicants who satisfactorily complete the Bridge Program will be admitted to the Columbia College Chicago. Those students who do not successfully complete the program will not be permitted to enroll.

REQUIREMENTS FOR ADMISSION

To apply for admission to the undergraduate program, students are asked to submit the following materials:

Admission as an Incoming Freshman

- Application for Undergraduate Admission, including the personal essay;
- Official transcripts of high school academic record (or official copy of earned General Education Diploma (GED) that includes test scores);
- One letter of recommendation;
- \$25 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. 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 personal essay;
- Official transcripts of high school academic record (or official copy of earned General Education Diploma (GED) that includes test scores);
- Official transcripts from current and all previously attended colleges;
- One letter of recommendation;
- \$25 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 12.

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. Recommended application completion 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 (usually 15 March). Scholarship deadlines are published each year in the Application for Undergraduate Admissions. Scholarships are limited and competitive, and a separate scholarship application is required.

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 email in advance of receipt of the decision letter.

Bridge Program

Freshman applicants whose application materials suggest that they will be greatly challenged by Columbia College Chicago's curriculum will be required to participate in the Bridge Program. At no charge to the student, the Bridge Program provides an opportunity for students 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. Applicants who complete the Bridge Program satisfactorily will be admitted to Columbia College Chicago. Students who do not successfully complete the program will not be permitted to enroll. Specific dates for the Bridge Program are available through the Undergraduate Admissions office and appear in the academic calendar provided in this catalog.

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.

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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.

Re-enrollment

Students who interrupt their studies for one full academic year or longer must complete a re-enrollment form in the Undergraduate Admissions office upon their return. 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 Academic Advisor prior to registration to have their transcripts and requirements assessed.

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. 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 Freshman Assessment Manager in the Freshman Center at 312-344-7925 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 August and September, in anticipation of the start of the Fall semester, and during January and February, in anticipation of the start of the Spring semester. Participation in orientation activities is mandatory for all new students.

New freshmen orientation takes place over two days and students are assigned dates and times for orientation according to their intended programs of study. Orientation for new transfer students takes place during a single day and students are again scheduled according to their intended programs of study. The schedule for orientation is published each year and is available through the Undergraduate Admissions office, the Freshman Center, and Academic Advising.

International Students

Applicants for admission 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 500 on the paper-based version or a minimum score of 173 on the computer-based version;
- by providing evidence of the completion 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 is not required for individuals whose primary language is English)

International students with TOEFL scores ranging from 430 to 499 (paper-based version) and 117-170 (computer-based version) may be granted admission into the College's English as a Second Language (ESL) program. This program is designed to help these students improve their English skills while exploring various fields of study at Columbia College Chicago.

Further, international students must complete the international student admissions application including all documents as outlined on the form, and must submit evidence of meeting the financial criteria as specified in the International Student Undergraduate Admissions Packet, indicating that he or she has made the necessary arrangements for financing all educational and living expenses while attending the college. International students are asked to provide one letter of recommendation from an instructor or other professional who is qualified to comment on the applicant's potential to complete college-level work in an arts and communications curriculum.

A Certificate of Eligibility (I-20) form will be issued only after admissions 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 Immigration and Naturalization Service (INS) regulations, international students must be enrolled for a minimum of 12 credit hours (full-time) during each semester of an academic year, maintain a valid passport and I-20, and must be in compliance with the College's Satisfactory Academic Progress Policy each term.

While studying in the United States, international students are required to have health insurance coverage that meets INS criteria. To ensure compliance, the College has implemented a mandatory insurance plan. For further information regarding international undergraduate admissions and immigration-related issues, please contact the Undergraduate Admissions office.

ADMISSIONS

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.

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 12-16 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 from 1-11 credit hours, tuition is based upon a per-credit-hour rate. Tuition rates are established each year; please consult the Tuition/Fee Schedule, available through the Undergraduate Admissions office and the office of Student Financial Services.

Fees

In addition to tuition, the following fees apply:

| | | |
|-----------------------------|------|---|
| Application fee | \$25 | Non-refundable; charged only when the student applies for admission to the College as a degree candidate or as a student-at-large |
| Orientation fee | \$25 | Non-refundable; charged to entering students only |
| Registration fee | \$50 | Non-refundable; charged each semester |
| Student Activity fee | | |
| Full-time students | \$50 | Non-refundable; charged each semester |
| Part-time students | \$25 | Non-refundable; charged each semester |

Health Center fee

| | | |
|--------------------|------|---|
| Full-time students | \$20 | Non-refundable; charged each semester |
| Part-time students | \$10 | Non-refundable; charged each semester |
| Summer semester | \$10 | Non-refundable; charged for full- and part-time enrollments |

Schedule-change fee

| | |
|------|---|
| \$10 | Charged only if a student initiates a change in registration after the registration period has ended. |
|------|---|

This fee does not apply when the College initiates a change in registration.

International Student

| | |
|-----------------------------|--|
| Health Insurance fee | \$600 per full year \$408 for Spring semester, only |
|-----------------------------|--|

Graduation fee

| | |
|------|-------------------------|
| \$40 | Charged upon graduation |
|------|-------------------------|

Course fees

variable; please see description below

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 Class 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 enroll in the College's payment plan, with the first payment due on the day of registration;

ADMISSIONS

- 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 provide evidence of enrollment in the College's payment plan to cover the balance of the total costs not met by financial aid. The first payment of the payment plan is due on the day of registration.

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 the Student Financial Services office.

Refunds for Interrupted Enrollment

If a student interrupts enrollment during a semester, tuition and fees are refunded according to the Refund Schedule (below). Any amount owned by the student is due and payable at the time of official withdrawal from the College.

The effective date of official withdrawal is:

- the date of the official withdrawal transaction, executed in the Records office in person by the student or by an authorized representative of the student;
- the date of the postmark of a registered letter, addressed to the Registrar, requesting official withdrawal from all courses or
- the date of a fax transmission to the Records office of the College requesting official withdrawal from all courses.

Failing to attend class does not constitute an official withdrawal from the College. Students may officially withdraw from classes only through the Records office. If the student does not withdraw officially, all tuition for the semester will be charged. All accounts are considered active until the effective date of the official withdrawal. For more information about withdrawal from the College, please see page 11.

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 | 80% | 0% |
| 3rd week of class | 60% | 0% |
| 4th week of class | 40% | 0% |
| 5th 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 pro-rata refund will be calculated for students who are first-time recipients of Title IV assistance and who officially withdraw from all classes through the ninth week.

A pro-rata refund will be calculated for students who do not meet the first-time Title IV recipient criteria and who officially withdraw from all classes through the ninth week.

Appeal Procedure

Any student who seeks an exception to the refund schedule stated above must submit a written request to Student Financial Services, stating the circumstances that the student believes justify the exception. Student Financial Services will review the written request and issue a final determination within fourteen days of receipt of the request.

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 Financial Services office is available to all students, and the Career Center for Arts and Media will provide information relating to part-time employment opportunities.

Primary sources of financial assistance available to Columbia College Chicago students include federal programs, state programs, the Columbia College Work-Aid Program, 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. This program is non-competitive; neither test scores nor high achievement is required for funds to be awarded. Instead, 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:

ADMISSIONS

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)

Illinois State Programs

- Illinois Monetary Award Program (MAP)
- Illinois Incentive Grant (IIA)

Columbia College Chicago Institutional Awards

- Academic Excellence Award (for currently enrolled students)
- The Jane Ann Legnard Alexandroff Scholarship (for a senior honors project)
- Alumni Book Awards (to assist in defraying costs of books and supplies)
- Alumni Scholarship (for currently enrolled students)
- Stuart Baum Scholarship (for Photography students)
- Columbia College Chicago Financial Assistance Grants (for Juniors and Seniors)
- The Dance Center's DanceAfrica Scholarship
- Evanston Drama Club Scholarship (for Theater students)
- The Helen Fong Dare Asian-American Scholarship in the Arts (for Asian-American students)
- Eleanor Engle Scholarship (for Radio majors)
- Fashion Columbia Scholarship (for Fashion Design majors)
- Fischetti Scholarship (for outstanding Journalism students)
- Michael Fryzlewicz Scholarship (for ASL-English Interpretation majors)
- High School Summer Institute Scholarship
- Hilary Kalish Scholarship (for medically and financially challenged students)
- Thaine Lyman Scholarship (for Television students)
- Michael Merritt Endowment (for Theater Design students)
- Edward L. and Marsha Morris Scholarship (for Television students)
- Al Parker Radio/Audio Arts and Acoustics Scholarship
- Phi Theta Kappa (for outstanding transfer students from participating community colleges)
- Presidential Scholarship Program (for incoming Freshmen)
- David R. Rubin Trustees' Student Scholarship
- John Schultz and Betty Shiflett Story Workshop Scholarship (for Fiction Writing students)
- Study Abroad Scholarships
- Chuck Suber Scholarship (for Arts, Entertainment, and Media Management students)
- Transfer Student Scholarship Program
- Al Weisman Scholarship (for currently enrolled students)

Students should consult the Undergraduate Admissions and Student Financial Services offices for specific requirements for these and other awards.

When applicable, students may receive assistance from other agencies.

New Jersey, Pennsylvania, Massachusetts, and Vermont award funds to residents who plan to pursue studies in other states. The eligibility requirements and availability of funds for federal- and state-sponsored programs vary from year to year based on appropriations and revised regulations. Students are encouraged to apply as early as possible.

Students receiving financial aid must comply with all applicable regulations and be in compliance with the College's Satisfactory Academic Progress policy. A financial aid handbook entitled, *Financing Your Education at Columbia College Chicago*, is available to students from the Financial Services office.

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. Additionally, students are welcome to search the Internet for scholarship opportunities and to use the scholarship search software programs available free-of-charge in the Student Financial Services and Undergraduate Admissions offices of the College. Students may also contact the Illinois Student Assistance Commission to request a scholarship search to meet their needs.

GUIDE TO 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
Early Childhood Education
English
Freshman Seminar
Liberal Education
Science and Mathematics
Science Institute
Senior Seminar

SCHOOL OF MEDIA ARTS

Academic Computing
Audio Arts and Acoustics
Film and Video
Interactive Multimedia
Journalism
Marketing Communication
Radio
Television

SCHOOL OF GRADUATE AND CONTINUING EDUCATION

Architectural Studies
Arts, Entertainment, and Media Management
Creative Writing
Dance/Movement Therapy
Educational Studies
Film and Video
Interdisciplinary Arts
Journalism
Photography
Poetry (Fall 2003)
The Teaching of Writing

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.

For specific courses taught in any given semester, please consult the Course Schedule for that semester.

GUIDE TO ACADEMIC PROGRAMS OF INSTRUCTION AND COURSES

KEY TO COURSE LISTINGS

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

The diagram shows a sample course listing with labels pointing to its components:

- 3**: DENOTES COURSE REQUIRED FOR CORE OR CONCENTRATION
- ART HISTORY**: SUBJECT AREA
- History of Art I: Stone Age to Gothic**: COURSE TITLE
- History of Art I: Stone Age to Gothic**: COURSE DESCRIPTION
- 22-1101**: COURSE NUMBER
- 3 CREDITS**: NUMBER OF CREDIT HOURS AWARDED FOR SUCCESSFUL COMPLETION OF THE COURSE
- HA**: GENERAL EDUCATION REQUIREMENT FULFILLED BY THIS COURSE
- IAI#F2 901/ART 901**: ILLINOIS ARTICULATION INITIATIVE NUMBER

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 graduated courses in which qualified undergraduates may be permitted to enroll.

- 7000 Courses that may be taken by any undergraduate student.

Courses appearing in the catalog of Columbia's School of Graduate and Continuing Education 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 subheadings in the course listings in this catalog and in the Course Schedule for each semester. 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 Class 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 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 studies.

Prerequisites

Many courses listed 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, substitutions or waivers. Questions concerning these options should be addressed in the department offering the course. Prerequisites appear in italics at the bottom of each course listing.

Cross-listing

The course numbers of courses with which a course is cross-listed are provided here. Cross-listings appear in bold after the course number.

SCHOOL
OF FINE
AND
PERFORM-
ING 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, websites, 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 real 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 very 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 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 into 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. Add to this the overall cultural scene of urban Chicago and you are describing 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
Acting Dean of the School of Fine and Performing Arts

ART AND DESIGN

JAY WOLKE, CHAIRPERSON

Approach

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 realities of a highly competitive field. Talent is paramount, but students at Columbia also learn the importance of diligence and commitment to their success as professional artists.

Curriculum

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

During their foundation courses, students learn drawing systems ranging from rendering to diagramming. 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 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.

Facilities

The Art and Design department has outstanding facilities, supported by expert staff. From drawing and painting 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.

Working Faculty

Art and Design faculty members possess a tremendous range of skill sets, many being award-winning, internationally exhibiting artists. Our instructors possess a raw energy and exuberance about art that is actively communicated to students. All of the faculty believe art and design can make positive changes in the lives and health of the community at large.

Professional Exposure and Opportunities

The Art and Design department exposes our students to professional-life opportunities as soon as possible through internship opportunities, exhibitions, outside competitions, and special programs. Our new annual "Mayfest" event is the largest student art exhibition in the city, and allows graduating seniors to exhibit their bodies of work to the community at large. The study-abroad program, Columbia Arts/ Florence, focuses on making and studying art in Northern Italy.



ART AND DESIGN

Art and Design

Students who major in Art and Design may earn a Bachelor of Fine Arts (BFA) or a Bachelor of Arts (BA). Students choose one of the following: BFA in Fine Arts, BFA in Illustration, BFA in Advertising Art Direction, BFA in Graphic Design, BFA in Fashion Design, BFA in Product Design, BFA in Interior Architecture or a BA in Art and Design. The Art and Design department also offers a minor in Art History.

All Art and Design students must complete the departmental core.

ART AND DESIGN CORE (24)

Course Title and Credits

| |
|---|
| 22-1101 History of Art I: Stone Age to Gothic (3) |
| 22-1102 History of Art II: Renaissance to Modern (3) |
| 23-1100 Foundations of Photography I (3) and 23-1101 Darkroom Workshop I (3) Exceptions: Interior Architecture majors substitute 23-1110 Photography for Interior Architecture majors; Product Design majors substitute 22-3715 Digital Presentation Techniques. |
| 22-1210 Drawing I (3) |
| 22-1211 Drawing II (3) Exceptions: Illustration, Advertising Art Direction, Graphic Design, and Product Design majors substitute 22-2420 Applied Drawing (3); Interior Architecture majors substitute 22-1811 Architectural Drafting and Detailing I (3); Fashion Design majors substitute 22-2603 Fashion Illustration I (3). |
| 22-1220 Fundamentals of 2D Design (3) |
| 22-1230 Fundamentals of 3D Design (3) |

SELECT A BFA IN FINE ARTS, ILLUSTRATION, ADVERTISING ART DIRECTION, GRAPHIC DESIGN, FASHION DESIGN, PRODUCT DESIGN, OR INTERIOR ARCHITECTURE OR A BA IN ART AND DESIGN:

FINE ARTS REQUIREMENTS (46)

Course Title and Credits

| |
|--|
| 22-1231 New Art (3) |
| 22-1240 Color and Composition (3) |
| 22-2214 Figure Drawing I (3) |
| 22-2224 Printmaking I (3) |
| 22-2120 Art Since 1945 (3) |
| 22-3110 Twentieth-Century Art Theory and Criticism (3) |
| 22-3263 Advanced Fine Arts Seminar (3) |
| 22-3264 Thesis Project (3) |

SELECT 6 CREDIT HOURS (3 OF WHICH MUST BE NON-WESTERN ART CREDITS) OF ART HISTORY BEYOND THE CORE REQUIREMENTS

SELECT 10 ADDITIONAL CREDIT HOURS FROM LEVEL-TWO FINE ARTS COURSE OFFERINGS:

SELECT 6 CREDIT HOURS FROM THE FOLLOWING LEVEL-THREE COURSE OFFERINGS:

| |
|---------------------------------------|
| 22-3211 Creative Drawing Studio (3) |
| 22-3222 Painting III (3) |
| 22-3241 Ceramics III (3) |
| 22-3242 Jewelry III (3) |
| 22-3262 Advanced Fine Arts Studio (3) |
| 22-3299 Independent Study (variable) |

Special requirements for BFA in Fine Arts: The Art and Design department requires a 3.0 grade point average in the major for continuation in the Fine Arts program. Students below this average will need a recommendation from a faculty member. A portfolio review is required between 48 and 60 cumulative credit hours. Students will be advised according to the proficiency shown in their portfolio. At this time, students will select a major advisor.

ART AND DESIGN

ILLUSTRATION REQUIREMENTS (48)

Course Title and Credits

| |
|--|
| 22-2170 History of Communication Design (3) |
| 22-2214 Figure Drawing I (3) |
| 22-2220 Beginning Painting (3) |
| 22-1310 Beginning Typography (3) |
| 22-1320 Design Lab (3) |
| 22-2330 Introduction to Graphic Design (3) |
| 22-3410 Illustration I (3) |
| 22-3412 Illustration II: Form and Rendering (3) |
| 22-3430 Figure Illustration (3) |
| 22-3440 Historic Styles in Illustration (3) |
| 22-3450 Conceptual Development in Illustration (3) |
| 22-3460 Digital Illustration I (3) |
| 22-3465 Sequential Imaging (3) |
| 22-3475 Editorial/Advertising Illustration (3) |
| 22-3480 Professional Portfolio Development: Illustration (3) |
| 22-2510 Advertising Art Direction: Introduction (3) |

Special requirements for a BFA in Illustration: In keeping with departmental policy, a 3.0 grade point average in the student's major is needed for continuation in the BFA program. Transcripts will be reviewed by 60 credit cumulative credit hours, and in cases where a student's grade point average is below standard, the student may request a portfolio review by faculty to continue in the BFA program.

ADVERTISING ART DIRECTION REQUIREMENTS (49)

Course Title and Credits

| |
|--|
| 22-2170 History of Communication Design (3) |
| 22-1310 Beginning Typography (3) |
| 22-1320 Design Lab (3) |
| 22-2330 Introduction to Graphic Design (3) |
| 22-3340 Intermediate Typography (3) |
| 22-3370 Advanced Typography (3) |
| 22-3375 Website Design I (3) |
| 22-2510 Advertising Art Direction: Introduction (3) |
| 22-2520 Advertising Design (3) |
| 22-3525 Art Director/Copywriter Team (3) |
| 22-3530 Photo Communications (3) |
| 22-3535 Storyboard Development (3) |
| 22-3540 Creative Strategies in Advertising Design I (3) |
| 22-3550 Advertising Communications (3) |
| 22-3580 Professional Portfolio Development: Advertising (3) |
| 23-3400 Commercial Photographer/Art Director (4), Photography |

Special requirements for a BFA in Advertising Art Direction: In keeping with departmental policy, a 3.0 grade point average in the student's major is needed for continuation the BFA program. Transcripts will be reviewed by 60 credit cumulative credit hours, and in cases where a student's grade point average is below standard, the student may request a portfolio review by faculty to continue in the BFA program.

GRAPHIC DESIGN REQUIREMENTS (48)

Course Title and Credits

| |
|--|
| 22-2170 History of Communication Design (3) |
| 22-1310 Beginning Typography (3) |
| 22-1320 Design Lab (3) |
| 22-2330 Graphic Design: Introduction (3) |
| 22-3340 Intermediate Typography (3) |
| 22-3345 Publication Design (3) |
| 22-3350 Sign, Symbol, Image (3) |
| 22-3355 Corporate Graphics (3) |
| 22-3360 Packaging Design (3) |
| 22-3370 Advanced Typography (3) |
| 22-3375 Website Design I (3) |
| 22-3380 Professional Portfolio Development: Graphics (3) |
| 22-2510 Advertising Art Direction: Introduction (3) |
| 22-3530 Photo Communications (3) |

Complete 3 credit hours of Illustration electives.

Complete 3 credit hours of Advertising Art Direction electives.

Special requirements for a BFA in Graphic Design: In keeping with departmental policy, a 3.0 grade point average in the student's major is needed for continuation in the BFA program. Transcripts will be reviewed by 60 credit cumulative credit hours, and in cases where a student's grade point average is below standard, the student may request a portfolio review by faculty to continue in the BFA program.

FASHION DESIGN REQUIREMENTS (48)

Course Title and Credits

| |
|---|
| 22-1600 Garment Construction I (3) |
| 22-1610 Fundamentals of Fashion Design (3) |
| 22-1620 Fundamentals of Textiles for Fashion Design (3) |
| 22-2600 Garment Construction II (3) |
| 22-2601 Patternmaking: Flat Pattern (3) |
| 22-2602 Patternmaking: Draping (3) |
| 22-3600 Advanced Garment Construction: Tailoring (3) |
| 22-3601 Advanced Patternmaking: Flat Pattern (3) |
| 22-3602 Advanced Patternmaking: Draping (3) |
| 22-3603 Fashion Illustration II (3) |
| 22-3610 Fashion Design: Theory and Practice (3) |
| 22-3611 Menswear Design (3) |
| 22-3650 Senior Thesis: Fashion Design I (3) |
| 22-3651 Senior Thesis: Fashion Design II (3) |

SELECT TWO OF THE FOLLOWING:

| |
|--|
| 22-2175 Fashion: An Historic Perspective (3) |
| 22-2176 Contemporary Fashion (3) |
| 22-2620 Textile Fabrication Techniques (3) |
| 22-2621 Millinery: Hats and Beyond (3) |

ART AND DESIGN

SELECT ONE OF THE FOLLOWING:

22-3640 CAD: Production Techniques (3)

22-3641 CAD: Fashion Presentation (3)

23-3410 Fashion Photography II (3), Photography

Special requirements for a BFA in Fashion Design: The Art and Design department requires a 3.0 grade point average in the major for continuation in the BFA program. Students below this average will need a recommendation from a full-time faculty member. In addition, a portfolio review is required between 48 and 60 cumulative credit hours. Students will be advised according to the proficiency shown in their portfolio. At this time, students will select a major advisor.

PRODUCT DESIGN REQUIREMENTS (56)

Course Title and Credits

22-3170 Design Culture Now (3)

22-1700 Product Design I: Materials and Techniques (3)

22-1705 Product Design II: Design Paradigms (3)

22-1710 Introduction to CAD for Product Design (3)

22-2700 Introduction to Manufacturing (3)

22-2705 Intermediate CAD for Product Design (3)

22-2710 Product Design III: Product Semantics (3)

22-2715 Advanced CAD for Product Design (3)

22-2720 Form Analysis for Product Design (3)

22-3700 Product Design IV (3)

22-3705 Special Issues for Product Design I (1)

22-3710 Product Design V (3)

22-3720 Advanced Manufacturing (3)

22-3725 Presentation Graphics/Rendering (3)

22-3730 Special Issues for Product Design II (1)

22-3740 Product Design Thesis I (3)

22-3741 Product Design Thesis II (3)

22-3750 Product Design Professional Business Practices (3)

22-3755 Product Design Portfolio Development (3)

22-3788 Product Design Internship (3)

Special requirements for a BFA in Product Design: The Art and Design department requires a 3.0 grade point average in the major for continuation in the BFA program. Students below this average will need a recommendation from a full-time faculty member. In addition, a portfolio review is required between 48 and 60 cumulative credit hours. Students will be advised according to the proficiency shown in their portfolio. At this time students will select a major advisor.

INTERIOR ARCHITECTURE REQUIREMENTS (59)

Course Title and Credits

22-1131 History of Architecture I (3)

22-1132 History of Architecture II (3)

22-1800 Design Theory I (3)

22-1811 Architectural Drafting and Detailing I (3)

22-1813 AutoCAD Fundamentals (3)

22-1819 Sources of Materials (3)

22-1820 Color for Interiors (3)

22-2801 Design Studio II (3)

22-2802 History of Furniture Seminar (1)

22-2812 Architectural Drafting and Detailing II (3)

22-3803 Design Studio III/Code Compliance (3)

22-3804 Design Studio IV/Adaptive Reuse (3)

22-3805 Design V/Global Issues (3)

22-3806 Senior Project A: Research and Programming (1)

22-3807 Senior Project B: Schematic Design (2)

22-3808 Senior Project C: Design Drawings (1)

22-3809 Senior Project D: Work Drawings (1)

22-3810 Senior Project E: Presentation and Critique (1)

22-3815 AutoCAD Detailing III (3)

22-3816 AutoCAD Detailing IV (3)

22-3821 Rendering and Presentation (3)

22-3822 Fundamentals of Lighting (3)

22-3823 Business Practice for Designers (3)

22-3824 Portfolio Workshop (1)

22-3988 Internship (3)

All Art and Design students must complete the core. Special requirements for a BFA in Interior Architecture: The Art and Design department requires a 3.0 grade point average in the major for continuation in the BFA program. Students below this average will need a recommendation from a full-time faculty member. In addition, a portfolio review is required between 48 and 60 cumulative credit hours. Students will be advised according to the proficiency shown in their portfolio. At this time students will select a major advisor.

ART AND DESIGN

BA IN ART AND DESIGN REQUIREMENTS (28)

Course Title and Credits

COMPLETE ONE OF THE FOLLOWING:

28-1110 Introduction to Management (3)

54-1600 Introduction to Advertising (3)

Complete 3 credit hours in level-one design.

Complete 3 credit hours in level-one performing arts.

Complete 3 credit hours in level-two fine arts.

Complete 3 credit hours in level-two art history.

Complete 3 credit hours in level-three fine arts.

Complete 3 credit hours in level-three art history.

22-3170 Design Culture Now (3)

22-3235 BA Seminar and Workshop (4)

A 2nd BA is offered in Art and Design

2nd BFAs are offered in the following concentrations:

Fashion Design

Advertising Art

Fine Art

Graphic Design

Illustration

Interior Architecture

Product Design

2nd BA in Art and Design

Students must complete the following for a total of 52 credit hours.

Course Number, Title, and Credits

22-1101 History of Art I: Stone Age to Gothic (3)

22-1102 History of Art II: Renaissance to Modern (3)

22-3170 Design Culture Now (3)

22-1210 Drawing I (3)

22-1211 Drawing II (3)

22-1220 Fundamentals of 2D Design (3)

22-1230 Fundamentals of 3D Design (3)

22-3235 BA Seminar and Workshop in Art and Design (4)

23-1100 Foundations of Photography I (3)

23-1101 Darkroom Workshop I (3), Photography

SELECT ONE OF THE FOLLOWING:

28-1110 Introduction to Arts Management (3),
Arts, Entertainment and Media Management

54-1600 Introduction to Advertising (3), Marketing
Communication

SELECT A LEVEL ONE CLASS FROM EACH OF THE
FOLLOWING:

One 3 credit hour course in Design.

One 3 credit hour course in Performing Arts.

SELECT A LEVEL TWO CLASS FROM EACH OF THE
FOLLOWING:

One 3 credit hour course in Fine Arts.

One 3 credit hour course in Art History.

SELECT A LEVEL THREE CLASS FROM EACH OF THE
FOLLOWING:

One 3 credit hour course in Fine Art.

One 3 credit hour course in Art History.

2nd BFA in Fashion Design

Students must complete the following for a total of 72 credit hours.

Course Number, Title, and Credits

22-1101 History of Art I: Stone Age to Gothic (3)

22-1102 History of Art II: Renaissance to Modern (3)

22-1210 Drawing I (3)

22-1220 Fundamentals of 2D Design (3)

22-1230 Fundamentals of 3D Design (3)

22-1600 Garment Construction I (3)

22-1610 Fundamentals of Fashion Design (3)

22-1620 Fundamentals of Textiles for Fashion Design (3)

22-2600 Garment Construction II (3)

22-2601 Patternmaking: Flat Pattern (3)

22-2602 Patternmaking: Draping (3)

22-2603 Fashion Illustration I (3)

22-3600 Advanced Garment Construction: Tailoring (3)

22-3601 Advanced Patternmaking: Flat Pattern (3)

22-3602 Advanced Patternmaking: Draping (3)

22-3603 Fashion Illustration II (3)

22-3610 Fashion Design: Theory and Practice (3)

22-3650 Senior Thesis: Fashion Design I (3)

22-3651 Senior Thesis: Fashion Design II (3)

23-1100 Foundations of Photography I (3), Photography

23-1101 Darkroom Workshop I (3), Photography

SELECT ONE OF THE FOLLOWING:

22-3640 CAD: Production Techniques (3)

22-3641 CAD: Fashion Presentation (3)

SELECT TWO OF THE FOLLOWING:

22-2175 Fashion: An Historic Perspective (3)

22-2176 Contemporary Fashion (3)

22-2620 Textile Fabrication and Surface Techniques (3)

22-2621 Millinery: Hats and Beyond (3)

22-3605 Fashion Styling (3)

22-3611 Menswear Design (3)

ART AND DESIGN

2nd BFA in Advertising Art Direction

Students must complete the following for a total of 74 credit hours.

Course Number, Title, and Credits

| |
|--|
| 22-1101 History of Art I: Stone Age to Gothic (3) |
| 22-1102 History of Art II: Renaissance to Modern (3) |
| 22-2170 History of Communication Design (3) |
| 22-1210 Drawing I (3) |
| 22-1220 Fundamentals of 2D Design (3) |
| 22-1230 Fundamentals of 3D Design (3) |
| 22-1310 Beginning Typography (3) |
| 22-1320 Design Lab (3) |
| 22-2330 Introduction to Graphic Design (3) |
| 22-3340 Intermediate Typography (3) |
| 22-3370 Advanced Typography (3) |
| 22-3375 Website Design I (3) |
| 22-3380 Professional Portfolio Development (3) |
| 22-2420 Applied Drawing (3) |
| 22-2510 Advertising Art Direction: Introduction (3) |
| 22-2520 Advertising Design (3) |
| 22-3525 Art Direction/Copywriter Team (4) |
| 22-3530 Photo Communications (3) |
| 22-3535 Storyboard Development (3) |
| 22-3540 Creative Strategies in Advertising Design I (3) |
| 22-3550 Advertising Communications (3) |
| 23-1100 Foundations of Photography I (3), Photography |
| 23-1101 Darkroom Workshop I (3), Photography |
| 23-3400 Commercial Photographer/Art Director (4), Photography |

2nd BFA in Fine Art

Students must complete the following for a total of 70 credit hours.

Course Number, Title, and Credits

| |
|--|
| 22-1101 History of Art I: Stone Age to Gothic (3) |
| 22-1102 History of Art II: Renaissance to Modern (3) |
| 22-2120 Art Since 1945 (3) |
| 22-3110 Twentieth Century Art Theory and Criticism (3) |
| 22-1210 Drawing I (3) |
| 22-1211 Drawing II (3) |
| 22-1220 Fundamentals of 2D Design (3) |
| 22-1230 Fundamentals of 3D Design (3) |
| 22-1231 New Art (3) |
| 22-1240 Color and Composition (3) |
| 22-2214 Figure Drawing I (3) |
| 22-2224 Printmaking I (3) |
| 22-3263 Advanced Fine Arts Seminar (3) |
| 22-3264 Thesis Project (3) |
| 23-1100 Foundations of Photography I (3), Photography |
| 23-1101 Darkroom Workshop I (3), Photography |
| Art History Elective (Non-western) (3) |
| Art History Elective (3) |

CHOOSE SIX CREDIT HOURS FROM THE FOLLOWING:

| |
|---------------------------------------|
| 22-3211 Creative Drawing Studio (3) |
| 22-3222 Painting III (3) |
| 22-3241 Ceramics III (3) |
| 22-3242 Jewelry III (3) |
| 22-3262 Advanced Fine Arts Studio (3) |
| 22-3299 Independent Study (3) |

ART AND DESIGN

2nd BFA in Fine Art (Continued)

TEN (10) CREDIT HOURS OF ART DEPARTMENT ELECTIVES CHOSEN FROM THE FOLLOWING:

- 22-2212 Materials and Techniques in Drawing (3)
- 22-2216 Structural Anatomy (3)
- 22-2220 Beginning Painting (3)
- 22-2221 Painting II (3)
- 22-2222 Watercolor Studio (3)
- 22-2225 Printmaking II (3)
- 22-2230 Sculpture: Materials and Techniques (3)
- 22-2232 Ceramic Sculpture (3)
- 22-2233 Mixed Media (3)
- 22-2234 Installation (3)
- 22-2235 Time Arts (3)
- 22-2236 Performance Art (3)
- 22-2240 Ceramics I (3)
- 22-2241 Ceramics II (3)
- 22-2242 Jewelry I (3)
- 22-2243 Small Metals/Jewelry II Studio (3)
- 22-2244 Furniture Design: Beginning (3)
- 22-2245 Furniture Construction: Beginning (3)
- 22-2246 Woodworking II: Furniture Design (3)
- 22-3227 Material and Techniques for Painting (3)
- 22-3230 Figure Modeling and Sculpture (3)
- 22-3250 Visiting Artist Workshop I (1)

2nd BFA in Graphic Design

Students must complete the following for a total of 72 credit hours.

Course Number, Title, and Credits

- 22-1101 History of Art I: Stone Age to Gothic (3)
- 22-1102 History of Art II: Renaissance to Modern (3)
- 22-2170 History of Communication Design (3)
- 22-1210 Drawing I (3)
- 22-1220 Fundamentals of 2D Design (3)
- 22-1230 Fundamentals of 3D Design (3)
- 22-1310 Beginning Typography (3)
- 22-1320 Design Lab (3)
- 22-2330 Introduction to Graphic Design (3)
- 22-2420 Applied Drawing (3)
- 22-3340 Intermediate Typography (3)
- 22-3345 Publication Design (3)
- 22-3350 Sign, Symbol, Image (3)
- 22-3355 Corporate Graphics (3)
- 22-3360 Packaging Design (3)
- 22-3370 Advanced Typography (3)
- 22-3375 Website Design I (3)
- 22-3380 Professional Portfolio Development: Graphics (3)
- 22-2510 Advertising Art Direction: Introduction (3)

- 22-3530 Photo Communications (3)
- 23-1100 Foundations of Photography (3)
- 23-1101 Darkroom Workshop I (3)

CHOOSE AN ILLUSTRATION ELECTIVE (3)

CHOOSE AN ADVERTISING ART DIRECTION ELECTIVE(3)

2nd BFA in Illustration

Students must complete the following for a total of 72 credit hours.

Course Number, Title, and Credits

- 22-1101 History of Art I: Stone Age to Gothic (3)
- 22-1102 History of Art II: Renaissance to Modern (3)
- 22-2170 History of Communication Design (3)
- 22-1210 Drawing I (3)
- 22-1220 Fundamentals of 2D Design (3)
- 22-1230 Fundamentals of 3D Design (3)
- 22-2214 Figure Drawing I (3)
- 22-2220 Beginning Painting (3)
- 22-1310 Beginning Typography (3)
- 22-1320 Design Lab (3)
- 22-2330 Introduction to Graphic Design (3)
- 22-3380 Professional Portfolio Development: Graphics (3)
- 22-2420 Applied Drawing (3)
- 22-3410 Illustration I (3)
- 22-3412 Illustration II: Form and Rendering (3)
- 22-3430 Figure Illustration (3)
- 22-3440 Historic Styles in Illustration (3)
- 22-3450 Conceptual Development in Illustration (3)
- 22-3460 Digital Illustration I (3)
- 22-3465 Sequential Imaging (3)
- 22-3475 Editorial/Advertising Illustration (3)
- 22-2510 Advertising Art Direction: Introduction (3)
- 23-1100 Foundations of Photography I, Phototgraphy (3)
- 23-1101 Darkroom Workshop I (3), Photography

ART AND DESIGN

2nd BFA in Interior Architecture

Students must complete the following for a total of 80 credit hours.

Class Number, Title, and Credits

| | | |
|---------|---|------------------|
| 22-1101 | History of Art I: Stone Age to Gothic | (3) |
| 22-1102 | History of Art II: Renaissance to Modern | (3) |
| 22-1131 | History of Architecture I | (3) |
| 22-1132 | History of Architecture II | (3) |
| 22-1210 | Drawing I | (3) |
| 22-1220 | Fundamentals of 2D Design | (3) |
| 22-1230 | Fundamentals of 3D Design | (3) |
| 22-1800 | Design Theory I | (3) |
| 22-1811 | Architectural Drafting and Detailing I | (3) |
| 22-1813 | AutoCAD Fundamentals | (3) |
| 22-1819 | Sources and Materials | (3) |
| 22-1820 | Color for Interiors | (3) |
| 22-2801 | Design Studio II | (3) |
| 22-2802 | History of Furniture Seminar | (1) |
| 22-2812 | Architectural Drafting and Detailing II | (3) |
| 22-2803 | Design Studio III—Code Compliance | (3) |
| 22-2804 | Design Studio II—Adaptive Resue | (3) |
| 22-2805 | Design Studio II—Global Issues | (3) |
| 22-2806 | Senior Project A: Research and Programming | (1) |
| 22-2807 | Senior Project B: Schematic Design | (2) |
| 22-2808 | Senior Project C: Design Drawings | (1) |
| 22-2809 | Senior Project D: Work Drawings | (1) |
| 22-2810 | Senior Project E: Presentation and Critique | (1) |
| 22-2815 | AutoCAD Detailing III | (3) |
| 22-2816 | AutoCAD Detailing IV | (3) |
| 22-2821 | Rendering and Presentation | (3) |
| 22-2822 | Fundamentals of Lighting | (3) |
| 22-2823 | Business Practice for Designers | (3) |
| 22-2824 | Portfolio Development Workshop | (1) |
| 22-2988 | Internship | (3) |
| 23-1110 | Photography for Interior Design | (3), Photography |

2nd BFA in Product Design

Students must complete the following for a total of 71 credit hours.

Course Number, Title, and Credits

| | | |
|---------|--|-----|
| 22-1101 | History of Art I: Stone Age to Gothic | (3) |
| 22-1102 | History of Art II: Renaissance to Modern | (3) |
| 22-3170 | Design Culture Now | (3) |
| 22-1210 | Drawing I | (3) |
| 22-1230 | Fundamentals of 3D Design | (3) |
| 22-1220 | Fundamentals of 2D Design | (3) |
| 22-1700 | Product Design I: Materials and Techniques | (3) |
| 22-1705 | Product Design II: Design Paradigms | (3) |
| 22-1710 | Introduction to CAD for Product Design | (3) |
| 22-2700 | Introduction to Manufacturing | (3) |
| 22-2705 | Intermediate CAD for Product Design | (3) |
| 22-2710 | Product Design III: Product Semantics | (3) |
| 22-2715 | Advanced CAD for Product Design | (3) |
| 22-2720 | Form Analysis for Product Design | (3) |
| 22-3700 | Product Design IV | (3) |
| 22-3705 | Special Issues for Product Design I | (1) |
| 22-3710 | Product Design V | (3) |
| 22-3720 | Advanced Manufacturing | (3) |
| 22-3725 | Presentation Graphics/Rendering | (3) |
| 22-3730 | Special Issues for Product Design II | (1) |
| 22-3740 | Product Design Thesis I | (3) |
| 22-3741 | Product Design Thesis II | (3) |
| 22-3750 | Product Design Professional Business Practices | (3) |
| 22-3755 | Product Design Portfolio Development | (3) |
| 22-3788 | Product Design Internship | (3) |

COURSE DESCRIPTIONS

ART AND DESIGN

ART HISTORY

⌘ History of Art I: Stone Age to Gothic

Course covers beginnings of art in the Paleolithic cave imagery and concludes with Gothic cathedrals of the Middle Ages. Ancient cultures of Egypt, the Ancient Near East, the Aegean, Greece, and Rome are studied in relationship to development of the Western tradition. The art of non-European cultures such as India, China, Japan, the Americas, and Africa is surveyed. Emphasis is placed not only on appreciation of the aesthetic values of human cultures, but also on the historical context for the creation of art works and the influence of sociopolitical, religious, and scientific/technological determinants.

COURSE #22-1101

3 CREDITS HA IAI#F2 901/ART 901

⌘ History of Art II: Renaissance to Modern

Course begins with the Renaissance of the fifteenth century and continues into the Modern period through the twentieth century. Art of the Baroque, Rococo, and Romantic eras is studied as well as the contemporaneous art of Africa, the Americas, and Asia. Emphasis is placed on historical context and the aesthetic appreciation and analysis of individual art works. Students become familiar with different critical methods for evaluating works of art. This is a continuation of 22-1101 History of Art I: Stone Age to Gothic, but it may be taken independently.

COURSE #22-1102

3 CREDITS HA IAI#F2 902/ART 902

Art in Chicago Now

Course encourages dialogue about contemporary ideas and issues in art from the studio artist's point of view. Students attend current exhibits and lectures in the Chicago area. Course is open to any student interested in developing an understanding of contemporary art.

COURSE #22-1120

3 CREDITS

⌘ 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.

COURSE #22-1131

3 CREDITS

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

⌘ 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 twenty-first century architecture of today.

COURSE #22-1132

3 CREDITS

PREREQUISITE: 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

Architecture in Chicago Now

Course examines the built environment of Chicago, from its development as a center of the national transportation network to its landscape, urban design, and architecture. Course includes on-site investigation of designs from the 1850s through the 1990s, focusing on the city's evolution, its importance in the history of architecture, and its current and future challenges to architects and the built environment. Most class sessions meet in the field.

COURSE #22-1140

3 CREDITS

History of European Art

Course covers the major periods of European art in a sequence that rotates every semester. The five parts of the sequence include Art of Ancient Greece and Rome, Medieval Art, Art of the Renaissance, Art of the Baroque, and Nineteenth-Century Art. Course examines major innovations in style, technique, and subject matter and the contributions of individual artists. Course relates the visual arts to the social, cultural, and intellectual forces of each period.

COURSE #22-2100

3 CREDITS

History of Twentieth-Century Art

Course surveys the history of modern art from Post-Impressionism in the 1890s, covering major subsequent currents including Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-Modernism. International style and Post-Modernism in architecture are covered along with study of the Bauhaus.

COURSE #22-2110

3 CREDITS HA WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ART AND DESIGN

Futurism, Dada, and Surrealism

Course surveys the avant-garde art movements of the early twentieth 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 an historical frame for understanding the experiments and investigations of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

COURSE #22-2115
3 CREDITS HA

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, Minimalism, and Conceptual art forms—body art, earth art, and performance—are surveyed.

COURSE #22-2120
3 CREDITS WI

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

American Art, 1840-1940

Course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Emphasis is on the Heroic Landscape, Luminism, Heroism, Art for Art's Sake, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism. Two papers and museum visits are required.

COURSE #22-2130
3 CREDITS WI

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

African-American Art

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.

COURSE #22-2135
3 CREDITS HA

Arts of Africa, Oceania, and the Americas

Course introduces arts of Africa, Oceania, pre-Columbian Mesoamerica, and the native peoples of North America. Several cultures are chosen from each area to illustrate the variety of art, forms of expression, 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.

COURSE #22-2140
3 CREDITS HA

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.

COURSE #22-2145
3 CREDITS HA IAI#F2 903N

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 sixteenth through nineteenth centuries. Course concludes with a study of twentieth-century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.

COURSE #22-2150
3 CREDITS HA
PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

☞ 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 the historical and cultural significance of design, technology, and innovation.

COURSE #22-2170
3 CREDITS
PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN

COURSE DESCRIPTIONS

ART AND DESIGN

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.

COURSE #22-2175
3 CREDITS

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.

COURSE #22-2176
3 CREDITS

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.

COURSE #22-3100
3 CREDITS

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

Twentieth-Century Art Theory and Criticism

Course surveys major concepts and methods of twentieth-century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. 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 twentieth-century art—Deconstructionist, Feminist, and Neomarxist.

COURSE #22-3110
3 CREDITS

WI

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

Theory and Practice of Art Exhibitions

Students are involved in all aspects of planning and implementing an exhibition at the 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.

COURSE #22-3120
3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

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.

COURSE #22-3170
3 CREDITS

Perspectives of Criticism

This course will approach criticism in the arts from a comprehensive perspective applying general principles to areas ranging from literature and poetry, through the visual arts, to music. The goal is to provide students with practical knowledge of how contemporary criticism in the arts is done and how to prepare statements about their work with the responses of criticism in mind. The student will learn what contemporary critics look for, the vocabularies that they use, and how to position work within critical discourses.

COURSE #22-3185
3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ART AND DESIGN

Advanced Seminar in Art History

Course focuses on reading, looking, researching, and writing; all key skills senior students are expected to have developed as they complete their studies. Coursework includes reading and discussing an essay or excerpt from one of the required texts. Each class member must write a short precis of the weekly reading. Writing, discussions, and visits to museums prepare students to choose a research topic for the thesis paper to be completed under the supervision of the full-time faculty.

COURSE #22-3190

3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, AND PERMISSION OF INSTRUCTOR

FINE ART

⌘ **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, and wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

COURSE #22-1210

3 CREDITS

IAI# ART 904

⌘ **Drawing II**

Course continues developing basic drawing skills begun in 22-1210 Drawing I. Students expand on accuracy of seeing and recording, apply skills to convey expression, and emphasize composition through a variety of materials and techniques.

COURSE #22-1211

3 CREDITS

IAI# ART 905

PREREQUISITE: 22-1210 DRAWING I

⌘ **Fundamentals of 2D 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, as well as geometric patterns. Emphasis is on simple graphic skills. Required for all Art and Design majors; course is also useful for nonmajors.

COURSE #22-1220

3 CREDITS

IAI# ART 907

Visual Design for Interactive Multimedia

Designed for multimedia majors, course introduces basic design principles and their application in three areas of visual organization: drawing, 2D design, and color theory. This includes exploration of the elements of line, shape, tone, texture, and the use of color in design.

3 CREDITS

COURSE #22-1221

Calligraphy

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

COURSE #22-1222

3 CREDITS

⌘ **Fundamentals of 3D Design**

This course emphasizes the use of basic design principles and elements in developing three-dimensional compositions. Creative problem-solving is encouraged as students manipulate a variety of materials such as carolina board, wood, metal, clay, and plastic. Students will build space-filling systems and learn basic technical skills in the handling of materials and tools.

COURSE #22-1230

3 CREDITS

IAI# ART 908

⌘ **New Art**

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

COURSE #22-1231

3 CREDITS

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

Sculpture/Wood Carving

This hands-on course will review the rich history of wood carving: past and present, primitive, and modern. The course will then focus on the properties of various woods and the sculpting, sharpening, and finishing tools used on them. The emphasis of the class will be on personal artistic growth through self-expression.

COURSE #22-1232

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

Welding for Fabrication

In this course, students will learn introductory skills in shielded metal, arc welding, and oxy-fuel cutting. Students will also learn safety procedures relating to these subjects and shop safety in general. While featuring hands-on welding instruction, this course will be taught using industrial procedures and guidelines.

COURSE #22-1235

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

Synthetic Material for Casting and 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.

COURSE #22-1236

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

☞ Color and Composition

Students examine traditional color harmonies and modernist theories through various methods, including those of Albers and Ittens. Exercises and the application of these ideas in the work of twentieth-century artists are studied and adapted to student projects. Creative and expressive uses of color in all areas of design are encouraged.

COURSE #22-1240

3 CREDITS

PREREQUISITE: 22-1220 FUNDAMENTALS OF 2D DESIGN

Papermaking Studio

Contemporary and traditional art and handmade papermaking are explored, as well as the processes of water-marking, firestamping, and pigmentation. Various fibers for papermaking are studied.

COURSE #22-1241

3 CREDITS

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.

COURSE #22-1242

3 CREDITS

Puppetry, Pageantry, and the Art of Spectacle

Using various materials, students will learn to construct an array of puppets, including rod, hand, and shadow puppets. The class will also cover an introduction to the history of puppetry, including various readings, films, and guest performers. Students will build their own sets, props, masks, and puppets, and perform with these objects. Open to students from all disciplines, specifically students from Art and Design, Theater, Dance, and Interdisciplinary Arts.

COURSE #22-1245

3 CREDITS

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.

COURSE #22-1246

3 CREDITS

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

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, cloisonné, and grisaille. A fine arts background or previous jewelry course benefits students enrolled in this course.

COURSE #22-1270

1 CREDIT

Frame and Stretcher Building Workshop

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.

COURSE #22-1271

1 CREDIT

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.

COURSE #22-1272

1 CREDIT

Precious Metal Clay Workshop

This two-day workshop is an opportunity to work with fine silver in clay form. Manipulated in the same way one would shape clay, pieces are fired in a kiln, resulting in a finished work that is 99.9% silver. Results are achieved in a fraction of the time taken by traditional silver-working procedures by eliminating investing, chasing, and casting.

COURSE #22-1273

1 CREDIT

COURSE DESCRIPTIONS

ART AND DESIGN

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.

COURSE #22-2212

3 CREDITS

PREREQUISITE: 22-1210 DRAWING I

☞ 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.

COURSE #22-2214

3 CREDITS

IAI# ART 906

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

Figure Drawing II

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.

COURSE #22-2215

3 CREDITS

PREREQUISITE: 22-2214 FIGURE DRAWING I

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.

COURSE #22-2216

3 CREDITS

PREREQUISITE: 22-2214 FIGURE DRAWING I

☞ Beginning Painting

Students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color. Studio projects are augmented with slide lectures, discussions, and analyses of great art.

COURSE #22-2220

3 CREDITS

IAI# ART 911

PREREQUISITE: 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 2D DESIGN

Painting II

Extensive studio theory and practice encourage students to seek new options while studying technique and procedure in greater depth. Various possibilities for such options are presented in projects using illusion, symbols, concept, and process.

COURSE #22-2221

3 CREDITS

PREREQUISITE: 22-2220 BEGINNING PAINTING

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.

COURSE #22-2222

3 CREDITS

PREREQUISITE: 22-1210 DRAWING I

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 22-2216 Structural Anatomy or 22-3230 Figure Modeling and Sculpture be taken concurrently.

COURSE #22-2223

3 CREDITS

PREREQUISITE: 22-2214 FIGURE DRAWING I

☞ Printmaking I

Basic methods of printmaking intaglio, lithography, linocut, and collograph are introduced in this studio course emphasizing basic technical skills and pursuit of creative adaptations.

COURSE #22-2224

3 CREDITS

IAI# ART 914

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

Printmaking II

Course offers students opportunity to further explore concepts and techniques studied in 22-2224 Printmaking I. Multiple-plate printing, monotype, reduction woodcut, lift-ground etching, and chine colle are among the new processes presented. Students are encouraged to develop more mature imagery and technical facility.

COURSE #22-2225

3 CREDITS

PREREQUISITE: 22-2224 PRINTMAKING I

COURSE DESCRIPTIONS

ART AND DESIGN

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. Basic mold making is taught.

COURSE #22-2230

3 CREDITS

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

Woodworking for Sculpture

Woodworking skills and manual as well as machine technology are used to create sculpture in wood. Main emphasis is on constructed form while some time may be spent on carving and reductive techniques.

COURSE #22-2231

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

Ceramic Sculpture

Course emphasizes expressive use of clay as a sculpture medium using a range of clay-working techniques.

Students concentrate on form, content, and space rather than on utility. Students also learn plaster molding of found objects and slip casting using clay originals. There will be access to extrusion and slab rolling equipment.

COURSE #22-2232

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

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 three-dimensional works. Students may 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.

COURSE #22-2233

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

Installation

Students expand their visual vocabulary using various mediums in four dimensions. Students work to promote the creative process in a relationship between the artist's expression and the designated site.

COURSE #22-2234

3 CREDITS

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

Time Arts

Course provides a hands-on laboratory for students interested in creating images and events that are idea-driven, dimensional or performative in nature. Sound, video, slides, language, site, self, and various media are employed.

COURSE #22-2235

3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1230 FUNDAMENTALS OF 3D DESIGN, 22-1231 NEW ART, ALL C OR BETTER

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 Post-modern 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.

COURSE #22-2236

3 CREDITS

Sculptural Paper

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

COURSE #22-2238

3 CREDITS

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.

COURSE #22-2239

3 CREDITS

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.

COURSE #22-2240

3 CREDITS

IAI# ART 912

COURSE DESCRIPTIONS

ART AND DESIGN

Ceramics II

Course expands basic principles and processes of clay and construction developed in 22-2240 Ceramics I, with emphasis on individual expression. Students are introduced to the basics of glaze calculation to the study of surface treatments.

COURSE #22-2241

3 CREDITS

PREREQUISITE: 22-2240 CERAMICS I

Jewelry 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 2D and 3D Design are strongly recommended.

COURSE #22-2242

3 CREDITS

IAI# ART 915

Small Metals/Jewelry II Studio

This course focuses on fabrication techniques that build upon techniques learned in 22-2242 Jewelry I. Projects include a conceptual container, etching, forming and raising techniques, lost-wax casting, and enameling. Students are encouraged to create sculpture and wearable art.

COURSE #22-2243

3 CREDITS

PREREQUISITE: 22-2242 JEWELRY I

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, 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.

COURSE #22-2244

3 CREDITS

PREREQUISITE: 22-1210 DRAWING I

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.

COURSE #22-2245

3 CREDITS

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

Woodworking II: Furniture Design

A continuation of 22-2245 Furniture Construction: Beginning, this course focuses on a more sophisticated approach to woodworking templates, patterns and jigs, and finishing techniques (both hand-rubbed and sprayed) and demonstrates a more rigorous concern with and analysis of design and engineering.

COURSE #22-2246

3 CREDITS

PREREQUISITE: 22-2245 Furniture Construction: Beginning

Metal Casting I

Students are introduced to metal casting using the lost-wax process and sand casting. Wax or clay is used to form an 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.

COURSE #22-2247

3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

Metal Casting II

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

COURSE #22-2248

3 CREDITS

PREREQUISITE: 22-2247 METAL CASTING I

Exhibit Design

Course provides an overview of environmental graphics, signage, and exhibit design. Students build awareness of the trade through lectures, research, and practical project ideation. Students learn about the language of visual communication, lettering, space management, and three-dimensional display.

COURSE #22-2249

PREREQUISITES: 22-1230 Fundamentals of 3D Design, 22-1700 Product Design I: Materials and Techniques

COURSE DESCRIPTIONS

ART AND DESIGN

Drawing III

Course combines aspects of 22-1211 Drawing II and 22-2215 Figure Drawing II, focusing on representation, content, material variation, large scale, and multiple drawings. Students examine not only historical models' formal treatment of figures in believable space, but also the political and social context of those works' creation in order to construct effective contemporary narrative imagery.

COURSE #22-3210

3 CREDITS

PREREQUISITE: 22-1211 DRAWING II, 22-2215 FIGURE DRAWING II OR PERMISSION OF INSTRUCTOR

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.

COURSE #22-3211

3 CREDITS

PREREQUISITE: 22-1211 DRAWING II

Painting III

Course provides students with a loosely structured sequence of conceptual painting problems that lead from basic compositional prototypes and patterns to an intense study of picture plane, expression, and abstraction. Course leads students to a greater level of understanding and skill.

COURSE #22-3222

3 CREDITS

PREREQUISITE: 22-2221 PAINTING II (C OR BETTER) AND 22-1240 COLOR AND COMPOSITION

Painting 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. Students who already have an understanding of basic technique and composition develop a general awareness of historical painting.

COURSE #22-3223

3 CREDITS

PREREQUISITE: 22-3222 PAINTING II (C OR BETTER) AND 22-1240 COLOR AND COMPOSITION

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 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.

COURSE #22-3227

3 CREDITS

PREREQUISITE: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-2220 BEGINNING PAINTING

Figure Modeling and Sculpture

The human form is rendered in clay using traditional armatures for figure and portrait bust studies. Waste and piece molds for plaster casting are also made. This course is recommended for students who wish to enhance their knowledge of the human figure, as proportion and anatomy are stressed.

COURSE #22-3230

3 CREDITS

IAI# ART 913

PREREQUISITE: 22-1230 FUNDAMENTALS OF 3D DESIGN

Experimental Photography/Graphic Techniques I

Course is a systematic exploration of alternative photographic processes, such as Cynaotype, 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.

COURSE #22-3231

3 CREDITS

CROSS-LISTED WITH PHOTOGRAPHY 23-3700

EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I.

PREREQUISITE: ART AND DESIGN STUDENTS: COMPLETION OF CORE COURSES OR PERMISSION OF CHAIRPERSON

Experimental Photography/Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes including Gum-Bichromate and Kwikprint. 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.

COURSE #22-3232

3 CREDITS

CROSS-LISTED WITH PHOTOGRAPHY 23-3705

EXPERIMENTAL PHOTOGRAPHY/GRAPHIC

TECHNIQUES II.

PREREQUISITE: 22-3231 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I

COURSE DESCRIPTIONS

ART AND DESIGN

Mixed Media Studio

Course expands on concepts and skills introduced in 22-2233 Mixed Media. Students work on special projects under supervision of the instructor. Strong emphasis is placed on individualized progress and critiques.

COURSE #22-3233

3 CREDITS

PREREQUISITE: 22-2233 MIXED MEDIA

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.

COURSE #22-3235

4 CREDITS

PREREQUISITE: SENIOR STATUS

The Thing Itself?: Twenty-First Century Objects and Images

This course, combining both historical and studio approaches, examines recent and current tendencies in object-making in both art and design. Instruction addresses the dissolution and reappearance of the art object during the latter part of the twentieth century. Course investigates issues of performance and the role of the body, virtual objecthood, new approaches to interior architecture, the blurring of high and popular culture, and the cult of personality in the art and design world.

COURSE #22-3237

3 CREDITS

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

Ceramics III

Studio is geared to student's rate of growth and interest in ceramics as an expressive medium. Course further develops basic methods and skills.

COURSE #22-3241

3 CREDITS

PREREQUISITE: 22-2241 CERAMICS II

Jewelry III

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

COURSE #22-3242

3 CREDITS

PREREQUISITE: 22-2243 SMALL METALS/JEWELRY II STUDIO

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.

COURSE #22-3250

1 CREDIT

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

Visiting Artist Workshop II

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.

COURSE #22-3251

1 CREDIT

PREREQUISITE: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1230 FUNDAMENTALS OF 3D DESIGN (ALL C OR BETTER)

Advanced Fine Arts Studio

Capstone course, intended for senior-level Fine Arts majors, features intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or pursuit of a career in fine arts.

COURSE #22-3262

3 CREDITS

PREREQUISITE: SENIOR STATUS

Advanced Fine Arts Seminar

Students examine and develop their image idiom by referencing their pictorial history within the canon of modernism and in reflection of contemporary trends. Regular critiques of current production and sketchbook and journal activities are augmented by reading, exhibition visit, and discussion in this studio/seminar.

COURSE #22-3263

3 CREDITS

PREREQUISITE: SENIOR STATUS

Thesis Project

Course is a continuation of 22-3262 Advanced Fine Arts Studio with further development of student artwork, culminating in exhibition. Students prepare all aspects of exhibition. Final body of work is critiqued by Fine Arts faculty and guest artist.

COURSE #22-3264

3 CREDITS

PREREQUISITE: SENIOR STATUS

COURSE DESCRIPTIONS

ART AND DESIGN

Internship

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.

COURSE #22-3288

3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

Independent Study

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.

COURSE #22-3299

3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

GRAPHICS

☞ Beginning Typography

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

COURSE #22-1310

3 CREDITS

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

☞ Design Lab

Course familiarizes students with proper preparation of digital art work for painting. Course covers formulating disks, setting up fonts, and preparing photos, art work, and desktop publishing documents. Phantom processes and paper usage are also covered.

COURSE #22-1320

3 CREDITS

PREREQUISITE: 22-1310 BEGINNING TYPOGRAPHY

Communication Design for Interactive Multimedia

Designed for multimedia majors, this course introduces students to the topics of typography and graphic design layout. The course includes studies and exploration in the mechanics and aesthetics of letterforms and type, communication aspects of typography in graphic design, typography in graphic layouts, and issues of readability and audience in typographic layouts.

COURSE #22-1321

3 CREDITS

PREREQUISITE: 22-1221 VISUAL DESIGN FOR INTERACTIVE MULTIMEDIA

Letterpress Workshop

This workshop is designed for students wishing to accent their computer and design skills with a hands-on study of typography and the history of printing. Students will learn about manual typesetting, composition, and how to prepare work for print. The workshop will also allow students to study antique presses and teach them to set up and run student-designed print jobs on these presses.

COURSE #22-2320

1 CREDIT

PREREQUISITE: 22-1310 BEGINNING TYPOGRAPHY AND 22-1320 DESIGN LAB

Design Strategy Workshop

This workshop will acquaint students with the process of partnering with a designer's clients to determine the successful future direction of the client's business. Such partnerships ensure that the creativity the designer brings to the designer/client relationship extends beyond the design and production of a specific artifact to include as well the outline of the business strategy. Students will research the "facts" of a sample company. Based on these facts, and an informed analysis of the intended customer, they will draft a report that includes recommendations for creative business strategies.

COURSE #22-2325

1 CREDIT

☞ 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.

COURSE #22-2330

3 CREDITS

IAID ART 918

PREREQUISITE: 22-2170 HISTORY OF COMMUNICATION DESIGN, 22-1320 DESIGN LAB

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 the 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.

COURSE #22-2331

3 CREDITS

PREREQUISITE: 22-1220 FUNDAMENTALS OF 2D DESIGN, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-2201 DIGITAL IMAGING

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ 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.

COURSE #22-3340

3 CREDITS

PREREQUISITE: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2330 INTRODUCTION TO GRAPHIC DESIGN

⌘ 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. Course emphasizes the identity of current publications as a result of design format and grid structure.

COURSE #22-3345

3 CREDITS

PREREQUISITE: 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3530 PHOTO COMMUNICATIONS

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.

COURSE #22-3347

3 CREDITS

PREREQUISITE: 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3378 DESIGN LAB II

⌘ 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.

COURSE #22-3350

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN

⌘ 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.

COURSE #22-3355

3 CREDITS

PREREQUISITE: 22-3340 INTERMEDIATE TYPOGRAPHY, 22-3350 SIGN, SYMBOL, IMAGE

⌘ Packaging Design

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

COURSE #22-3360

3 CREDITS

PREREQUISITE: 22-3340 INTERMEDIATE TYPOGRAPHY, 22-2420 APPLIED DRAWING

⌘ Advanced Typography

Course studies twentieth-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.

COURSE #22-3370

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-3340 INTERMEDIATE TYPOGRAPHY

⌘ Website Design I

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

COURSE #22-3375

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

Website Design II

Course covers advanced topics in website 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.

COURSE #22-3376

3 CREDITS

PREREQUISITE: 22-3375 WEBSITE DESIGN I OR 35-2400 DESIGNING FOR THE WEB

Design Lab II

Course includes topics and projects in digital printing technologies, color separation and film imaging, preparation and proofing techniques for digital files, preparation of digital files for color trapping, printing assembly, and preflight testing.

COURSE #22-3378

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-1320 DESIGN LAB

Professional Portfolio Development: Graphics

Course assists graphics students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a résumé, and interviewing techniques. Job search techniques, salary ranges, business issues, and freelance/consulting employment are also discussed.

COURSE #22-3380

3 CREDITS

PREREQUISITE: 22-3350 SIGN, SYMBOL, IMAGE; 22-3360 PACKAGING DESIGN; 22-3345 PUBLICATION DESIGN

Professional Portfolio Development

Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a résumé, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

COURSE #22-3385

3 CREDITS

PREREQUISITE: FOR GRAPHIC DESIGN MAJORS: 22-3550 SIGN, SYMBOL, IMAGE AND 22-3360 PACKAGING DESIGN; FOR ADVERTISING ART DIRECTION MAJORS: 22-350 ADVERTISING COMMUNICATIONS AND 23-3400 COMMERCIAL PHOTOGRAPHER/ART DIRECTOR; FOR ILLUSTRATION MAJORS: CONCURRENT WITH 22-3470 ILLUSTRATION SEMINAR

Special Issues In Design

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

COURSE #22-3390

2 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN

Illustration I: Projects

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

COURSE #22-2411

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2420 APPLIED DRAWING

Applied Drawing

Course examines theories of drawing, enabling the student to represent visual concepts. Instruction emphasizes visual form and construction of objects in space. Underlying systems of computer software for professional designers and illustrators are introduced.

COURSE #22-2420

3 CREDITS

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

ILLUSTRATION

Illustration I

Illustration I covers the development process of creating an illustration by stressing good work habits and proper discipline. Drawing, form, history, light, color theory, and composition are all utilized to convey a thought or image to the viewer. Students will learn to develop and present their ideas using traditional techniques specific to illustration.

COURSE #22-3410

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2420 APPLIED DRAWING

Illustration II: Form and Rendering

Course deals with the development process of creating an illustration by further stressing one's knowledge of surface texture, form and plane, and the way light and shadow form an object. Contour, form, composition, light, and color theory are utilized to convey a thought or image. Students will learn to develop and present their ideas using traditional techniques of illustration.

COURSE #22-3412

3 CREDITS

PREREQUISITE: 22-3410 ILLUSTRATION I

COURSE DESCRIPTIONS

ART AND DESIGN

Rendering for Illustrators

Students investigate structure and properties of visible form, relying on recognition of the object, use of perspective, and understanding of light. Instruction explores various media used by illustrators to articulate visual ideas and conceptual judgment in illustration.

COURSE #22-3421

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

Figure Illustration

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

COURSE #22-3430

3 CREDITS

PREREQUISITE: 22-2214 FIGURE DRAWING

Children's Book Illustration

Students gain an historical appreciation for the art by studying nineteenth- and twentieth-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

COURSE #22-3432

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.

COURSE #22-3435

3 CREDITS

PREREQUISITE: 22-2214 FIGURE DRAWING I

Historic Styles in Illustration

Course covers basic history and the effect of cross culture on editorial and advertising illustration of the twentieth century. The course consists of a series of lectures followed by studio assignments that examine the styles and techniques of the periods discussed.

COURSE #22-3440

3 CREDITS HA

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2170 HISTORY OF COMMUNICATION DESIGN

Illustration Methods and Media

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

COURSE #22-3441

3 CREDITS

PREREQUISITE: 22-2411 ILLUSTRATION I

Conceptual Development in Illustration

Course focuses on use of illustration as a tool to develop multimedia ideas through illustration techniques, photography as image, typography as image, and three-dimensional forms. Course allows students to use various mediums to communicate a concept using symbolism, metaphors, surrealism, and fantasy.

COURSE #22-3450

3 CREDITS

PREREQUISITE: 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

Illustration Form and Analysis

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

COURSE #22-3451

3 CREDITS

PREREQUISITE: 22-2411 ILLUSTRATION I

Digital Illustration I

Course enables illustration students to begin to master digital painting, drawing, and image processing techniques that 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 digital methods such as brush effects, compositing, masking and collage. Students will master digital paint, drawing, and effects techniques as a resource for initiating, developing, and refining illustration concepts.

COURSE #22-3460

3 CREDITS

PREREQUISITE: 22-1320 DESIGN LAB

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ Sequential Imaging

Students learn to develop images sequentially for creative application in print, television, film, animation, and website design. Students will conceive of and interpret a creative concept, then develop that concept into a final time-based presentation through research, thumbnail sketches, and renderings. Students will 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. Students will develop and extend their illustration skills into interpreting verbal, audio, and marketing information for time-based media.

COURSE #22-3465

3 CREDITS

PREREQUISITE: 22-3450 CONCEPTUAL DEVELOPMENT IN ILLUSTRATION

Illustration Seminar

Course allows students to develop and articulate a personal viewpoint in illustration. Portfolio and career development are emphasized. Course may be repeated for credit, with departmental approval.

COURSE #22-3470

3 CREDITS

PREREQUISITE: 22-3385 PROFESSIONAL PORTFOLIO DEVELOPMENT, CONCURRENTLY

⌘ Editorial/Advertising Illustration

Course prepares students for the advertising and publishing professions. Students develop fundamental drawing and rendering skills to create objective and subjective images for product illustration, mass media advertising, and editorial and technical publications. Course includes a general understanding of marketing and editorial strategies and demonstrates how illustration can fulfill their goals. Course focuses on creating and developing illustrations that begin on the drawing board and are completed as digital images.

COURSE #22-3475

3 CREDITS

PREREQUISITE: 22-3440 HISTORIC STYLES IN ILLUSTRATION

⌘ Professional Portfolio Development: Illustration

Course assists Illustration students preparing to enter the marketplace with emphasis on portfolio preparation, creating a résumé, and interviewing. Instruction also covers job search, salary, freelancing, and related business issues.

COURSE #22-3480

3 CREDITS

PREREQUISITE: 22-3475 EDITORIAL/ADVERTISING ILLUSTRATION, 22-3465 SEQUENTIAL IMAGING

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.

COURSE #22-3490

1 CREDIT

PREREQUISITE: 22-2214 FIGURE DRAWING I OR 22-2411 ILLUSTRATION I OR 22-3421 RENDERING FOR ILLUSTRATORS, OR 22-3432 CHILDREN'S BOOK ILLUSTRATION

ADVERTISING ART

⌘ Advertising Art Direction: Introduction

Course covers basic principles of advertising from conception through productions, and places emphasis on forming a unique promotional concept for a product. Students learn to develop and present their ideas through creative design and layout.

COURSE #22-2510

3 CREDITS

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

⌘ Advertising Design

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

COURSE #22-2520

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

Marker Indication

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

COURSE #22-2535

3 CREDITS

⌘ 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 team taught by Marketing and Art and Design professors and cross-listed with 54-3603 Copywriter/Art Director Team

COURSE #22-3525

4 CREDITS

PREREQUISITE: 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ Photo Communications

Course provides students with a better understanding of photographic images and their application in design. Students shoot photographs intended for design layouts and in the process develop visual language, enhance photo selection, and improve editing skills. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35mm location photography and table-top and lighting work. Course also considers alternate ways to generate photographic images.

COURSE #22-3530

3 CREDITS

PREREQUISITE: 22-3340 INTERMEDIATE TYPOGRAPHY, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION, 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I

⌘ Storyboard Development

Students study the strategy used in developing an idea and design for print or television advertising. Students learn how research is used in setting parameters for design in advertising and developing creative concepts adaptable to print or television campaigns.

COURSE #22-3535

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

⌘ Creative Strategies in Advertising Design I

Students work with marketing information as the basis for campaign visuals. Course explores comprehensive responsibilities of the art director, from concept to solution, through interaction with clients and other personnel.

COURSE #22-3540

3 CREDITS

PREREQUISITE: 22-2330 INTRODUCTION TO GRAPHIC DESIGN, 22-2510 ADVERTISING ART DIRECTION: INTRODUCTION

Creative Strategies in Advertising Design II

Course continues study begun in 22-3540 Creative Strategies in Advertising Design I.

COURSE #22-3542

3 CREDITS

PREREQUISITE: 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

⌘ Advertising Communications

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

COURSE #22-3550

3 CREDITS

PREREQUISITE: 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

Commercial Studio

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

COURSE #22-3560

4 CREDITS

PREREQUISITE: 22-3530 PHOTO COMMUNICATIONS, 22-3540 CREATIVE STRATEGIES IN ADVERTISING DESIGN I

⌘ Professional Portfolio Development: Advertising

Course assists advertising students preparing to enter the marketplace with emphasis on portfolio preparation, creating a résumé, and interviewing. Instruction also covers job search, salary, freelancing, and related business issues.

COURSE #22-3580

3 CREDITS

PREREQUISITE: 22-3550 ADVERTISING COMMUNICATIONS, 23-3400 COMMERCIAL PHOTOGRAPHER/ART DIRECTOR

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.

COURSE #22-3590

1 CREDIT

FASHION DESIGN

⌘ 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.

COURSE #22-1600

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ 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 2D and 3D forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design are studied.

COURSE #22-1610

3 CREDITS

⌘ Fundamentals of Textiles for Fashion Design

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.

COURSE #22-1620

3 CREDITS

⌘ 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.

COURSE #22-2600

3 CREDITS

PREREQUISITE: 22-1600 GARMENT CONSTRUCTION I

⌘ 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.

COURSE #22-2601

3 CREDITS

PREREQUISITE: 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 OF FASHION DESIGN

⌘ Patternmaking: Draping

Course teaches the production of sculptural patterns. Students apply fabric to a 3D 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.

COURSE #22-2602

3 CREDITS

PREREQUISITE: 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 OF FASHION DESIGN

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.

COURSE #22-2603

3 CREDITS

PREREQUISITE: 22-1211 DRAWING II

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.

COURSE #22-2620

3 CREDITS

PREREQUISITE: 22-1620 FUNDAMENTALS OF TEXTILES FOR FASHION DESIGN

Millinery: Hats and Beyond

Course introduces students to the design and construction of hats. 3D design principles and hatmaking 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.

COURSE #22-2621

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

Advanced Garment Construction: Tailoring

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.

COURSE #22-3600

3 CREDITS

PREREQUISITE: 22-2600 GARMENT CONSTRUCTION II

Advanced Patternmaking: Flat Pattern

Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Coursework requires research of historic pattern, pattern development, and modern industrial methods. Students must demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects. Grading of patterns is an important part of this course.

COURSE #22-3601

3 CREDITS

PREREQUISITE: 22-2601 PATTERNMAKING: FLAT PATTERN

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.

COURSE #22-3602

3 CREDITS

PREREQUISITE: 22-2602 PATTERNMAKING: DRAPING

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.

COURSE #22-3603

3 CREDITS

PREREQUISITE: 22-2603 FASHION ILLUSTRATION I

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.

COURSE #22-3605

4 CREDITS

CROSS-LISTED WITH 28-3960 FASHION STYLING AND 23-3410 FASHION PHOTOGRAPHY II.

PREREQUISITE: PERMISSION OF DEPARTMENT

Fashion Design: Theory and 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.

COURSE #22-3610

3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-1620 FUNDAMENTALS OF TEXTILES FOR FASHION DESIGN, 22-3600 ADVANCED GARMENT CONSTRUCTION: TAILORING, 22-3601 ADVANCED PATTERNMAKING: FLAT, 22-3602 ADVANCED PATTERNMAKING: DRAPING

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 male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.

COURSE #22-3611

3 CREDITS

PREREQUISITE: 22-2600 GARMENT CONSTRUCTION II, 22-2601 PATTERNMAKING: FLAT PATTERN

CAD: Production Techniques

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

COURSE #22-3640

3 CREDITS

PREREQUISITE: 22-3601 ADVANCED PATTERNMAKING: FLAT PATTERN, 22-3602 ADVANCED PATTERNMAKING: DRAPING

COURSE DESCRIPTIONS

ART AND DESIGN

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.

COURSE #22-3641

3 CREDITS

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

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.

COURSE #22-3650

3 CREDITS

PREREQUISITE: SENIOR STATUS AND PERMISSION OF CONCENTRATION COORDINATOR

Senior Thesis: Fashion Design II

For the collection designed in 22-3650 Senior Thesis: Fashion Design I, students develop a marketing plan, business proposal, and advertising campaign that includes a fashion show. Portfolio preparation and collection construction are finalized.

COURSE #22-3651

3 CREDITS

PREREQUISITE: 22-3650 SENIOR THESIS: FASHION DESIGN I

Topics in Fashion Design

Course explores a topic specific to an area of study within fashion design. Interested students must see their Fashion Design advisor for description.

COURSE #22-3670

3 CREDITS

Internship: Fashion Design

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.

COURSE #22-3688

VARIABLE CREDIT

PREREQUISITE: 3.0 GPA OR BETTER. JUNIOR STATUS OR PERMISSION OF DEPARTMENT CHAIRPERSON

Independent Project: Fashion Design

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.

COURSE #22-3698

VARIABLE CREDIT

PREREQUISITE: 3.0 GPA OR BETTER, JUNIOR STATUS OR PERMISSION OF DEPARTMENT CHAIRPERSON

PRODUCT DESIGN

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 and the materials and techniques employed for problem solving, as well as exploration in material processes. 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.

COURSE #22-1700

3 CREDITS

PREREQUISITE: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1210 DRAWING I, MAY BE TAKEN CONCURRENTLY

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.

COURSE #22-1705

3 CREDITS

PREREQUISITE: 22-1700 PRODUCT DESIGN I: MATERIALS AND TECHNIQUES, 22-1230 FUNDAMENTALS OF 3D DESIGN, MAY BE TAKEN CONCURRENTLY

Introduction to CAD for Product Design

Course focuses on fundamentals of 3D 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.

COURSE #22-1710

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ Introduction to Manufacturing

Course introduces manufacturing processes as they concern product designers. Instruction builds on 22-1710 Introduction to CAD for Product Design by introducing students to computer-aided manufacturing. Utilizing design and manufacturing software and hardware, students explore a variety of manufacturing processes and examine computer numerical controlled machining. Course involves a series of design projects that focus on the specifics of designing for common manufacturing. Instruction includes field trips to manufacturers and in-class presentations by material specialists.

COURSE #22-2700

3 CREDITS

PREREQUISITE: 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS

⌘ Intermediate CAD for Product Design

Course examines the design of intermediate level mechanical parts and assemblies within 3D 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.

COURSE #22-2705

3 CREDITS

PREREQUISITE: 22-1710 INTRODUCTION TO CAD FOR PRODUCT DESIGN

⌘ Product Design III: Product Semantics

Course expands the students' process of innovative design development through a series of smaller, concentrated projects that focus on the semantic nature of product design and product identity. Students learn to view products and product development through the filter of sign systems and figural and functional semantics. This approach reinforces the fundamentals of product development by making the student aware of these underlying and fundamental communicative aspects of all design.

COURSE #22-2710

3 CREDITS

PREREQUISITE: 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, 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN

⌘ 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 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.

COURSE #22-2715

3 CREDITS

PREREQUISITE: 22-2705 INTERMEDIATE CAD FOR PRODUCT DESIGN

⌘ 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.

COURSE #22-2720

3 CREDITS

PREREQUISITE: 22-1705 PRODUCT DESIGN II: DESIGN PARADIGMS

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 handheld 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.

COURSE #22-2725

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

COURSE DESCRIPTIONS

ART AND DESIGN

Product Design IV

Course focuses on research and development of a new and innovative product. Instruction includes 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.

COURSE #22-3700

3 CREDITS

PREREQUISITE: 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

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.

COURSE #22-3705

1 CREDIT

PREREQUISITE: 22-2710 PRODUCT DESIGN III: PRODUCT SEMANTICS

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.

COURSE #22-3710

3 CREDITS

PREREQUISITE: 22-2715 ADVANCED CAD FOR PRODUCT DESIGN, 22-3700 PRODUCT DESIGN IV, 22-3725 PRESENTATION GRAPHICS/RENDERING

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.

COURSE #22-3715

3 CREDITS

PREREQUISITE: TWO YEARS IN A DESIGN CONCENTRATION

Advanced Manufacturing

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 with 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, 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.

COURSE #22-3720

3 CREDITS

PREREQUISITE: 22-2700 INTRODUCTION TO MANUFACTURING, 22-2715 ADVANCED CAD FOR PRODUCT DESIGN

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.

COURSE #22-3725

3 CREDITS

PREREQUISITE: 22-2715 ADVANCED CAD FOR PRODUCT DESIGN 22-3700 PRODUCT DESIGN IV

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ **Special Issues For Product Design II**

Two-day workshop focuses on a special topic in a brief but intense workshop environment. Areas that could be included are the same as 22-3705 Special Issues For Product Design I: 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.

COURSE #22-3730

1 CREDIT

PREREQUISITE: 22-3700 PRODUCT DESIGN IV

⌘ **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.

COURSE #22-3740

3 CREDITS

PREREQUISITE: 22-3710 PRODUCT DESIGN V, 22-3720 ADVANCED MANUFACTURING, 22-3715 DIGITAL PRESENTATION TECHNIQUES

⌘ **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.

COURSE #22-3741

3 CREDITS

PREREQUISITE: 22-3740 PRODUCT DESIGN THESIS I

⌘ **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.

COURSE #22-3750

3 CREDITS

PREREQUISITE: 22-3740 PRODUCT DESIGN THESIS I

⌘ **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.

COURSE #22-3755

3 CREDITS

PREREQUISITE: 22-3741 PRODUCT DESIGN THESIS II, CONCURRENTLY

⌘ **Product Design Internship**

Students intern in a professional office to gain a better understanding of how design consultants operate in the real world. Experience allows students greater focus as they prepare for their final thesis project. Internships are established with firms in the city of Chicago. Students write a detailed report of their experience and meet regularly with a faculty advisor.

COURSE #22-3788

3 CREDITS

PREREQUISITE: PERMISSION OF INTERNSHIP COORDINATOR, 3.0 GPA

INTERIOR ARCHITECTURE

⌘ **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.

COURSE #22-1800

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

Architecture: Beginning Drawing

This course will state the fundamentals of drawing and composition pertaining to interior design and product design. Problems of how objects and spaces are depicted by line, volume, value structure, and shade and shadow utilize a variety of drawing methods including perspective, free-hand sketches, color, and surface modeling. Students will learn how to utilize these skills within the context of a variety of presentation approaches. Exercises, using a variety of media and materials, will be augmented by critiques, lectures, and discussion.

COURSE #22-1810

3 CREDITS

Architectural Drafting 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.

COURSE #22-1811

3 CREDITS

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 2D 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.

COURSE #22-1813

3 CREDITS

PREREQUISITE: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFTING/DETAILING I

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.

COURSE #22-1819

3 CREDITS

PREREQUISITE: 22-1210 DRAWING I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFTING AND DETAILING II

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.

COURSE #22-1820

3 CREDITS

PREREQUISITE: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFTING AND DETAILING I

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.

COURSE #22-2801

3 CREDITS

PREREQUISITE: 22-1210 DRAWING I, 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1800 DESIGN THEORY I, 22-1813 AUTOCAD FUNDAMENTALS, 22-1820 COLOR FOR INTERIORS, 22-2812 ARCHITECTURAL DRAFTING AND DETAILING II

History of Furniture Seminar

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

1 CREDIT

COURSE #22-2802

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1230 FUNDAMENTALS OF 3D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-3815 AUTOCAD DETAILING III

Architectural Drafting and Detailing I

This 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.

COURSE #22-2811

3 CREDITS

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ Architectural Drafting 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.

COURSE #22-2812

3 CREDITS

PREREQUISITE: 22-1220 FUNDAMENTALS OF 2D DESIGN, 22-1800 DESIGN THEORY I, 22-1811 ARCHITECTURAL DRAFTING AND DETAILING I

Topics in Portfolio Graphics

Course is a tutored lab in which students work on thesis projects, design class projects or 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

COURSE #22-2814

PREREQUISITE: 22-1813 AUTOCAD FUNDAMENTALS

⌘ Design Studio III—Code Compliance

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

COURSE #22-3803

3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1230 FUNDAMENTALS OF 3D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-3815 AUTOCAD DETAILING III

⌘ 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.

COURSE #22-3804

3 CREDITS

PREREQUISITE: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-2802 HISTORY OF FURNITURE SEMINAR, 22-3803 DESIGN STUDIO III · CODE COMPLIANCE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

⌘ 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.

COURSE #22-3805

3 CREDITS

PREREQUISITE: 22-1131 HISTORY OF ARCHITECTURE I, 22-3804 DESIGN STUDIO IV—ADAPTIVE REUSE, 22-3822 FUNDAMENTALS OF LIGHTING

⌘ 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.

COURSE #22-3806

1 CREDIT

PREREQUISITE: 22-3805 DESIGN STUDIO V—GLOBAL ISSUES

⌘ 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 ten-week period is presented in sketch and model format. During week ten students present their accumulated material in a final format for critique.

COURSE #22-3807

2 CREDITS

PREREQUISITE: 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING

⌘ Senior Project C: Design Drawings

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.

COURSE #22-3808

1 CREDIT

PREREQUISITE: 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN

COURSE DESCRIPTIONS

ART AND DESIGN

⌘ 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 architectural elements, millwork, and custom furniture.

COURSE #22-3809

1 CREDIT

PREREQUISITE: 22-3808 SENIOR PROJECT C: DESIGN DRAWINGS

⌘ 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.

COURSE #22-3810

1 CREDIT

PREREQUISITE: 22-3809 SENIOR PROJECT D: WORKING DRAWINGS

⌘ AutoCAD Detailing III

Intermediate level course continues 22-1813 AutoCAD Fundamentals and 22-2812 Architecture Drafting and Detailing II. Students are introduced to interior detailing of commercial spaces and issues involved in developing working drawings such as sheet modules, reference symbols, and targets. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands.

COURSE #22-3815

3 CREDITS

PREREQUISITE: 22-1813 AUTOCAD FUNDAMENTALS, 22-2812 ARCHITECTURAL DRAFTING AND DETAILING II

⌘ 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 team or individual approach.

COURSE #22-3816

3 CREDITS

PREREQUISITE: 22-3815 AUTOCAD DETAILING III

AutoCAD V (3D)

Course continues the exploration of 3D 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 3D images. Using the built-in rendering parameters, the student learns to create realistically rendered images from inside AutoCAD.

COURSE #22-3817

3 CREDITS

PREREQUISITE: 22-3816 AUTOCAD DETAILING IV

VIZ/3D

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

COURSE #22-3818

3 CREDITS

PREREQUISITE: 22-3816 AUTOCAD DETAILING IV OR PERMISSION OF INSTRUCTOR

⌘ 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.

COURSE #22-3821

3 CREDITS

PREREQUISITE: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1230 FUNDAMENTALS OF 3D DESIGN, 22-1819 SOURCES AND MATERIALS, 22-2801 DESIGN STUDIO II, 22-3815 AUTOCAD DETAILING III

⌘ Fundamentals of Lighting

Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use and 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.

COURSE #22-3822

3 CREDITS

PREREQUISITE: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 22-3804 DESIGN STUDIO IV—ADAPTIVE REUSE, 22-3816 AUTOCAD DETAILING IV, 22-3821 RENDERING AND PRESENTATION

COURSE DESCRIPTIONS

ART AND DESIGN

Business Practice for Designers

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

COURSE #22-3823

3 CREDITS

PREREQUISITE: 22-3805 DESIGN STUDIO V—GLOBAL ISSUES, 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN, 22-3816 AUTOCAD DETAILING IV

Portfolio 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 (Senior Project C-E) concurrently .

COURSE #22-3824

1 CREDIT

PREREQUISITE: 22-3806 SENIOR PROJECT A: RESEARCH AND PROGRAMMING, 22-3807 SENIOR PROJECT B: SCHEMATIC DESIGN

Internship

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.

COURSE #22-3988

3 CREDITS

PREREQUISITE: 3.0 GPA OR BETTER, JUNIOR STATUS OR PERMISSION OF DEPARTMENT CHAIRPERSON

Independent Project: Art and Design

An independent project is designed by the student, with the approval of a supervising faculty member and the 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-designed project.

COURSE #22-3998

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR AND DEPARTMENT CHAIRPERSON

Independent Project: Art and Design

An independent project is designed by the student, with the approval of a supervising faculty member and the 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-designed project.

COURSE #22-3999

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR AND DEPARTMENT CHAIRPERSON

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

J. DENNIS RICH, CHAIRPERSON

Approach

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 work of artists and their aesthetic impulses, whether they're popular media artists or a chamber group or fashion retailers. They also understand that market forces, money management, research, and planning are essential to an artist's survival. The Arts, Entertainment, and Media Management (AEMM) department believes in teaching students to be managers who can provide artists with structure in which they will thrive. As such, they have the ability to watch and evaluate changes in society and create more and more opportunities for art to develop and flourish. We believe the knowledge and skills an AEMM student develops are transferable to any job and applicable for a lifetime.

Curriculum

The AEMM department prepares students for careers in the business of the arts, entertainment, media, and fashion/retail management. Majors are offered in seven concentrations: Fashion/Retail Management, Media Management, Music Business Management, Performing Arts Management, Arts Entrepreneurship/Small Business Management, and Visual Arts Management. Mastering the foundation of the business is the core focus of the curriculum. In addition to offering basic management skill courses such as accounting and finance, emphasis is placed on making sound management decisions, working effectively, developing the ability to understand people, and demonstrating social responsibility.

Working Faculty

The department is one of the largest cultural management training centers in the world, with 11 full-time faculty members and up to 70 part-time instructors who work together to fine-tune a dynamic curriculum that relies heavily on real-world case studies. The faculty features leading figures in management fields, including teachers who hold executive positions with major recording companies, motion picture corporations, talent agencies, and fashion retailers. Attorneys and accountants with expertise in entertainment and the arts are also part of the department. These professionals provide our students with resources for networking as well as invaluable training based on life experience.

Professional Experience

Internships are an integral part of AEMM training. Qualified students have the opportunity to acquire hands-on field experience with leading organizations in Chicago, giving them the skills, confidence, and contacts to help them get a job after graduation. Examples of past internship sites include the Goodman Theatre, The Museum of Contemporary Art, Saks Fifth Avenue, MTV, and The Oprah Winfrey Show.

Columbia's AEMMP record company, a student-run corporation in which students manage and promote a band, is the oldest student-run record label in the country.



ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Major in Arts, Entertainment, and Media Management

Students must complete 46 credit hours of coursework in the department. Required study includes 22 credit hours completed with a grade of C or better in the core curriculum, 15 credit hours in a concentration, 6 credit hours of advanced courses completed with a grade of C or better, and 3 credit hours of departmental electives.

STUDENTS MUST COMPLETE THE FOLLOWING FOR A TOTAL OF 22 CREDIT HOURS:

Course Title and Credits

| |
|---|
| 28-1110 Introduction to Management (3) |
| 28-1115 Introduction to Marketing for the Arts (3) |
| 28-2110 Accounting I (4) |
| 28-2111 Legal Aspects of the Arts and Entertainment (3) |
| 28-2115 Computer Uses for Managers (3) |
| 28-2120 Writing for Managers (3) |
| 28-3110 Finance (3) |

STUDENTS MUST COMPLETE AT LEAST 6 CREDIT HOURS OF THE FOLLOWING ADVANCED COURSES:

| |
|--|
| 28-2150 Organizational Behavior: Human Relations at Work (3) |
| 28-2160 Labor Relations for the Arts (3) |
| 28-2165 Managing Human Resources (3) |
| 28-2170 Managerial Economics (3) |
| 28-3120 Accounting II (3) |
| 28-3130 Arts Entrepreneurship I (3) |
| 28-3135 Strategic Management (3) |
| 28-4120 Data Analysis and Statistics (4) |
| 28-4125 Ethics and the Business of the Arts (4) |
| 28-4130 Management Science (4) |
| 28-4155 Corporate Portfolio Management (4) |
| 28-2250 Investments (3) |

COMPLETE 3 CREDIT HOURS OF MANAGEMENT ELECTIVES.

Management majors must also complete 15 credit hours of one of the following concentrations. Specific requirements for each concentration are noted in the departmental brochure.

| |
|---|
| Fashion/Retail Management |
| Media Management |
| Music Business Management |
| Performing Arts Management |
| Arts Entrepreneurship/Small Business Management |
| Visual Arts Management |

Minor in Arts, Entertainment, and Media Management

Students seeking a minor must complete 24 credit hours of requirements.

Course Title and Credits

| |
|--|
| 28-1110 Introduction to Management (3) |
| 28-1115 Introduction to Marketing the Arts (3) |
| 28-2110 Accounting I (4) |

CHOOSE TWO COURSES FROM THE FOLLOWING:

| |
|---|
| 28-2111 Legal Aspects of the Arts and Entertainment (3) |
| 28-2120 Writing for Managers (3) |
| 28-2165 Managing Human Resources (3) |
| 28-2170 Managerial Economics (3) |
| 28-3110 Finance (3) |
| 28-3130 Arts Entrepreneurship I (3) |
| 28-3135 Strategic Management (3) |
| 28-4120 Data Analysis and Statistics (4) |
| 28-4125 Ethics and the Business of the Arts (3) |
| 28-4660 Management Applications of the Web (3) |

CHOOSE TWO COURSES FROM THE FOLLOWING OR ONE COURSE FROM THE FOLLOWING AND AN ADDITIONAL COURSE FROM THE SELECTION ABOVE:

| |
|---|
| 28-4315 Fundraising: An Introduction for Non-Profit Arts Managers (4) |
| 28-1410 The Art and Business of Recording (3) |
| 28-2411 Applied Marketing: Recording Industry (3) |
| 28-2430 Talent Management (3) |
| 28-4514 Critical Analysis of Small Business (4) |
| 28-1610 Introduction to e-Business (3) |
| 28-4615 Media Management (4) |
| 28-4630 Motion Picture Publicity, Promotion, and Advertising (3) |
| 28-4635 Business of the Film Industry (3) |
| 28-2810 Facilities Management (3) |
| 28-4832 Producing Live Entertainment (4) |
| 28-1910 Introduction to Fashion Business (3) |
| 28-3120 Theory and Practices of Art Exhibitions (3) |

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Second BA in Management

Students seeking a second BA must complete the following for a total of 50 credit hours:

Core-Level I

28-1110 Introduction to Management (3)

28-1115 Introduction to Marketing the Arts (3)

28-2110 Accounting I (4)

28-2111 Legal Aspects of the Arts and Entertainment (3)

28-2115 Computer Uses for the Arts (3)

28-2120 Writing for Managers (3)

28-3110 Finance (3)

Advanced Level—Level II

Select two advanced courses from the departmental list for a total of 6 credit hours.

SELECT COURSES IN ONE OF THE FOLLOWING CONCENTRATIONS FOR A TOTAL OF 50 CREDIT HOURS:

Arts Entrepreneurship and Small Business Management

Fashion / Retail Management

Media Management

Music Business

Performing Arts

Visual Arts

Internship 3 credits

Management Elective

Select one additional advanced level one course or a course from a concentration for 4 credit hours.

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Career Development

Class provides students with individual help in identifying positions in their field that best suit their skills and potentials. Topics include composing letters, résumés, proposals, and ad responses; approaching potential employers; follow-up; and networking.

COURSE #28-1101

2 CREDITS

☞ Introduction to Management

Students receive an overview of the various management functions and are exposed to daily managerial problem-solving techniques. Upon completion, students should have a basic knowledge of managerial functions, the goal-setting processes, and basic business controls, and should be able to recognize and adapt to their own and others' motivations.

COURSE #28-1110

3 CREDITS

☞ 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 marketing plan for an organization.

COURSE #28-1115

3 CREDITS

PREREQUISITE: 28-1110 INTRODUCTION TO MANAGEMENT

☞ Accounting I

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

COURSE #28-2110

4 CREDITS

PREREQUISITE: SOPHOMORE STATUS

☞ Legal Aspects of the 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. Coursework 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.

COURSE #28-2111

3 CREDITS

PREREQUISITE: SOPHOMORE STATUS

☞ Computer Uses for Managers

Course provides students with a practical framework for applying computer technology to unique information needs of an organization. Computer technology is an invaluable resource which should be used to help maximize the potential of any organization.

COURSE #28-2115

3 CREDITS

IAI#BUS902

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

☞ 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.

COURSE #28-2120

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Organizational Behavior: Human Relations at Work

In this course students study human behavior in organizations at the individual, group, and systemic levels. Specific attention is paid to using organizational behavior concepts for developing and improving interpersonal skills needed to become effective managers and team members. Students examine how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.

COURSE #28-2150

3 CREDITS

PREREQUISITE: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER)

Sales Management for the Arts Entrepreneur

The objective of this course is to provide the arts entrepreneur with an overview of the various sales management functions, and also provide exposure to many of the problems faced by the modern day sales manager. The course closely examines the special concerns of artists who manage sales professionals whose responsibility it is to sell and market their craft or product. The course will also examine the process of when and how an entrepreneur begins to develop a sales staff for his or her special needs.

COURSE #28-2155**3 CREDITS**

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER), 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER)

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 regulations, agents and managers, grievance procedures, mediation and arbitration, and current legal and economic conditions in the labor market.

COURSE #28-2160**3 CREDITS**

PREREQUISITE: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER)

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.

COURSE #28-2165**3 CREDITS**

PREREQUISITE: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER)

Managerial Economics

Course provides students with a clear understanding of the fundamental economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking. Course is designed as an integrated macro/micro primer for the arts manager and small business owner. The course provides an overview of the interplay of economics with other managerial principles with special focus on the arts business.

COURSE #28-2170**3 CREDITS**

PREREQUISITE: 56-1720 COLLEGE MATHEMATICS

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 financial markets. The types of financing that apply to public and private organizations will be discussed. This course will apply the tools of the financial manager as a decision-maker in the organization.

COURSE #28-3110**3 CREDITS**

PREREQUISITE: 28-2110 ACCOUNTING I (C OR BETTER)

Accounting II

Utilizing the information gained in 28-2110 Accounting I, this course covers the fundamentals of accounting as applied to corporations and not-for-profit enterprises. Managerial decision-making from accounting information is the primary course objective. Emphasis is on the organizational structure, dividends and earnings per share, long-term debt and debt-vs.-equity financing, cash flow, and profitability and liquidity ratios for evaluating organizations are also covered.

COURSE #28-3120**3 CREDITS**

PREREQUISITE: 28-2110 ACCOUNTING I (C OR BETTER)

Arts Entrepreneurship I

Course focuses on the concepts, skills, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities and how to act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurial perspective.

COURSE #28-3130**3 CREDITS**

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I (ALL C OR BETTER), 52-1152 ENGLISH COMPOSITION II

Strategic Management

This advanced-level course focuses on roles 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. Students gain expertise in understanding the reasons for good or poor performance by a company; generating, assessing, and selecting strategy options for a company; and recommending the best means of implementing a strategy.

COURSE #28-3135**3 CREDITS**

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER), 28-3110 FINANCE (MAY BE CONCURRENT)

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.

COURSE #28-3187**1 CREDIT**

PREREQUISITES: JUNIOR STATUS WITH 3.0 GPA, CONCURRENT ENROLLMENT IN 22-3188 INTERNSHIP: MANAGEMENT

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.

COURSE #28-3188**VARIABLE CREDIT**

PREREQUISITES: JUNIOR STATUS WITH 3.0 GPA, CONCURRENT ENROLLMENT IN 28-3187 INTERNSHIP SEMINAR

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.

COURSE #28-3198**VARIABLE CREDIT**

PREREQUISITE: PERMISSION OF DEPARTMENT

Data Analysis and Statistics

Course provides sound conceptual introduction to the field of statistics and its applications in the arts, especially statistical marketing research. Topics include quantitative methods for interpreting and understanding data, the use of information derived from random sampling, and techniques of summarizing applications.

COURSE #28-4120**4 CREDITS****IAI#BUS901**

PREREQUISITES: 56-1720 COLLEGE MATHEMATICS OR COURSE EQUIVALENT

Ethics and the Business of the 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.

COURSE #28-4125**4 CREDITS**

PREREQUISITE: JUNIOR STATUS

Management Science

Students begin with brief review of spreadsheet and database software, then develop advanced decision-making models using techniques such as decision trees, multivariate analysis, forecasting, and simulation. Course enables students to improve managerial-level decision making in arts organizations.

COURSE #28-4130**4 CREDITS**

PREREQUISITES: 28-2115 COMPUTER USES FOR MANAGERS (C OR BETTER), 28-4120 DATA ANALYSIS AND STATISTICS, JUNIOR STATUS

Managers Software Seminar

Course introduces inner workings of Microsoft Office. Coursework emphasizes the use of spreadsheet, database, and presentation software.

COURSE #28-4137**1 CREDIT**

PREREQUISITE: 28-2115 COMPUTER USES FOR MANAGERS (C OR BETTER)

Desktop Publishing

Desktop publishing is state-of-the-art microcomputer typesetting, graphics, and page layout production. Course introduces applications and techniques and provides hands-on experience with print production process. Students may produce brochures, newsletters, books, pamphlets, and other printed materials.

COURSE #28-4140**4 CREDITS**

PREREQUISITES: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 52-1152 ENGLISH COMPOSITION II

Crisis Management

Course details thinking and planning that is essential to managing and communicating during an organizational crisis. Students develop and implement crisis management plans and role-play crisis scenarios. Coursework involves case study analysis of small and large organizations in a variety of crisis situations, including financial, human resources, ethical, public relations, natural disaster, and other conflicts.

COURSE #28-4145**4 CREDITS**

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2110 ACCOUNTING I (BOTH C OR BETTER), JUNIOR STATUS

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

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.

COURSE #28-4150

2 CREDITS

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.

COURSE #28-4153

4 CREDITS

PREREQUISITE: 28-2110 ACCOUNTING I (C OR BETTER)

Corporate Portfolio Management

Introduction to sound portfolio theory with instruction in capital asset or endowment portfolio management techniques. 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.

COURSE #28-4155

4 CREDITS

PREREQUISITE: 28-3110 FINANCE OR 28-2250 INVESTMENTS (C OR BETTER)

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.

COURSE #28-4160

4 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER), JUNIOR STATUS

Special Topics in Arts Management: Comparative Arts Policy

Course provides an overview of the history, evolution, and challenges of arts and cultural policy with a special focus on North America and Europe. Students 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.

COURSE #28-4178

4 CREDITS

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.

COURSE #28-2250

3 CREDITS

PREREQUISITE: 28-2110 ACCOUNTING I OR 28-1711 FUNDAMENTALS OF BUSINESS (C OR BETTER)

VISUAL ARTS MANAGEMENT

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.

COURSE #28-4270

4 CREDITS

PREREQUISITES: 22-3120 THEORY AND PRACTICE OF ART EXHIBITIONS, JUNIOR STATUS

NOT-FOR-PROFIT

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.

COURSE #28-4310

4 CREDITS

WI

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, JUNIOR STATUS

Fund Raising: An Introduction for Non-Profit Arts Managers

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.

COURSE #28-4315

4 CREDITS

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, SENIOR STATUS OR PERMISSION OF DEPARTMENT

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

American Cultural Policy

Provides an overview of the history and evolution of American arts and cultural policy and an understanding of how "arts ecosystems" in America function. Students learn how the arts contribute to human and community development, and how arts managers can develop partnerships and strategies to work more effectively with policy makers.

COURSE #28-4330

4 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS OF THE ARTS AND ENTERTAINMENT (C OR BETTER), JUNIOR STATUS

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 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.

COURSE #28-4340

1 CREDIT

PREREQUISITE: SENIOR STATUS, 52-1152 ENGLISH COMPOSITION II

Partners in Philanthropy: Working with Non-Profit Boards

Students gain exposure to the workings of non-profit boards in a workshop setting. The relationship between volunteers and staff is examined. Role of volunteer board members in the process of fund raising and creating special events is also studied.

COURSE #28-4345

1 CREDIT

PREREQUISITE: JUNIOR STATUS

MUSIC BUSINESS

The Art and Business of Recording

Course provides an overview of the multibillion-dollar record industry. Topics include responsibilities of producers and labels, song writing, copyrights, publishing, royalties and residuals, recording artist contracts and development, basic music theory, and technology as related to the recording industry. Required course for Music Business majors.

COURSE #28-1410

3 CREDITS

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.

COURSE #28-2411

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1410 THE ART AND BUSINESS OF RECORDING (BOTH C OR BETTER)

Record Production for Producers

Course gives aspiring music producers, engineers, musicians, and record industry-oriented management students insight into the production and recording concepts used in today's recording environment. Through classroom theory, practical application, and observation in a professional recording studio, students experience the production process and acquire the knowledge base necessary for further exploration in this area.

COURSE #28-2420

2 CREDITS

PREREQUISITE: 28-1410 THE ART AND BUSINESS OF RECORDING

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.

COURSE #28-2430

3 CREDITS

PREREQUISITE: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER)

Music Publishing

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

COURSE #28-2435

3 CREDITS

PREREQUISITE: 28-2111 LEGAL ASPECTS OF THE ARTS AND ENTERTAINMENT (C OR BETTER)

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Applied Retailing: Record Stores

Course applies basic principles of retail management to the operation of a record store selling sound recordings and accessories. Topics include choosing the store's concept and market segment, selecting and buying inventory, discounting, tie-ins with airplay and play lists, interpreting the charts, in-store promotion, scanning and computerized inventory control, dealing with distributors, one-stops and consignment products, and understanding the competition. Students also study market forces, such as changing demographics, psychographics, economic trends, and technological advances.

COURSE #28-2440

3 CREDITS

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

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.

COURSE #28-3415

3 CREDITS

PREREQUISITE: 28-2411 APPLIED MARKETING: RECORD INDUSTRY

The Impact of the Press on the Music Business

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

COURSE #28-4410

3 CREDITS

WI

PREREQUISITES: 28-2410 ART AND BUSINESS OF RECORDING, 52-1152 ENGLISH COMPOSITION II

The Record Producer in the Studio

Students are exposed to the studio environment through participation in recording projects taught in a professional recording studio. Through active participation, students are exposed to the different tasks associated with a producer. Topics include music coaching, microphone placement, instrumental adjustments, unions, relations with studio management, relations with clients, tracking issues, overdubbing issues, pre-production, budgeting, and other relevant areas.

COURSE #28-4422

4 CREDITS

PREREQUISITE: 28-2420 RECORD PRODUCTION FOR PRODUCERS

Record Producing: Mixing

Students are exposed to the aspects of recording and mixing music in a digital environment and the responsibilities associated with the producer/manager in utilizing this technology. With digital software tools, students will create a final mix through the process of pre-editing conceptualization, pre-production, production, and post-production. Through "real world" applications, students will apply learned knowledge in a recording studio environment.

COURSE #28-4424

3 CREDITS

PREREQUISITE: 28-4422 THE RECORD PRODUCER IN THE STUDIO

Recording Studio Management

Course examines the building and successful operation of an audio recording studio. Topics include conceiving the studio, financing, site selection, acoustics, construction and equipment, business plan and target marketing, record keeping and fiscal control, market strategies, selling the product, traffic management, pricing theory, cost control, and credit policy. Dealing with clients and employees, insurance, and legal considerations are also covered. Class occasionally meets at studio.

COURSE #28-4428

4 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER), 28-2420 RECORD PRODUCTION FOR PRODUCERS, JUNIOR STATUS

Developing a Record Deal

Students learn psychology and strategy involved in negotiating various record company contracts from the viewpoint of the lawyer, record company, and the artist and manager. Topics include strategic budgeting and negotiation of a professional demo to a record deal, artist's development versus product development, song-casting production, test marketing, credit development, and creating a package to obtain a record deal.

COURSE #28-4430

3 CREDITS

PREREQUISITES: 28-2111 LEGAL ASPECTS OF THE ARTS AND ENTERTAINMENT, 28-2411 APPLIED MARKETING: RECORDING INDUSTRY, 28-2430 TALENT MANAGEMENT, JUNIOR STATUS RECOMMENDED

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Decision Making: The Music Business

Course examines 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. Students study size and scope of the music business and its tables of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities.

COURSE #28-4470

4 CREDITS

PREREQUISITE: PERMISSION OF MUSIC BUSINESS COORDINATOR

AEMMP Records Company Marketing

AEMMP Records Company is a not-for-profit corporation that provides students with hands-on experience in the professional operation of a record company. This course follows 28-4470 Decision Making: The Music Business. Students discover commercially viable talent, negotiate related contracts, and produce a record. Students develop and complete the marketing and merchandising plans to introduce recorded music to the industry and to retail sale. Students develop publicity campaigns, utilize radio airplay, and develop artwork for the record jacket and related promotional materials.

COURSE #28-4471

4 CREDITS

PREREQUISITE: 28-4470 DECISION MAKING: THE MUSIC BUSINESS

AEMMP Records 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.

COURSE #28-4472

VARIABLE CREDIT

PREREQUISITE: 28-4471 AEMMP RECORDS COMPANY MARKETING

SMALL BUSINESS/ENTREPRENEURSHIP

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.

COURSE #28-4511

4 CREDITS

PREREQUISITE: JUNIOR STATUS OR PERMISSION OF DEPARTMENT

Critical Analysis of Small Business

Course utilizes the case history methodology by involving situations in small business management. Student must use various management techniques and skills, as cases cover many of the organizational considerations, functions, problems, and opportunities that face small business managers and entrepreneurial owners. Student becomes familiar with the interrelationships of the numerous factors that affect businesses. Course material is equally applicable to the arts, retailing, non-profit organizations, and general business. Enrollment is limited to Junior and Senior undergraduates and graduate students.

COURSE #28-4514

4 CREDITS

PREREQUISITES: 28-2110 ACCOUNTING I, 28-3110 FINANCE (BOTH C OR BETTER), JUNIOR STATUS

Arts Entrepreneurship II

Course covers the organization, research, and planning necessary for successful entrepreneurs. Instruction focuses on components of developing business plans, including research, organization, location, competition, marketing, staffing, budgets, income projections, and financial issues. Strong emphasis is placed on initial financial needs and income and expense projections. Students must be prepared to present and defend the elements of their plans to instructors and classmates.

COURSE #28-4516

4 CREDITS

PREREQUISITES: 28-3110 FINANCE (C OR BETTER), 28-3130 ARTS ENTREPRENEURSHIP I, JUNIOR STATUS

MEDIA MANAGEMENT

Introduction to e-Business

Course provides students with a basic 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 electronic money, among others.

COURSE #28-1610

3 CREDITS

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

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

e-Business Practicum

This advanced course is intended to provide students with the opportunity to apply skills learned in other courses to create an online presence for a traditional "brick-and-mortar" retail business. Working with an instructor/advisor, 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.

COURSE #28-3615

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1610 INTRODUCTION TO E-BUSINESS OR EQUIVALENT, 28-2940 RETAIL MANAGEMENT, AND PERMISSION OF DEPARTMENT

Business of Broadcasting

Course provides historical overview of the television business, beginning with its origins as an audio medium (telephone/radio). Students examine broadcasting's development into a complex visual medium transmitted and received through a variety of systems. Particular areas of study include broadcasting's regulatory framework, including the Federal Communications Commission (FCC); its 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 provides a road map to the business practices and methods of operation of broadcasting up to the end of the twentieth century.

COURSE #28-4610

3 CREDITS

CROSS-LISTED WITH TELEVISION 40-3229 BUSINESS OF BROADCASTING.

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.

COURSE #28-4615

4 CREDITS

PREREQUISITE: 40-2201 THE TELEVISION PRODUCER OR PERMISSION OF ADVISOR

Motion Picture Publicity, Promotion, and Advertising

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 on future cinema.

COURSE #28-4630

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER), JUNIOR STATUS

Business of the Film Industry

Course provides in-depth study of the commercial aspects of theatrical film exhibition and distribution. Topics include history of business trends in distribution, film financing, current distribution networks, independent distributor, product availability, management of theaters, various contract deals, and the effects of new home technologies on the current film industry.

COURSE #28-4635

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER), JUNIOR STATUS

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 website for an arts, entertainment or media organization in Chicago.

COURSE #28-4660

3 CREDITS

PREREQUISITE: 28-2115 COMPUTER USES FOR MANAGERS (C OR BETTER) OR COMPARABLE EXPERIENCE

Arts Entrepreneurship II

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, website 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.

COURSE #28-4665

3 CREDITS

PREREQUISITE: 28-3130 ARTS ENTREPRENEURSHIP I OR PERMISSION OF DEPARTMENT

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

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 websites of some fashion retailers let you "see" how their clothes look on you. Class examines these developments and their implications for managers.

COURSE #28-4667

1 CREDIT

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS AND 28-1610 INTRODUCTION TO E-BUSINESS OR 28-4665 ARTS ENTREPRENEURSHIP II

Decision Making: The Television Industry

Upper-level students examine electronic media with emphasis on the economic and decision-making processes. Course includes discussion of factors that influence management decisions, such as programming, rating systems, unions, copyrights, residuals, syndication, networks, independent stations, public television, and media conglomerates.

COURSE #28-4670

4 CREDITS

PREREQUISITE: 28-4610 BUSINESS OF BROADCASTING OR JUNIOR STATUS

e-Business Seminar

The course will consist of a series of guest lectures coordinated by a faculty member. Guest lecturers will be managers from the arts, entertainment, and media management areas who will speak about their personal experiences taking their companies or organizations online. 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. Through lectures and readings, 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.

COURSE #28-4675

3 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS AND 28-1610 INTRODUCTION TO E-BUSINESS OR 28-4665 ARTS ENTREPRENEURSHIP II

Projects for Print Media Management

The Media Management student, with the approval of a supervising faculty member, designs a tutorial/independent project to study an area of media management that is not available in the curriculum. Prior to registration, the student must submit to the Chair of the Arts, Entertainment, and Media Management department or to a faculty supervisor, a written proposal that outlines the project.

COURSE #28-4687

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

SPEECH AND CAREER

SUPPORT COURSES FOR NON-MANAGEMENT MAJORS

Fundamentals of Business

Course provides non-management majors with a broad overview of the operations of American business. Students become familiar with the organization and structures of business as well as the basic operational functions. Students are exposed to the planning process, employee relations and motivation, the marketing process, and the primary operational and financial controls.

COURSE #28-1711

3 CREDITS

IAI#BUS911

Oral Communication and Public Speaking for Managers

Course helps develop the student's 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.

COURSE #28-2710

3 CREDITS SP

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Overview of the US Tradeshow Industry

Course gives students an understanding of broad concepts in the industry where more than 2,000,000 companies exhibit annually, spending in excess of \$20 billion per year. Also examined is the impact that trade shows have on cities, service industries, opportunities existing within the shows, management companies, and related vendors of goods and services.

COURSE #28-2760

3 CREDITS

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Self-Management for Artists

Course offers students opportunity to evaluate their own management needs as individual artists and to begin study to meet those needs. Instruction includes presentations by guest artists, accountants, and attorneys. Course provides introductory information about management courses recommended for artists. This course may count only as a College-wide elective credit for Arts, Entertainment, and Media Management majors.

COURSE #28-3712

3 CREDITS

Survival for the Individual Artist

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.

COURSE #28-4710

1 CREDIT

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.

COURSE #28-4711

1 CREDIT

PREREQUISITE: JUNIOR STATUS

The 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.

COURSE #28-4765

4 CREDITS

PERFORMING ARTS MANAGEMENT

Facilities 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.

COURSE #28-2810

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER) OR 28-1711 FUNDAMENTALS OF BUSINESS

Club Management

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

COURSE #28-2820

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-1115 INTRODUCTION TO MARKETING THE ARTS (BOTH C OR BETTER)

Special Events: Concerts and Festivals 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.

COURSE #28-2850

3 CREDITS

PREREQUISITE: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER)

Special Events: Concert and Festival Production Management

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

COURSE #28-2855

3 CREDITS

PREREQUISITE: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER)

Box Office Management

Course provides intensive study of ticketing, its applications, and its functions in the not-for-profit and profit sectors of the arts and entertainment industry. Course includes hands-on applications, lecture and research activities, guest speakers, and oral and written reports.

COURSE #28-4815

4 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER), 28-2810 FACILITIES MANAGEMENT

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

Presenting Live Entertainment

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

COURSE #28-4830

4 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-2110 ACCOUNTING I, (BOTH C OR BETTER), JUNIOR STATUS

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.

COURSE #28-4831

4 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS, 28-1110 INTRODUCTION TO MANAGEMENT (BOTH C OR BETTER), JUNIOR STATUS

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 nontheatrical events. Students increase awareness of administrative, legal, and management responsibilities that producing demands.

COURSE #28-4832

4 CREDITS

PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER), JUNIOR STATUS

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.

COURSE #28-4870

4 CREDITS

PREREQUISITES: 28-4830 PRESENTING LIVE ENTERTAINMENT, 28-4831 TOURING LIVE ENTERTAINMENT, JUNIOR STATUS

FASHION RETAIL MANAGEMENT

Introduction to the 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. Students learn to make business decisions, recognize and solve problems, and maximize opportunities. Skills learned in this course prepare students for advanced courses in the curriculum.

COURSE #28-1910

3 CREDITS

Fashion Product Evaluation

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 Fashion/Retail Management curriculum.

COURSE #28-1915

3 CREDITS

Visual Merchandising

Course provides the practical application of concepts taught in 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.

COURSE #28-1920

3 CREDITS

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.

COURSE #28-1925

2 CREDITS

Clothing and Society

This course focuses on the socio-cultural significance of dress. Course offers students 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.

COURSE #28-1930

3 CREDITS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

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.

COURSE #28-1935**3 CREDITS****A 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 nineteenth and twentieth 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.

COURSE #28-1937**2 CREDITS****Fashion Journalism**

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.

COURSE #28-2939**2 CREDITS***PREREQUISITE: 52-1152 ENGLISH COMPOSITION II***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.

COURSE #28-2940**3 CREDITS***PREREQUISITE: 28-1110 INTRODUCTION TO MANAGEMENT (C OR BETTER)***Merchandise Management**

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

COURSE #28-3910**3 CREDITS***PREREQUISITES: 28-1115 INTRODUCTION TO MARKETING THE ARTS (C OR BETTER), 28-1910 INTRODUCTION TO THE FASHION BUSINESS, AND 22-1610 FUNDAMENTALS OF FASHION DESIGN OR 28-1915 FASHION PRODUCT EVALUATION***Visual Merchandising Practicum**

This course will place 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/deinstallations within the semester.

COURSE #28-3920**3 CREDITS***PREREQUISITE: 28-1920 VISUAL MERCHANDISING***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.

COURSE #28-3940**3 CREDITS***PREREQUISITES: 28-2110 ACCOUNTING I (C OR BETTER), 28-2940 RETAIL MANAGEMENT, 28-3910 MERCHANDISE MANAGEMENT, 56-1710 BASIC MATH SKILLS AND LAB OR EQUIVALENT***Retail Store Practicum**

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.

COURSE #28-3949**3 CREDITS***PREREQUISITE: 28-3940 RETAIL BUYING*

COURSE DESCRIPTIONS

ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT

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.

COURSE #28-3960

4 CREDITS

CROSS-LISTED WITH PHOTOGRAPHY 23-3410 FASHION PHOTOGRAPHY II, AND ART AND DESIGN 22-3605 FASHION STYLING.

PREREQUISITE: PERMISSION OF DEPARTMENT

Decision Making: Fashion/Retail Management

Students graduating at the end of spring semester or the following January must enroll in this mandatory class.

Course applies previously learned fundamentals of determining critical business decisions 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 for a senior designer, which will be presented to professional buyers. Course offered only spring semester.

COURSE #28-3970

3 CREDITS

PREREQUISITES: 28-1110 INTRODUCTION TO MANAGEMENT, 28-2110 ACCOUNTING I, (BOTH C OR BETTER), 28-3910 MERCHANDISE MANAGEMENT

DANCE

BONNIE BROOKS, CHAIRPERSON

Approach

Dance offers an opportunity to understand one's physical self and one's relationship with the world. As one of the largest departments in the country, the Dance Center of Columbia College Chicago provides students with rich and challenging experiences in many different forms of dance, with a strong emphasis on contemporary dance. By focusing on the connections between mind and body, combined with a strong liberal arts education, we provide students with an enlightened resource that better prepares them to make informed choices after graduation.

Curriculum

The Dance curriculum, which offers both BA and BFA degrees, focuses on developing skill, personal expression, and maturity in preparation for a wide array of careers in performance, choreography, and teaching.

Challenging technique courses are offered alongside studies in improvisation, composition, dance history and theory, anatomy and kinesiology, and technical theater. Contemporary technique courses in modern dance and ballet are complemented with additional offerings in jazz, African dance, yoga, and other movement disciplines.

Facilities

The department's 33,000 square foot, four-story Dance Center includes: six dance studios, a 272-seat studio/performance theater, sound and media labs, and state-of-the-industry equipment to support our student events and annual performance season.

Working Faculty

Our dedicated faculty, comprised of working dancers, choreographers, producers, and dance educators, share their broad range of knowledge and experience in the classroom. We do not offer an approach rooted in one particular tradition, but rather aim to provide a wide spectrum of cross-generational and aesthetic perspectives. In addition, our in-house series, which includes presentations from several high profile and accomplished artists from around the globe, gives students added exposure to the discipline, as well as a taste of real-world challenges.

Performance Opportunities

The Dance Center offers students opportunities to perform in formal and informal settings. Our monthly open studio nights provide feedback opportunities for student choreographers and dancers. Open stage night each semester is a precursor to Student Performance Night, a fully produced concert of works choreographed and danced by students. Students also participate in faculty works each term, as well as senior concerts and Student Choreographic Workshop, by audition. We also encourage auditions and participation in the Chicago dance community at large.



DANCE

Major in Dance

Students may choose from a Bachelor of Fine Arts in Dance or a Bachelor of Arts in Dance.

BACHELOR OF FINE ARTS IN DANCE

Students pursuing a BFA in Dance must complete 80 credit hours while maintaining standards of performance.

Course Number, Title, and Credits

TECHNIQUE COURSES (24)*

COMPLETE 5 CREDITS IN THE FOLLOWING:

33-3414 Modern Technique IV (1)

COMPLETE 3 CREDITS IN THE FOLLOWING:

33-3323 Ballet III (1)

COMPLETE 3 CREDITS IN THE FOLLOWING:

33-1331 Dance Styles and Forms (1)

(Styles and Forms credits may also include classes in the following: African, Yoga, Tai Chi Chuan, Jazz, Tap, Social Dance, Contact Improvisation, Body Tune-Up and Conditioning, and Topics: Conditioning)

REMAINING 13 CREDIT HOURS IN TECHNIQUE MAY BE EARNED THROUGH ANY COMBINATION OF THE FOLLOWING:

33-1311 Modern Technique I (1)

33-1321 Ballet I (1)

33-1331 Dance Styles and Forms (1)

33-2312 Modern Technique II (1)

33-2322 Ballet II (1)

33-3313 Modern Technique III (1)

33-3323 Ballet III (1)

33-3414 Modern Technique IV (1)

ADDITIONAL COURSES (56)

33-1351 Introduction to Dance Studies (1)

33-1360 Performance Project I (Variable)

33-1371 Experiential Anatomy (2)

33-1381 Theory and Improvisation I (3)

33-2342 Cross-Cultural Perspectives on Dance (3)

33-2343 Western Dance History (3)

33-2350 Rhythmic Analysis (3)

33-2360 Performance Project II (Variable)

33-2382 Dance Composition I (3)

33-2384 Choreographic Project (1)

33-3365 Student Choreographic Workshop (3)

33-3372 Theory and Practice: Teaching Dance I (3)

33-3383 Dance Composition and Improvisation II (3)

33-1451 Music for Dancers I (3)

33-1455 Introduction to Technical Theater (1)

33-2456 Concert Production (2)

33-3444 Contemporary Trends in Dance (3)

33-3445 Artists and Audiences (2)

33-3452 Music for Dancers II (3)

33-3473 Kinesiology (3)

33-3485 Dance Composition III (3)

CANDIDATES MUST SELECT ONE OF THE TWO FOLLOWING COURSE SEQUENCES AS A CULMINATING EXPERIENCE IN THEIR SENIOR YEAR:

33-3486 Dance Composition IV (3) and 33-3588

Choreography Practicum: Senior Concert (3)

33-3674 Theory and Practice: Teaching Dance II (3)

and 33-3678 Senior Teaching Practicum (3)

**BFA candidates must complete a minimum of 24 credit hours in appropriate movement technique courses. Proficiency requirements for the BFA are rigorous. Students may well exceed the minimum requirement of 24 credit hours in order to reach required advanced-level courses.*

Standards of Performance for the BFA in Dance

The Dance department expects exemplary effort and performance 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 maintain a grade point average of 2.5 in all required courses within the BFA program.
- BFA candidates must complete 33-3383 Dance Composition and Improvisation with a grade of B or better.
- BFA candidates must 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.)
- BFA candidates must exhibit appropriate behavioral and attitudinal responses to their studies, their peers, and their teachers and must conduct themselves in a manner beneficial to their own and others' education.

DANCE

BACHELOR OF ARTS IN DANCE

Students pursuing a BA in Dance must complete 52 credit hours while maintaining standards of performance.

Course Title and Credits

TECHNIQUE COURSES (24)

COMPLETE 4 CREDITS IN THE FOLLOWING:

33-3313 Modern Technique III (1)

COMPLETE 2 CREDITS IN THE FOLLOWING:

33-2322 Ballet II (1)

COMPLETE 3 CREDITS IN THE FOLLOWING:

33-1331 Dance Styles and Forms (1)

(Styles and Forms credits may also include classes in the following: African, Yoga, Tai Chi Chuan, Jazz, Tap, Social Dance, Contact Improvisation, Body Tune-Up and Conditioning, and Topics: Conditioning)

REMAINING 15 TECHNIQUE CREDIT HOURS MAY BE EARNED THROUGH ANY COMBINATION OF THE FOLLOWING:

33-1311 Modern Technique I (1)

33-1321 Ballet I (1)

33-1331 Dance Styles and Forms (1)

33-2312 Modern Technique II (1)

33-2322 Ballet II (1)

33-3313 Modern Technique III (1)

33-3323 Ballet III (1)

33-3414 Modern Technique IV (1)

ADDITIONAL COURSES (28)

33-1351 Introduction to Dance Studies (1)

33-1371 Experiential Anatomy (2)

33-1381 Theory and Improvisation I (3)

33-2342 Cross-Cultural Perspectives on Dance (3)

33-2343 Western Dance History (3)

33-2350 Rhythmic Analysis (3)

33-2382 Dance Composition I (3)

33-2384 Choreographic Project (1)

33-3365 Student Choreographic Workshop (3)

33-3372 Theory and Practice: Teaching Dance I (3)

33-3383 Dance Composition and Improvisation II (3)

Standards of Performance for BA in Dance

The Dance department expects exemplary effort and performance from its 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 a grade of C or better.
- BA candidates in Dance must advance through technical requirements in a timely manner.

- BA candidates in Dance must exhibit appropriate behavioral and attitudinal responses to their studies, their peers, and their teachers and conduct themselves in a manner beneficial to their own and others' education.

Minor in Dance

Students must complete 24 credit hours.

Course Title and Credits

TECHNIQUE COURSES (12)

COMPLETE 2 CREDITS IN THE FOLLOWING:

33-2312 Modern Technique II (1)

REMAINING 10 TECHNIQUE CREDIT HOURS MAY BE EARNED THROUGH ANY COMBINATION OF THE FOLLOWING:

33-1311 Modern Technique I (1)

33-1321 Ballet I (1)

33-1331 Dance Styles and Forms (1)

33-2312 Modern Technique II (1)

33-2322 Ballet II (1)

33-3323 Ballet III (1)

33-3313 Modern Technique III (1)

33-3414 Modern Technique IV (1)

(Styles and Forms credits may also include classes in the following: African, Yoga, Tai Chi Chuan, Jazz, Tap, Social Dance, Contact Improvisation, Body Tune-Up and Conditioning, and Topics: Conditioning)

ADDITIONAL COURSES (13)

33-1351 Introduction to Dance Studies (1)

33-1381 Theory and Improvisation I (3)

33-2342 Cross-Cultural Perspectives on Dance (3)
or 33-2343 Western Dance History (3)

33-2382 Dance Composition I (3)

STUDENTS MUST EARN 2 CREDITS IN ONE OF THE FOLLOWING:

33-1331 Dance Styles and Forms (1)

33-1360 Performance Project I (variable)

33-2360 Performance Project II (variable)

Second BA in Dance

Students seeking a second BA must complete the following for 50 credit hours

33-1371 Experiential Anatomy (2)

33-1381 Theory and Improvisation I (3)

33-2342 Cross-Cultural Perspectives on Dance (3)

33-2350 Rhythmic Analysis (3)

33-2382 Dance Composition I (3)

33-3365 Student Choreographic Workshop (3)

33-3372 Theory and Practice: Teaching Dance I (3)

33-3383 Dance Improvisation and Composition II (3)

33-1451 Music for Dancers I (3)

DANCE

INCLUDE 7 CREDIT HOURS FROM ANY OF THE FOLLOWING

33-1331 Dance Styles and Forms (1)

33-2322 Ballet II (1)

33-3313 Modern Technique III (1)

INCLUDE 17 CREDIT HOURS FROM THE FOLLOWING

33-1311 Modern Technique I (1)

33-1321 Ballet I (1)

33-1331 Dance Styles and Forms (1)

33-2312 Modern Technique II (1)

33-2322 Ballet II (1)

33-3313 Modern Technique III (1)

33-3323 Ballet III (1)

COURSE DESCRIPTIONS

DANCE

MUSICAL THEATER MAJOR

⌘ Musical Theater Dance I

Course provides an overview of American and international social dance through historical study and practical application. Students learn choreography from selected musicals that parallel specific social dances. Content combines ballet, jazz, tap, and partnering techniques to train students in the basics of musical theater dance. Students complete a final project in addition to written and practical tests. Jazz shoes, character shoes, and kneepads are required.

COURSE #33-1181

3 CREDITS

PREREQUISITE: 33-1231 JAZZ DANCE: BEGINNING

Musical Theater Dance II

Course is both a survey and a practical dance course. The history of dance in musical theater is examined through readings, film and video viewing, and dancing. Each week features the work of a pioneering choreographer or dancer, including Alton, Berkeley, Kidd, Robbins, Fosse, and Astaire. Students view and discuss the artist's work in context with the evolution of theatrical dance styles; dance classes are then conducted in the style of that artist. Students complete written and practical tests as well as a final project. Jazz shoes, character shoes, and kneepads are required.

COURSE #33-2182

3 CREDITS

PREREQUISITE: 33-1181 MUSICAL THEATER DANCE I

Musical Theater Dance III

Course includes further study and practice in the performance of dance styles for musical theater. Additionally, course introduces elements of choreography for musical theater. Students create a final project that incorporates their own choreography for the musical stage.

COURSE #33-3183

3 CREDITS

PREREQUISITES: 33-2182 MUSICAL THEATER DANCE II, 33-1251 TAP DANCE: BEGINNING

ELECTIVES

Dance Technique: Beginning

Course is an introduction to dance for a student who has had no previous training. Coursework engages beginning students in the physical techniques of modern dance, while introducing principles, practices, and vocabulary common to most Western dance forms. Classes consist of technical exercises and dynamic movement patterns that condition the body for strength, flexibility, endurance, and coordination and develop concentration, skeletal alignment, performance skills, musicality, and spatial awareness. Students also explore the art of dance through concert attendance and three written assignments.

COURSE #33-1211

3 CREDITS

⌘ Ballet: Beginning

Course introduces the physical techniques, principles, and vocabulary of classical ballet. Classes consist of a series of technical exercises at the barre and in the center that develop strength, flexibility, balance, dexterity, and coordination, with an emphasis on correct anatomical alignment. Students consider the broader aesthetics of the form through mandatory concert attendance and the completion of three written assignments.

COURSE #33-1221

3 CREDITS

⌘ 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.

COURSE #33-1231

3 CREDITS

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.

COURSE #33-1241

3 CREDITS

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.

COURSE #33-1251

3 CREDITS

COURSE DESCRIPTIONS

DANCE

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.

COURSE #33-1261
2 CREDITS

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.

COURSE #33-1271
3 CREDITS

Social Dance: Swing

Course introduces students to American social dances from the 1930s to the 1950s, focusing on Swing, Lindy Hop, and Charleston. Through daily warm-up and lead-and-follow exercises, students learn basic six- and eight-count rhythms and footwork fundamental to each dance. Students are also introduced to the social and historical context for swing dance and music.

COURSE #33-1280
3 CREDITS

Contact Improvisation: Beginning

Students develop the physical and perceptual skills basic to contact improvisation: falling, rolling, giving and taking weight, moving comfortably from the floor to the air, and communication through touch. Students hone solo improvisational skills and use them in duet and ensemble dancing. Course provides focused warm-ups designed to cultivate various physical states and emotional qualities, skill development and periods of open dancing in which to integrate technical skills.

COURSE #33-1281
1 CREDIT

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 lifestyle 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.

COURSE #33-1285
3 CREDITS

Special Project in Performance and Technology

This workshop is aimed at artists and technical experts from all backgrounds. The purpose is to stimulate genuine multimedia cross-disciplinary ways of working, sharing common themes with diverse approaches. Sessions are led by the dancers of Random Dance Company. Participants will work with digital cameras and computers, and will be assisted by Random Dance Company. The dancers serve as a resource to the team, enabling them to access pre-made choreography for the basis of their approach to manipulating the movement material. Movement is therefore the bedrock of the workshop, but not the sole focus.

COURSE #33-2200
1 CREDIT

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

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.

COURSE #33-2232
1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

African Dance II

Course continues the exploration of dances, music, and culture of West Africa, by offering more advanced dancers the chance to improve their technique and increase the breadth and depth of their knowledge. Class begins with a warm-up that challenges students' endurance, strength, coordination, and rhythmic sensibilities. Second part of class focuses on building a greater repertory of authentic dances.

COURSE #33-2242
1 CREDIT

PREREQUISITE: 33-1241 AFRICAN DANCE: BEGINNING

COURSE DESCRIPTIONS

DANCE

Tap Dance II

Course continues and expands on skills covered in 33-1251 Tap Dance: Beginning. Basic steps are perfected, and more difficult steps and combinations are learned. Longer sequences set to music are mastered, and attention is given to ensemble work, rhythmic variations, and performance skills. Tap shoes are required.

COURSE #33-2252

1 CREDIT

PREREQUISITE: 33-1251 TAP DANCE: BEGINNING OR PERMISSION OF DEPARTMENT

Tai Chi Chuan II

Students build on skills learned in 33-1261 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.

COURSE #33-2262

3 CREDITS

PREREQUISITE: 33-1261 TAI CHI CHUAN: BEGINNING

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.

COURSE #33-2272

1 CREDIT

PREREQUISITE: 33-1271 YOGA: BEGINNING OR PERMISSION OF DEPARTMENT

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.

COURSE #33-3233

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

Tai Chi Chuan III

Students expand the skills, forms, and information gained at the beginning and intermediate levels of the discipline and build a firm foundation for a lifelong relationship with the form. Advanced-level students practice and perfect the basic slow form, then extend this knowledge to new forms that they learn to perform at different rates of speed.

COURSE #33-3263

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

BA REQUIRED COURSES

Modern Technique I

The modern dance technique class comprises a series of technical exercises that increase physical and performance skills. Daily class begins with warm-up exercises and progresses to rhythmic movement patterns that travel through space, building rhythmic, spatial and dynamic skills. Live musicians accompany all modern classes. Each level of technique will address increasing complexity of dance skills as well as increased expectations of performance in the following areas: coordination, alignment, conditioning, clarity, adaptability, and artistry. Students will spend a majority of their time working on coordination, alignment, and conditioning in basic dance skills.

COURSE #33-1311

1 CREDIT

Ballet I

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.

COURSE #33-1321

1 CREDIT

COURSE DESCRIPTIONS

DANCE

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. 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.

COURSE #33-1331

1 CREDIT

PREREQUISITE: 33-1311 MODERN TECHNIQUE I OR 33-2312 MODERN TECHNIQUE II, MAY BE CONCURRENT

Introduction to Dance Studies

Course serves as a gateway into dance study and practice at the Dance Center of Columbia College Chicago. Students accumulate an overview of the contemporary dance scene and its recent history and receive an orientation to the national and local dance scenes as well as Columbia's dance program. Instruction includes contemporary readings and class discussions, live performances, dance videos, and other art works, and interaction with dance practitioners.

COURSE #33-1351

1 CREDIT

Performance Project I

The Dance department offers a number of different opportunities for students to perform in works created by fellow students, faculty or visiting artists. Course is specifically intended for students who have little or no prior performance experience or who have limited technical skills. Participation in individual projects is by audition, and credit is awarded retroactively in the semester immediately following completion of a project. This is a variable-credit activity wherein students rehearse and perform for approximately 45 hours for each credit hour awarded.

COURSE #33-1360

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

Experiential Anatomy

Course introduces the beginning dance student, both experientially and analytically, to scientific principles underlying the complexities of dance movement. Course covers skeletal design; processes of body systems, such as breathing, digestion, and neurological functioning; sensory awareness; nutrition; and prevention of injuries. Through writing, movement workshops, reading, and lectures, students learn to apply scientific principles to their own dance training.

COURSE #33-1371

2 CREDITS

PREREQUISITE: 33-1311 MODERN TECHNIQUE I, MAY BE CONCURRENT

Theory and Improvisation I

Course guides students in exploring the elements of dance through spontaneous movement. Participants develop their improvisational skills and use space, time, shape, and dynamics in movement exploration. Working as individuals and in small and larger groupings, students create their own movements as they learn to follow their internal impulses and respond to their fellow dancers. Course employs physical exploration, observation, discussion, lecture, and writing to increase students' skills and understanding of the art form.

COURSE #33-1381

3 CREDITS

PREREQUISITE: 33-1311 MODERN TECHNIQUE I

Modern Technique II

The modern dance technique class comprises a series of technical exercises that increase physical and performance skills. Daily class begins with warm-up exercises and progresses to rhythmic movement patterns that travel through space, building rhythmic, spatial, and dynamic skills. Live musicians accompany all modern classes. Each level of technique will address increasing complexity of dance skills as well as increased expectations of performance in the following areas: coordination, alignment, conditioning, clarity, adaptability, and artistry. Modern II students will spend a majority of their time working on coordination and alignment with a special emphasis on clarity of rhythm, form, and energy in increasingly more complex dance skills.

COURSE #33-2312

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

COURSE DESCRIPTIONS

DANCE

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.

COURSE #33-2322

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

Cross-Cultural Perspectives on Dance

Course introduces students to physical characteristics, aesthetics, and functions of dance in a variety of cultures and historical periods. Topics include: dance as cultural identity, dance as worship, and dance as a part of political power. Through readings, lectures, discussions, and viewing of film/video and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.

COURSE #33-2342

3 CREDITS

PREREQUISITE: 33-1351 INTRODUCTION TO DANCE STUDIES, MAY BE CONCURRENT

Western Dance History

Course explores dance practices and related aesthetic developments from the Medieval Age to the twentieth century. Topics include the progression of ballet from European court dance to its contemporary state, the development of modern dance from its American and European roots to the post-modern era, and the impact of the African diaspora on all concert dance forms. Pioneering choreographers and performers are profiled, and cultural, social, and political movements that affected changes in dance history are explored.

COURSE #33-2343

3 CREDITS

IAI#F1906

PREREQUISITE: 33-1351 INTRODUCTION TO DANCE STUDIES, MAY BE CONCURRENT

Rhythmic Analysis

Course develops students' theoretical understanding and practical skills related to rhythm as a central element in dance performance, teaching, and choreography. 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.

COURSE #33-2350

3 CREDITS

PREREQUISITE: 33-2312 MODERN TECHNIQUE II

Performance Project II

The Dance department offers a number of different opportunities for students to perform in works created by fellow students, faculty or visiting artists. Course is intended for students who are concurrently enrolled in 33-3313 Modern Dance Technique III or 33-3414 Modern Dance Technique IV with at least junior-year standing in the department. Participation in individual projects is by audition, and credit is awarded retroactively in the semester immediately following completion of a project. This is a variable-credit activity wherein students rehearse or perform for approximately 45 hours for each credit hour awarded.

COURSE #33-2360

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF DEPARTMENT, 33-3313 MODERN TECHNIQUE III, MAY BE CONCURRENT

Dance Composition I

Course introduces elements of choreography and their use in creating original dance studies. Assignments focus on the exploration of space, time, shape, dynamics, and the process of abstraction. Students increase their performance skills and develop their unique voices in movement invention. Studies are performed for and critiqued by the class and the instructor. Students keep a choreographer's journal and complete one paper that relates their studies to the work of a professional choreographer in a concert dance setting.

COURSE #33-2382

3 CREDITS

PREREQUISITE: 33-1381 THEORY AND IMPROVISATION I

DANCE

Choreographic Project

With guidance from a faculty advisor, the student creates and brings to performance an original dance composition that is five to ten minutes in length. The course is a culminating creative experience for BA degree candidates in dance. Also required for BFA candidates, it provides an opportunity for student to demonstrate their artistic progress before going on to upper-level studies in the field.

COURSE #33-2384

1 CREDIT

PREREQUISITES: PERMISSION OF DEPARTMENT, 33-3383 DANCE IMPROVISATION AND COMPOSITION II

Modern Technique III

The modern dance technique class comprises a series of technical exercises that increase physical and performance skills. Daily class begins with warm-up exercises and progresses to rhythmic movement patterns that travel through space, building rhythmic, spatial, and dynamic skills. Live musicians accompany all modern classes. Each level of technique will address increasing complexity of dance skills as well as increased expectations of performance in the following areas: coordination, alignment, conditioning, clarity, adaptability, and artistry. Modern Technique III students will spend a majority of their time on clarity of performance and adaptability in increasingly complex dance patterning.

COURSE #33-3313

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

⌘ Ballet III

Course emphasizes refinement of technical practices of ballet, including 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. Course concentrates on performance artistry of the full ballet vocabulary while expecting the student to integrate the principles, practices, and vocabulary common to ballet. Students audition for placement at this level.

COURSE #33-3323

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

Student Choreographic Workshop

Course mirrors the workings of a professional dance company giving students insight into the realities of a career as a performer. Through extensive class time, the workshop experience introduces students to the creative process, the skills needed for ensemble work, and the etiquette of rehearsing and performing in the theater. Class time is devoted to creation and rehearsal of new works set by guest artists or departmental faculty choreographers. Finished pieces are performed in a fully produced concert at the Dance Center.

COURSE #33-3365

3 CREDITS

PREREQUISITES: PERMISSION OF DEPARTMENT, 33-3383 DANCE IMPROVISATION AND COMPOSITION II, 33-3313 MODERN TECHNIQUE III, MAY BE CONCURRENT

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.

COURSE #33-3372

3 CREDITS

PREREQUISITES: 33-1371 EXPERIENTIAL ANATOMY, 33-2350 RHYTHMIC ANALYSIS, 33-3383 DANCE COMPOSITION AND IMPROVISATION II,

Dance Improvisation and Composition II

Students explore dance through spontaneous movement and develop a deeper personal voice in relationship to dance. Course provides in-depth experiences in the skills of improvisation and composition, such as trusting intuition, theme and development, group dynamics, developing personal movement images, and abstracting personal and conceptual ideas. Through participation, extensive writing assignments, and discussion, students develop the instincts needed for artistic exploration. Course culminates with an improvisational score and/or choreographic project.

COURSE #33-3383

3 CREDITS

PREREQUISITES: 33-2312 MODERN TECHNIQUE II, CONCURRENTLY; 33-2382 DANCE COMPOSITION I

COURSE DESCRIPTIONS

DANCE

BFA REQUIRED COURSES, BEYOND BA

Music for Dancers I

This 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. The relationship of music with dance is also explored in terms of music's role in training dancers, as inspiration or "partner" in the creative process, including examination of important historical music/dance collaborations, and as a practical element in dance production.

COURSE #33-1451

3 CREDITS

Introduction to Technical Theater

Students are introduced to the basic vocabulary, equipment, personnel, and processes involved in 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.

COURSE #33-1455

1 CREDIT

Concert Production

Course offers hands-on experiences in tasks and planning involved in producing dance. Course emphasizes the relationship of production elements to the artistic vision. Subjects covered include collaboration with lighting and costume designers, media artists, and composers; financial and contractual negotiations with artists, presenters, and funders; publicity; marketing; and grant writing. Through written work and practical projects, students plan a model dance production from initial conception to completion.

COURSE #33-2456

2 CREDITS

PREREQUISITES: 33-3383 DANCE IMPROVISATION AND COMPOSITION II, 33-1455 INTRODUCTION TO TECHNICAL THEATER, MAY BE CONCURRENT

Modern Technique IV

The modern dance technique class comprises a series of technical exercises that increase physical and performance skills. Daily class begins with warm-up exercises and progresses to rhythmic movement patterns that travel through space, building rhythmic, spatial, and dynamic skills. Live musicians accompany all modern classes. Each level of technique will address increasing complexity of dance skills as well as increased expectations of performance in the following areas: coordination, alignment, conditioning, clarity, adaptability, and artistry. The Modern Technique IV student will spend a majority of time on artistry—personal voice and nuanced performance—in complex dance phrasing.

COURSE #33-3414

1 CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

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.

COURSE #33-3444

3 CREDITS

WI

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1152 ENGLISH COMPOSITION II

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.

COURSE #33-3445

2 CREDITS

PREREQUISITES: 33-2342 CROSS-CULTURAL PERSPECTIVES ON DANCE, 33-2343 WESTERN DANCE HISTORY, 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

DANCE

Music for Dancers II

Course examines theoretical and practical aspects of the music-dance relationship while inviting each student to actively explore and exercise their own creative relationship with music. Course includes a survey of twentieth-century music highlighting important artists and 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.

COURSE #33-3452

3 CREDITS

PREREQUISITES: 33-3383 DANCE IMPROVISATION AND COMPOSITION II, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Kinesiology

This course, a continuation of study begun in 33-1371 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.

COURSE #33-3473

3 CREDITS

PREREQUISITE: 33-1371 EXPERIENTIAL ANATOMY

Dance Composition III

Course provides a more complex study of the elements of choreography. Student assignments include movement problems that focus on development of thematic materials, exploration of structural forms, and understanding form in relation to content. Work is done primarily in solo forms with limited study in group forms. Students work with abstraction and develop performance skills while continually striving for originality in movement invention and understanding of the unique language of choreography. Though improvisation may be used to initiate exploration of a concept, students are ultimately responsible for setting their movements into a consistently repeatable form to be performed for and critiqued by the class. Course also enhances students' proficiency in observation and constructive criticism.

COURSE #33-3485

3 CREDITS

PREREQUISITES: 33-2350 RHYTHMIC ANALYSIS, 33-3383 DANCE IMPROVISATION AND COMPOSITION II

Dance Composition IV

Students work with advanced concepts of choreography and learn to incorporate theatrical elements, such as props, sets, non-traditional spaces, and text. Emphasis is on solo and group works that interweave content and structure. Students also investigate the use of music with original scores. Students develop a unique and personal choreographic voice that exhibits creativity, movement invention, and compositional craft. Students develop both performance and directing skills. The use of video and class response enhances students' proficiency in observation and critique.

COURSE #33-3486

3 CREDITS

PREREQUISITES: 33-3485 DANCE COMPOSITION III, 33-3452 MUSIC FOR DANCERS II, MAY BE CONCURRENT

BFA CHOREOGRAPHY CULMINATION

Choreography Practicum: Senior Concert

With guidance from a faculty advisor, individual BFA 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. Students act as artistic director in creating their own work, from original conception to final performance.

COURSE #33-3588

3 CREDITS

PREREQUISITES: PERMISSION OF DEPARTMENT, 33-3365 STUDENT CHOREOGRAPHIC WORKSHOP, 33-2456 CONCERT PRODUCTION, 33-3414 MODERN TECHNIQUE IV, 33-3486 DANCE COMPOSITION IV

BFA TEACHING CULMINATION

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.

COURSE #33-3674

3 CREDITS

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

COURSE DESCRIPTIONS

DANCE

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.

COURSE #33-3678

3 CREDITS

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

TOPICS COURSES, INTERNSHIPS, INDEPENDENT PROJECTS

Topics: Conditioning for Dancers—Body Therapies

Course provides dance majors with an intensive physical conditioning program. Students learn a series of mat exercises that develop muscular strength and tone as well as improve flexibility, coordination, and balance. In addition to a physical workout, course provides students with an understanding of body mechanics, functional conditioning, and such concepts as neutral spine, breath, disassociation, stabilization, and spinal alignment.

COURSE #33-1930

1 CREDIT

Technology and the Performing Arts

This interdisciplinary course teaches students the basic conceptual and technical skills to create performance works that incorporate various media, including projections, video, as well as interactive forms. Focus will be placed on the creation of original solo and collaborative works, and how to find affordable inventive solutions to the use of media. Previous experience in the performing arts or media arts is desirable, but not as essential as a willingness to explore new forms and methods of working.

COURSE #33-2980

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Space, Time, and the Arts: a Multidisciplinary Seminar

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) 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 interconnections between the art disciplines.

COURSE #33-3980

3 CREDITS SC

CROSS-LISTED WITH MUSIC 32-3605, FILM AND VIDEO 24-3561, AND SCIENCE AND MATH 56-3610.

PREREQUISITES: JUNIOR STANDING, PERMISSION OF DEPARTMENT

Internships: 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.

COURSE #33-3988

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

Independent Projects: 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.

COURSE #33-3998

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

FICTION WRITING

RANDY ALBERS, CHAIRPERSON

Approach

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 playwriting, as well as for a wide variety of writing-related professions—journalism, theater, management, advertising, teaching, law, and many others. Here, 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 creativity and imaginative problem-solving capacities to their work.

Curriculum

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 and nonfiction offered in sequenced 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 flexible applications of their skills in order to compete in a wide variety of jobs.

Working Faculty

Our award-winning faculty comprises working writers, including novelists, essayists, scriptwriters, journalists, playwrights, and others. The department distinguishes itself in the diversity of experiences it offers students and in its enthusiastic efforts to encourage students to discover their own voices in writing about what interests them most. There's an old saying that creative writing can't be taught. We believe it can. Everyone has the capacity to tell a story and to learn how to do it better and better, regardless of the level of experience with which he or she enters the program. Our faculty are among the highest-rated teachers in the College and include a number of Teaching Excellence Award winners.

Professional Opportunities

Students have numerous opportunities to publish their work through several of Columbia College Chicago's award-winning publications. Hair Trigger, the department's annual anthology, has won first-place prizes from three different national organizations and each year offers students an opportunity to showcase their work for a wider audience. In addition, Spec-Lit, our science fiction journal, and F Magazine, devoted primarily to novels in progress, are both distributed nationally. And a great many of our students, as well as alumni, have begun their own very successful magazines.

During its acclaimed Story Week Festival of Writers, and periodically throughout the year, the department features visits by nationally and internationally prominent writers, agents, editors, publishers, and scholars who read from their work, meet with groups of students, and give intensive manuscript conferences to individual students. Students also have many opportunities each semester to present their own work at readings sponsored by the department, by the Fiction Writing Student Board, and by the Fiction Writers at Lunch mentoring program.

Our Internship program gives students the opportunity to expand their professional skills before they graduate, placing them with numerous publishing houses in Chicago, as well as with newspapers, magazines, public relations and advertising firms, not-for-profit and community arts organizations, and other venues where exceptional communication skills are valued. Excellent students are often recommended as tutors, offered training in the Story Workshop approach, and work with students in the department as well as at a variety of outreach teaching sites throughout the city and suburbs.



FICTION WRITING

BA in Fiction Writing

Students must complete 44 credit hours of the following:

Course Title and Credits

55-1101 Fiction Writing I (4)

55-4102 Fiction Writing II (4)

55-4104 Prose Forms (4)

55-4106 Fiction Writing: Advanced, repeated (4/4/4)

COMPLETE 8 TO 12 CREDIT HOURS FROM CRITICAL READING AND WRITING COURSES

COMPLETE 8 TO 12 CREDIT HOURS OF SPECIALTY WRITING COURSES

55-4105 Advanced Prose Forms (4)

55-4108 Fiction Seminar (4)

55-1300 Games for Writers (3)

55-1330 Tutoring in Writing Skills (variable)

55-4301 Young Adult Fiction (4)

55-4302 Story and Script: Fiction Techniques for the Media (4)

55-4303 Dreams and Fiction Writing (4)

55-4304 Dialects and Fiction Writing (4)

55-4306 Writing Popular Fiction (4)

55-4308 Freelance Applications of Fiction-Writing Training (4)

55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama (4)

55-4310 Playwriting (4)

55-4311 Science Fiction Writing (4)

55-4312 Writing for Children (4)

55-4315 Story and Journal (4)

55-4316 Survey of Small Press Publishing (4)

55-4317 College Literary Magazine Publishing (4)

55-4318 Bibliography and Research for Fiction Writers (4)

55-4319 Creative Non-Fiction (4)

55-4320 Fiction Writers and Publishing (4)

55-4331 Practice Teaching: Tutoring (4)

Minor in Fiction Writing

Students must complete 24 to 28 credit hours of the following.

Course Title and Credits

55-1101 Fiction Writing I (4)

55-4102 Fiction Writing II (4)

55-4104 Prose Forms (4)

55-4106 Fiction Writing: Advanced (4)

COMPLETE 8 TO 12 CREDIT HOURS FROM CRITICAL READING AND WRITING COURSES OR FROM FICTION WRITING ELECTIVE COURSES LISTED IN DEPARTMENTAL BROCHURE.

Interdisciplinary Minor in Creative Nonfiction

Students must complete 24 to 26 credit hours in the following.

Course Title and Credits

55-1101 Fiction Writing I (4)

55-4102 Fiction Writing II (4)

55-4104 Prose Forms (4)

52-2830 Creative Non-Fiction I (3), English

52-2831 Creative Non-Fiction II (3), English

COMPLETE 6 TO 8 CREDIT HOURS FROM THE FOLLOWING:

55-4213 Critical Reading and Writing: Fiction Writers as Non-Fiction Writers (4)

55-4315 Story and Journal (4)

55-4318 Bibliography and Research Techniques for Fiction Writers (4)

55-4319 Creative Non-Fiction, strongly recommended (4)

52-2695 Connections in Literature: Journalists as Authors (3), English

52-2810 Expository Writing: The Personal Essay (3), English

52-2832 Creative Non-Fiction: Journal Writing, strongly recommended (3), English

53-1015 Introduction to Writing and Reporting (3), Journalism

53-2020 Reporting for Print and Broadcast (3), Journalism

53-2215 Magazine Article Writing (3), Journalism

53-3220 Advanced Magazine Article Writing (3), Journalism

FICTION WRITING

Interdisciplinary Minor in Playwriting

Students must complete 24 credit hours in the following.

Course Title and Credits

55-1101 Fiction Writing I (4)

55-4204 Critical Reading and Writing: Drama and Story (4)

31-2800 Playwriting Workshop I (3), Theater

31-3800 Playwriting Workshop II (3), Theater

COMPLETE 10 CREDIT HOURS FROM THE FOLLOWING:

55-3090 Independent Project: Fiction Writing (variable)

55-4102 Fiction Writing II, strongly recommended (4)

55-4302 Story to Script: Fiction Techniques for the Media (4)

55-4309 Story to Stage: Adapting Prose Fiction to Stage
Drama (4)

31-2120 Text Analysis (3), Theater

31-1200 Acting I: Basic Skills, strongly recommended (3),
Theater

31-1210 Improvisational Techniques I (3), Theater

31-1600 Introduction to Design for the Stage (3), Theater

31-3805 New Plays Workshop (3), Theater

31-3899 Independent Project: Playwriting (3), Theater

Second BA in Fiction Writing

Students must complete the following for a total of 46 credit hours.

55-1101 Fiction Writing I (4)

55-4102 Fiction Writing II (4)

55-4104 Prose Forms (4)

55-4106 Fiction Writing: Advanced (repeatable for credit) (4)

8-12 credit hours of Critical Reading and Writing courses

8-12 credit hours of specialty/elective courses

6 hours of college-wide electives or further Fiction Writing
courses

COURSE DESCRIPTIONS

FICTION WRITING

CORE

Introduction to Fiction Writing

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 55-1101 Fiction Writing I. (Course is not required for entrance into Fiction Writing I.)

COURSE #55-1100
3 CREDITS

⌘ Fiction Writing I

Emphasizing the positive, interactive relationship among student, workshop director, and class. The Story Workshop® method is employed to allow students to move at their own pace in developing perceptual, technical, and imaginative abilities in several forms of fiction writing.

COURSE #55-1101
4 CREDITS

⌘ Fiction Writing II

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

COURSE #55-4102
4 CREDITS

WI

PREREQUISITES: 55-1101 FICTION WRITING I (C OR BETTER), 52-1152 ENGLISH COMPOSITION II

⌘ Prose Forms

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 55-4106 Fiction Writing: Advanced. Strong emphasis is placed on using the identified basic forms in fiction writing and in exposition.

COURSE #55-4104
4 CREDITS

PREREQUISITE: 55-4102 FICTION WRITING II (C OR BETTER)

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 non-fiction.

COURSE #55-4105
4 CREDITS

PREREQUISITE: 55-4104 PROSE FORMS

⌘ Fiction Writing: Advanced

Workshop uses 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.

COURSE #55-4106
4 CREDITS

PREREQUISITES: 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS (C OR BETTER)

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.

COURSE #55-4108
4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I

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.

COURSE #55-4112
4 CREDITS

PREREQUISITE: 55-4102 FICTION WRITING II OR 55-4106 FICTION WRITING: ADVANCED

COURSE DESCRIPTIONS

FICTION WRITING

CRITICAL READING AND WRITING

Critical Reading and Writing for Fiction Writers I

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 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.

COURSE #55-1200

4 CREDITS

PREREQUISITE: 55-1100 INTRODUCTION TO FICTION WRITING, MAY BE CONCURRENT

Critical Reading and Writing: Autobiographical Fiction

Students read autobiographical fiction 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.

COURSE #55-4201

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing: First Novels

Course exposes student writers to creative and intellectual processes of published writers early in their careers. Students learn that writing is an ongoing process of writing and rewriting; that the creative process is both universal and unique to each writer; and that published writers face the same bogeys faced by student writers. Students read novels and conduct research by reading writers' diaries, notebooks, letters, and autobiographies.

COURSE #55-4202

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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.

COURSE #55-4203

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 an oral report, and write an essay. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction.

COURSE #55-4204

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing: Gender and Difference

Course examines the ways in which gay, lesbian, and straight writers contend with issues of culture, gender, and difference. Content focuses on 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? Course also examines the particular challenges of writing gender opposites through students' reading of assigned stories and novels and through their written responses as writers to their reading.

COURSE #55-4205

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

FICTION WRITING

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.

COURSE #55-4206

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing: Nineteenth-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.

COURSE #55-4207

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing: Contemporary European Writers

Students research contemporary European writers from 1950 to present, including ways in which contemporary European writers' reading and responses to reading influence the overall fiction writing process. Journals and other writings by contemporary European authors are used as examples of how writers develop dimensions of their fiction and see their work in relation to work of other writers. Course studies development of diverse techniques and voices of some of the most prominent contemporary European authors.

COURSE #55-4208

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.

COURSE #55-4209

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 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.

COURSE #55-4210

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing: Multicultural Masterpiece Authors

Course researches writing processes of African-American, Hispanic-American, Native-American, and Asian-American writers and the ways in which their reading and responses to reading play an influential role in the fiction-writing process. Journals and other writings are used as examples of how writers read and write about what they read to develop their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works may be used to show writers' processes and development.

COURSE #55-4211

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

FICTION WRITING

Critical Reading and Writing: Chinese Masterpiece Authors

Course studies two classical Chinese novels—sixteenth-century *Dream of the Red Chamber* and Wu-cheng-en's eighteenth-century *Xiyouji*—and the works of contemporary Chinese authors from 1910 forward, such as Can Xue's short-story collections. Chinese literature uses myth and legend to a degree that sometimes removes the line between a realistic and a nonrealistic world. Through process-centered research and reading, course traces development of Chinese fictional/novelistic form.

COURSE #55-4212

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 non-fiction. Using primarily journals, letter, and other private writings, students work extensively in creative non-fiction modes. In addition to offering insights about widening writing options in a growing non-fiction market for fiction writers, course aids in development of oral, written, and research skills are useful for any major and communications-related career.

COURSE #55-4213

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing for Fiction Writers II

Students undertake intensive study and research of writers' writing and reading processes, researching historical documentation on individually chosen and class-assigned literary works. Course features use of new historical processes. Students integrate findings into their own writing.

COURSE #55-4214

4 CREDITS

PREREQUISITES: 55-1101 FICTION WRITING I AND ONE PREVIOUS CRITICAL READING AND WRITING CLASS

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, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.

COURSE #55-4215

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 development of their own fiction.

COURSE #55-4216

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Critical Reading and Writing: Novelists

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

COURSE #55-4217

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

FICTION WRITING

SPECIALTY/ELECTIVE

Games for Writers

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

COURSE #55-1300

3 CREDITS

PREREQUISITE: 55-1100 INTRODUCTION TO FICTION WRITING OR 55-1101 FICTION WRITING I. MAY BE CONCURRENT

Tutoring in 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 that the one-on-one attention of a tutor, who is an advanced writing student, gives their writing added energy and clarity and helps them make valuable discoveries.

COURSE #55-1330

VARIABLE CREDIT

PREREQUISITE: CONCURRENT ENROLLMENT IN ONE OF THE FOLLOWING: 55-1100 INTRODUCTION TO FICTION WRITING, 55-1101 FICTION WRITING I, 55-4102 FICTION WRITING II, 55-4104 PROSE FORMS, 55-4106 FICTION WRITING: ADVANCED

Young Adult Fiction

Representative published selections of young adult novels are analyzed. Emphasis is placed on development of students' works, including exploration of ideas and issues that sustain novel-length material. Instruction includes study of plot construction, writing of scene and transition, and weaving of theme into the whole.

COURSE #55-4301

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I. MAY BE CONCURRENT

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 with 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.

COURSE #55-4302

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I. MAY BE CONCURRENT

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. Students also research how dreams have influenced work of well-known writers.

COURSE #55-4303

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I. MAY BE CONCURRENT

Dialects and Fiction Writing

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. Course provides students with an informed base that includes listening with a good ear and helps them develop the ability to render dialogue accurately and artistically within the tradition of dialect writing in fiction. Students choose dialect writers, research how dialect is used in fiction, and use dialect in their own fiction writing.

COURSE #55-4304

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I. MAY BE CONCURRENT

Suspense Thriller Fiction Writing

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

COURSE #55-4305

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I. MAY BE CONCURRENT

Writing Popular Fiction

Course investigates a variety of fiction forms written for the popular market, including mysteries, historical novels, and suspense fiction. 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.

COURSE #55-4306

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I. MAY BE CONCURRENT

COURSE DESCRIPTIONS

FICTION WRITING

Researching and Writing Historical Fiction

The ever-popular genre of historical fiction is the focus of this course, which combines 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.

COURSE #55-4307

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Freelance Applications of Fiction-Writing Training

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

COURSE #55-4308

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 work. Course is ideal for students wishing to work in script forms for stage, film, radio, TV or other media.

COURSE #55-4309

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Playwriting

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 sounding the play in the voices of peer writers and actors.

COURSE #55-4310

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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 the instructor for careful examination, possible class reading, and critique.

COURSE #55-4311

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Writing for Children

Children's literature is approached as an art form based on the principles of good storytelling and writing, differing from adult literature in its audience. Students tell and write stories, leading to publishable work.

COURSE #55-4312

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

The Writing Body

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

COURSE #55-4313

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

FICTION WRITING

Imaginative Drawing and Painting: A Cross-Discipline Art Course

Strong motivational and instructional exercises in drawing and painting are combined with Story Workshop® word exercises to explore image, space, voice, and perception as applied to drawing and painting. The evocative powers of the naked word are emphasized in this interdisciplinary excursion into the imaginative process.

COURSE #55-4314

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I

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.

COURSE #55-4315

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Survey of 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.

COURSE #55-4316

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I

College Literary Magazine Publishing

Students act as editors and production assistants for the Fiction Writing department's award-winning annual publication *Hair Trigger*. Students read submitted manuscripts and participate fully in deciding which selections to publish and how they should be arranged. Students work closely with the instructor who is faculty advisor for that year's magazine. Student editors are also involved in production and marketing procedures. Editors of *Hair Trigger* find the experience very useful in preparation for entry-level publishing positions.

COURSE #55-4317

4 CREDITS

PREREQUISITE: PERMISSION OF DEPARTMENT CHAIRPERSON

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 or 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.

COURSE #55-4318

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Creative Non-Fiction

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 non-fiction material who wish to experiment with its non-fiction novelistic development find the course particularly useful.

COURSE #55-4319

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

Fiction Writers and Publishing

Course gives developing fiction writers an understanding of relationships among fiction writers, literary agents, magazine and book editors, and the field of publishing. Guest speakers include literary agents, editors, publishers, booksellers, and writers. Course covers history of fiction publishing in the US and recent, ongoing changes in the field, including emphasis on small press publishing. Students submit a manuscript for publication.

COURSE #55-4320

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, MAY BE CONCURRENT

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.

COURSE #55-4321

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I, 55-4311 SCIENCE FICTION WRITING OR PERMISSION OF THE DEPARTMENT

COURSE DESCRIPTIONS

FICTION WRITING

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.

COURSE #55-4322

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I

Practice Teaching: Tutoring

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.

COURSE #55-4331

4 CREDITS

PREREQUISITE: 55-1101 FICTION WRITING I

INTERNSHIPS, INDEPENDENT PROJECTS

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.

COURSE #55-3088

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF THE INTERNSHIP COORDINATOR

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.

COURSE #55-3090

VARIABLE CREDIT

PREREQUISITE: 55-1101 FICTION WRITING I, PERMISSION OF DEPARTMENT

MUSIC

GUSTAVO LEONE, ACTING CHAIRPERSON

Approach

Music is one of the most challenging and rewarding careers, opening doors to self-expression, to a place within the artistic community, and to the professional market. The Music department of Columbia College Chicago provides the most disciplined, practical and skilled training available to students willing not only to complete the coursework, but who are also willing to apply perseverance, intelligent strategies, and accomplished musicianship to their music making. The Music department is grounded in the classical tradition and is designed for musicians who wish to learn to compose and play diverse forms of music, as well as explore the various creative directions their careers can take.

Curriculum

The Music department emphasizes all forms of classical music and popular idioms, and provides students with a firm foundation in composition and performance in both classical and jazz traditions. During the first two years of study, students train in sightsinging, ear training, keyboard proficiency, and theory and harmony. The next two years of study include upper-level courses in concentrations within one of three concentrations: Composition, Jazz Studies or Performance. Students perform in student ensembles and, in the case of performance-track students, study in vocal or instrumental private lessons. The Music department of Columbia College Chicago offers a curriculum that emphasizes musicianship and proficiency, self-expression, and originality, professional training and job assimilation.

Working Faculty

One of the most significant features of Columbia's Music department is the diversity of its working faculty's musical background, talent, and skill. Many have recorded albums and composed and performed music all over the world with internationally acclaimed ensembles. Our faculty members are innovative working musicians who bring rigorous academic training and professional experience to the classroom. With such rich and varied experience, the faculty excels equally in teaching both the novice and the more experienced student.

Facilities

To help perfect their skills, 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 building also houses practice rooms with pianos, plus rehearsal and recording studios with the latest technology and archival methods. Our well-equipped, 140-seat Music Center Concert Hall is in the heart of Chicago's South Loop. Students, faculty, and guest artists perform regularly with our student and professional ensembles. During the performing season, the Music department presents 150 concerts each year, with programs ranging from traditional to new music, from jazz to popular styles.

Opportunities

In addition to the internship program, the Music department also offers many opportunities to build professional skills and a career, including the Universal Gospel Choir, the Columbia College Chicago Chorus, several jazz ensembles, and a bi-monthly concert series with the Columbia College Chicago Ensemble playing student works.



MUSIC

BM in Composition.

Students must complete the following for a total of 80 credit hours

Complete 39 credit hours of core courses.

Course Number, Title, and Credits

| | |
|---------|--|
| 32-1000 | Recital Attendance, 8 semesters (0) |
| 32-1110 | Sightsinging, Musicianship, and Ear Training I (2) |
| 32-1120 | Theory, Harmony, and Analysis I (3) |
| 32-2111 | Sightsinging, Musicianship, and Ear Training II (2) |
| 32-2112 | Sightsinging, Musicianship, and Ear Training III (2) |
| 32-2113 | Sightsinging, Musicianship, and Ear Training IV (2) |
| 32-2121 | Theory, Harmony, and Analysis II (3) |
| 32-2122 | Theory, Harmony, and Analysis III (3) |
| 32-2131 | Keyboard I (2) |
| 32-2132 | Keyboard II (2) |
| 32-2133 | Keyboard Harmony I (2) |
| 32-3121 | Theory, Harmony, and Analysis IV (3) |
| 32-1601 | Exploring the Art of Music (3) |
| 32-2611 | Music History & Analysis I (3) |
| 32-2612 | Music History & Analysis II (3) |
| 32-1800 | Columbia College Chorus (2) |
| 32-3998 | Independent Project: Senior Recital (2) |

Complete 41 credit hours in the specialization, non-elective required courses, and music electives.

Course Number, Title, and Credits

| | |
|---------|--|
| 32-3122 | Analytical Studies (3) |
| 32-3133 | Keyboard Harmony II (2) |
| 32-2211 | Composition I: Basic Principles of Twentieth-Century Composition (3) |
| 32-2212 | Composition II: Elements of Composition (3) |
| 32-2251 | Orchestration I (3) |
| 32-3211 | Composition III: Composition Seminar (3) |
| 32-3212 | Composition IV (3) |
| 32-3215 | Counterpoint I (3) |
| 32-3216 | Counterpoint II (3) |
| 32-3252 | Orchestration II (3) |
| 32-2411 | Fundamentals of Conducting (2) |
| 32-3791 | Private Lessons: Advanced Composition (2) |
| 32-2911 | Introduction to Midi (3) |

Complete 5 credit hours of music electives.

BA in Music

Students must complete at least 39 to 40 credit hours of core courses. Following the core classes, students will continue studies in their concentrations. Students may choose either a concentration in Contemporary Music, which includes Composition, Instrumental Performance, and Vocal Performance, or in Jazz Studies, which includes Instrumental Jazz, Jazz Composition, and Vocal Jazz.

Contemporary Music majors must complete 39 credit hours of core courses.

Course Number, Title, and Credits

| | |
|---------|--|
| 32-1000 | Recital Attendance, 8 semesters (0) |
| 32-1110 | Sightsinging, Musicianship, and Ear Training I (2) |
| 32-1120 | Theory, Harmony, and Analysis I (3) |
| 32-2111 | Sightsinging, Musicianship, and Ear Training II (2) |
| 32-2112 | Sightsinging, Musicianship, and Ear Training III (2) |
| 32-2113 | Sightsinging, Musicianship, and Ear Training IV (2) |
| 32-2121 | Theory, Harmony, and Analysis II (3) |
| 32-2122 | Theory, Harmony, and Analysis III (3) |
| 32-2131 | Keyboard I (2) |
| 32-2132 | Keyboard II (2) |
| 32-2133 | Keyboard Harmony I (2) |
| 31-3121 | Theory, Harmony, and Analysis IV (3) |
| 32-1601 | Exploring the Art of Music (3) |
| 32-2611 | Music History and Analysis I (3) |
| 32-2612 | Music History and Analysis II (3) |
| 32-1800 | Columbia College Chorus (2) |
| 32-3998 | Independent Project: Music (2) |

Majors in Contemporary Music must select one of three concentrations.

COMPOSITION CONCENTRATION (14)

Course Number, Title, and Credits

| | |
|---------|--|
| 32-2211 | Composition I: Basic Principals of Twentieth Century Composition (3) |
| 32-2212 | Composition II: Elements of Composition (3) |
| 32-2250 | Pop Arranging (3) or 32-3231 Jazz Composition and Orchestration (3) |
| 32-2251 | Orchestration I (3) |
| 32-3211 | Composition III: Composition Seminar (3) |
| 32-2411 | Fundamentals of Conducting (2) |

MUSIC

INSTRUMENTAL PERFORMANCE CONCENTRATION (19)

Course Number, Title, and Credits

32-2250 Pop Arranging (3)

Complete 10 credit hours of instrumental lessons.

Complete 3 credit hours of ensemble courses.

VOCAL PERFORMANCE CONCENTRATION (19)

Course Number, Title, and Credits

32-2511 Techniques in Singing I (2)

32-2512 Techniques in Singing II (2)

Complete 10 credit hours of vocal lessons.

Jazz Studies majors must complete 40 credit hours of core courses.

Course Number, Title, and Credits

32-1000 Recital Attendance, 8 semesters (0)

32-1110 Sightsinging, Musicianship, and Ear Training I (2)

32-1120 Theory, Harmony, and Analysis I (2)

32-2111 Sightsinging, Musicianship, and Ear Training II (2)

32-2112 Sightsinging, Musicianship, and Ear Training III (2)

32-2113 Sightsinging, Musicianship, and Ear Training IV (2)

32-2121 Theory, Harmony, and Analysis II (3)

32-2122 Theory, Harmony, and Analysis III (3)

32-2131 Keyboard I (2)

32-3121 Theory, Harmony, and Analysis IV (3)

32-2311 Jazz Keyboard (2)

32-3381 Techniques for Improvisation I (2)

32-3382 Techniques for Improvisation II (3)

32-1601 Exploring the Art of Music (3)

32-1631 The Jazz Tradition (3)

32-2611 Music History and Analysis I (3)

32-2612 Music History and Analysis II (3)

32-3998 Independent Project: Music (2)

Majors in Jazz Studies must select one of two concentrations.

INSTRUMENTAL JAZZ CONCENTRATION (19)

Course Number, Title, and Credits

Complete 12 credit hours of instrumental lessons.

Complete 7 hours of Jazz Ensemble courses

VOCAL JAZZ CONCENTRATION (17)

Course Number, Title, and Credits

32-2511 Techniques in Singing I (2)

32-2512 Techniques in Singing II (2)

32-2520 Solo Singing (2)

32-2522 Styles for the Contemporary Singer (2)

32-2800 Vocal Jazz (1/1)

Complete 8 credit hours of vocal lessons.

COURSE DESCRIPTIONS

MUSIC

⌘ Recital Attendance

This zero-credit, pass/fail course requires that students attend a minimum of five Music department recitals 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.

COURSE #32-1000
0 CREDITS

BASIC THEORY CURRICULUM

⌘ 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 study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

COURSE #32-1100
3 CREDITS

⌘ Sightsinging, Musicianship, and Ear Training I

This is a fundamental course in reading and performing music, ear training, and sightsinging. Basic concepts of notation, rhythm, tonality, and harmony are applied to reading and hearing music through performance and dictation of melodies, intervals, triads, major scales, natural, harmonic, and melodic minor scales, chord progressions, and seventh chords.

COURSE #32-1110
2 CREDITS

PREREQUISITE: 32-1120 THEORY, HARMONY, AND ANALYSIS I, CONCURRENTLY

⌘ 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.

COURSE #32-1120
2 CREDITS

PREREQUISITE: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, CONCURRENTLY

⌘ Sightsinging, Musicianship, and Ear Training II

Second in sequence, course focuses on melodic aspects of reading music, including tonality, motive, phrase, melodic shape, singing while playing the piano, duets, and harmonic and rhythmic characteristics of melody. Extensive sightsinging and dictation of rhythmic exercises, diatonic melodies in one and two parts, and diatonic chord progressions are applied, and major, minor, and modal scales are explored, as are more sophisticated rhythmic values and time signatures. Students develop skills in reading, performing, and hearing basic components of music.

COURSE #32-2111
3 CREDITS

IAI#MUS901

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER)

⌘ Sightsinging, Musicianship, and Ear Training III

Third in sequence, the course continues development of skills acquired in 32-2111 Sightsinging, Musicianship, and Ear Training II, with extensive dictation and sightsinging of melody, rhythm, and harmony in one, two, and three parts. Non-diatonic melodies and chord progressions, as well as compound meter and polymeters, are emphasized.

COURSE #32-2112
3 CREDITS

IAI#MUS902

PREREQUISITE: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II (C OR BETTER)

⌘ Sightsinging, Musicianship, and Ear Training IV

Course continues development of skills acquired in 32-2112 Sightsinging, Musicianship, and Ear Training III, and consists of sequential training in reading, aural, and written skills. Students sing and analyze multiple-part music containing chromatics, seventh chords, and mixed meters; sightsing melodies and rhythms employing simple, compound, and mixed meters; sing melodies while playing accompaniments that include chromatics, seventh chords, and mixed meters; and notate harmonic dictation in four parts. Students demonstrate an understanding of harmonic, melodic, and rhythmic elements of Western music.

COURSE #32-2113
3 CREDITS

IAI#MUS903

PREREQUISITE: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2132 KEYBOARD II (BOTH C OR BETTER)

COURSE DESCRIPTIONS

MUSIC

⌘ Theory, Harmony, and Analysis II

A continuation of the Theory, Harmony, and Analysis sequence, this class introduces students to harmonic practice and aesthetics of tonal music, examined following a standard system of analysis, and prepares students for further study in the sequence. Students employ knowledge and skills acquired in class to work in four voices, demonstrating a thorough understanding of voice-leading principles, and write one analytical paper.

COURSE #32-2121

3 CREDITS

IAI#MUS901

PREREQUISITE: 32-1120 THEORY, HARMONY, AND ANALYSIS I (C OR BETTER), 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, CONCURRENTLY

⌘ Theory, Harmony, and Analysis III

A continuation of the Theory, Harmony, and Analysis sequence, the course emphasizes study of relationships among harmony, melody, and form, and provides a foundation for more advanced learning in composition and counterpoint. Students write chord progressions using diatonic and non-diatonic chords, including all types of seventh chords, secondary chords, and modulatory progressions. Following a standard system, students learn advanced techniques of harmonic and reductive analysis.

COURSE #32-2122

3 CREDITS

IAI#MUS902

Prerequisites: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, CONCURRENTLY; 32-2121 THEORY, HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I (BOTH C OR BETTER)

⌘ 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 major and minor keys of up to three sharps or flats; analyze, play, and transpose short melodies in major and minor keys in either hand; harmonize longer melodies in major and minor keys; and perform a short piece from a piano score using both hands.

COURSE #32-2131

2 CREDITS

IAI#MUS901

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER)

⌘ Keyboard II

Continuing the work begun in 32-2131 Keyboard I, this course begins to apply some sightreading of simple two-part pieces for the piano. Emphasis is on strength and positioning; coordination of the hands is more highly developed and stressed. Students harmonize melodies using broken chords and hand position changes, perform piano music using inversions and arpeggiated figures, and perform a short ensemble piece and longer solo piece from a piano score.

COURSE #32-2132

2 CREDITS

IAI#MUS902

PREREQUISITE: 32-2131 KEYBOARD I (C OR BETTER)

⌘ 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.

COURSE #32-2133

2 CREDITS

PREREQUISITE: 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD (BOTH C OR BETTER)

Theory, Harmony, and Analysis IV

A continuation of the Theory, Harmony, and Analysis sequence, the class investigates harmonic practice and aesthetics of tonal music from the late nineteenth century and examines them following a standard system of analysis. By exploring germinal elements, the course prepares students for study of twentieth-century harmony. Students employ knowledge and skills acquired in class to write two analytical papers.

COURSE #32-3121

3 CREDITS

PREREQUISITE: 32-2122 THEORY, HARMONY AND ANALYSIS III

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 nineteenth and twentieth-century works. This course takes a historical-analytical approach to the various styles of music from the last two centuries to teach students how to write analytical music papers.

COURSE #32-3122

3 CREDITS

PREREQUISITE: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD, 32-3133 KEYBOARD HARMONY II, 32-2211 COMPOSITION I, 32-2612 MUSIC HISTORY AND ANALYSIS II (ALL C OR BETTER)

COURSE DESCRIPTIONS

MUSIC

🎹 Keyboard Harmony II

Course is a continuation of 32-2133 Keyboard Harmony I, extending material to all seventh chords in all keys. Students read and play at sight chord progressions employing primary and secondary chords, non-dominant seventh chords, diatonic ninth chords, and extended and altered chords in major and minor keys of up to three sharps or flats. Students must also play a harmonization of a standard tune in contemporary style using extended and altered chords.

COURSE #32-3133

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY, HARMONY, AND ANALYSIS II, 32-2133 KEYBOARD HARMONY I (ALL C OR BETTER)

COMPOSITION

🎹 Composition I: Basic Principles of Twentieth-Century Composition

Course teaches students to write motives, phrases, sentences, and periods to build simple forms. The culminating assignment is composition of a piece for a wind instrument and one or two string instruments, to be performed by professional instrumentalists at a public recital.

COURSE #32-2211

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER)

🎹 Composition II: Elements of Composition

A continuation of 32-2211 Composition I, course emphasizes study of larger forms, chromatic harmony, and instrumentation. Students compose one piece for violin or violoncello and piano, and a series of short pieces for piano only. Major assignment receives public performance at semester end.

COURSE #32-2212

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY, HARMONY AND ANALYSIS II, 32-2131 KEYBOARD I, 32-2211 COMPOSITION I: BASIC PRINCIPLES OF TWENTIETH-CENTURY COMPOSITION (ALL C OR BETTER)

🎹 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 are encouraged.

COURSE #32-2221

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY, HARMONY, AND ANALYSIS II (BOTH C OR BETTER) OR PERMISSION OF INSTRUCTOR

🎹 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.

COURSE #32-2250

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY, HARMONY, AND ANALYSIS II, 32-2131 KEYBOARD I (ALL C OR BETTER)

🎹 Orchestration I

This basic course focuses on the study of orchestral instruments and arranging for smaller ensembles. This class is a study of instruments and the techniques of orchestration in the classical period with an emphasis on music scored for smaller ensembles. It alternates classroom meetings and practical sessions with instrumentalists.

COURSE #32-2251

3 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD, 32-3133 KEYBOARD HARMONY II, 32-2212 COMPOSITION II (ALL C OR BETTER)

COURSE DESCRIPTIONS

MUSIC

⌘ **Composition III: Composition Seminar**

Course examines larger forms and chromatic harmony, adding study of extended tonality, orchestration, and atonal and serial techniques. Utilizing class techniques, students compose shorter pieces for piano and a chamber orchestra piece for performance by a professional ensemble.

COURSE #32-3211

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2212 COMPOSITION II: ELEMENTS OF COMPOSITION, 32-2132 KEYBOARD II (ALL C OR BETTER); OR 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2212 COMPOSITION II: ELEMENTS OF COMPOSITION, 32-2311 JAZZ KEYBOARD (ALL C OR BETTER)

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 twentieth-century. Students apply their knowledge in the composition of a larger work for chamber orchestra as well as shorter pieces for piano.

COURSE #32-3212

3 CREDITS

PREREQUISITE: 32-3211 COMPOSITION III, 32-2251 ORCHESTRATION I (BOTH C OR BETTER)

⌘ **Counterpoint I**

Course chiefly teaches students eighteenth-century counterpoint in the style of J.S. Bach, from single-line and two-part invention to the beginning of fugal writing.

COURSE #32-3215

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-3133 KEYBOARD HARMONY II (ALL C OR BETTER)

Counterpoint II

Course chiefly teaches students eighteenth-century counterpoint in the style of J.S. Bach, from single-line and two-part invention to the beginning of fugal style.

COURSE #32-3216

3 CREDITS

PREREQUISITE: 32-2112 SIGHTSINGING AND MUSICIANSHIP III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-3133 KEYBOARD HARMONY II, 32-3215 COUNTERPOINT I (ALL C OR BETTER)

⌘ **Jazz Composition and Orchestration**

Course covers composition and orchestration and places special emphasis on music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), and score layout. Students learn to prepare parts, reduce and expand orchestral pieces, and avoid compositional short-windedness characteristic of much jazz composition.

COURSE #32-3231

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2133 KEYBOARD HARMONY I, 32-2211 COMPOSITION I: BASIC PRINCIPALS OF TWENTIETH CENTURY COMPOSITION (ALL C OR BETTER)

Composing for Films

Taught by a top professional in Chicago, course features all procedures of composing for film. Topics covered include click tracks, sweetening, cue sheets, choice of instruments, recording to clock, when to use music, and how to further the story through music.

COURSE #32-3241

3 CREDITS

PREREQUISITE: 32-3211 COMPOSITION III: COMPOSITION SEMINAR (C OR BETTER) OR PERMISSION OF INSTRUCTOR

Orchestration II

Course examines all instruments of the orchestra with respect to range, capability, and characteristics of timbre. Instruments are examined as members of instrumental families and as components of the full orchestra. Coursework includes extensive reduction of full scores to two-staff form and vice-versa.

COURSE #32-3252

3 CREDITS

PREREQUISITE: 32-2112 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING III, 32-2122 THEORY, HARMONY, AND ANALYSIS III, 32-2211 COMPOSITION I, 32-2251 ORCHESTRATION I (ALL C OR BETTER)

INSTRUMENTAL PERFORMANCE

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.

COURSE #32-1321

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, AND 32-2825 JAZZ GUITAR ENSEMBLE, CONCURRENTLY

COURSE DESCRIPTIONS

MUSIC

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.

COURSE #32-1322

2 CREDITS

PREREQUISITE: 32-1321 GUITAR TECHNIQUES I

Jazz Keyboard

Continuation of 32-2131 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 composing while performing jazz standards.

COURSE #32-2311

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2131 KEYBOARD I (ALL C OR BETTER)

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.

COURSE #32-3381

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II (C OR BETTER), 32-2121 THEORY, HARMONY AND ANALYSIS II (C OR BETTER), 32-1631 THE JAZZ TRADITION, AND 32-2311 JAZZ KEYBOARD OR 32-2133 KEYBOARD HARMONY I

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.

COURSE #32-3382

3 CREDITS

PREREQUISITE: 32-3381 TECHNIQUES FOR IMPROVISATION I (C OR BETTER)

MUSIC DIRECTION/PEDAGOGY

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.

COURSE #32-2411

2 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY, HARMONY, AND ANALYSIS II (BOTH C OR BETTER)

VOCAL PERFORMANCE

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.

COURSE #32-2511

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER)

Techniques in Singing II

Course continues and expands skills learned in 32-2511 Techniques in Singing I. Students identify vocal strengths and weaknesses, set goals, apply proper vocal technique, and increase repertory.

COURSE #32-2512

3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I (BOTH C OR BETTER)

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.

COURSE #32-2520

2 CREDITS

PREREQUISITE: 32-2511 TECHNIQUES IN SINGING I (C OR BETTER)

COURSE DESCRIPTIONS

MUSIC

⌘ **Styles for the Contemporary Singer**

Course is designed for students interested in analysis and practice of 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.

COURSE #32-2522

2 CREDITS

PREREQUISITES: 32-2121 THEORY, HARMONY AND ANALYSIS II, 32-2512 TECHNIQUES IN SINGING II, AND 32-2701 OR 32-2705 OR 32-2703 OR 32-2707 VOICE LESSONS OR 32-2520 SOLO SINGING (ALL C OR BETTER)

⌘ **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.

COURSE #32-3511

3 CREDITS

PREREQUISITES: 32-2112 SIGHTSINGING AND MUSICIANSHIP II, 32-2512 TECHNIQUES IN SINGING II

HISTORY/WORKSHOP

⌘ **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. Substantial written work is required.

COURSE #32-1601

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

From Chant to Zappa: Music through the Ages

Course surveys the entire history of Western music with copious references to the other arts, as well as to historical events and cultural environments that shaped its development.

COURSE #32-1610

3 CREDITS HA

IAI#F1900

Nine Centuries of Women Composers and Performers, Bingen to Anderson

Course traces the history of women in music through the study of genre: art song, choral music, opera, instrumental and vocal chamber music, orchestral music, electronic music, and jazz. Course emphasizes the study of composers such as Hildegard of Bingen and Barbara Strozzi; important performers such as Laurie Anderson, Ella Fitzgerald, and Madonna are also discussed.

COURSE #32-1612

3 CREDITS

Popular Contemporary Music: A Cultural Upheaval

Course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that contributed to its stylistic development. 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.

COURSE #32-1620

3 CREDITS HA

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.

COURSE #32-1621

3 CREDITS HA

Black Popular Music: Race Records to Videos

Course offers a general survey of black popular music with major emphasis on significant music forms, styles, popular dances, and historical and sociological environments in the United States. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

COURSE #32-1622

3 CREDITS HA

Folk Music: Spirituals to Gospel

Course examines historical, cultural, and musical growth of folk music traditions that evolved into modern gospel music. Emphasis is given to musical lyrics and folklore as literature in the oral tradition. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

COURSE #32-1623

3 CREDITS

COURSE DESCRIPTIONS

MUSIC

Afro-Latin and Caribbean: U.S. Musical Crosscurrents

Course offers a general survey of black music of the African Diaspora with major emphasis on significant forms, styles, and historical and sociological environments in the Americas. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

COURSE #32-1624
3 CREDITS

⌘ The Jazz Tradition

Course utilizes lecture and demonstration to explore jazz in all its forms, including its musical and social antecedents. Class covers ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

COURSE #32-1631
3 CREDITS

⌘ Music History and Analysis I

Designed to help students place music in a cultural, historical perspective and develop an understanding of musical styles, this course focuses on study of scores from each period, beginning with the Greeks and ending with the Baroque era. Students learn to identify technical and formal features of each period's music.

COURSE #32-2611
3 CREDITS

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2121 THEORY, HARMONY, AND ANALYSIS II, 32-2131 KEYBOARD I (ALL C OR BETTER)

⌘ Music History and Analysis II

Course covers music from the classical period to the twentieth century, from Classical and Romantic vocal, instrumental, and symphonic forms to recent developments in twentieth-century Europe. Emphasis is on the study of sonata forms, extended tonality, and serialism.

COURSE #32-2612
3 CREDITS

PREREQUISITES: 32-2611 MUSIC HISTORY AND ANALYSIS I AND 32-2311 JAZZ KEYBOARD OR 32-2132 KEYBOARD II (ALL C OR BETTER)

Space, Time, and the Arts: a Multidisciplinary Seminar

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) 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.

COURSE #32-3605
3 CREDITS SC

CROSS-LISTED WITH DANCE 33-3980, FILM AND VIDEO 24-3561, AND SCIENCE AND MATH 56-3610.

PREREQUISITE: 32-2612 MUSIC HISTORY AND ANALYSIS II

⌘ 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.

COURSE #32-3630
3 CREDITS

PREREQUISITE: 32-3382 TECHNIQUES FOR IMPROVISATION II

⌘ The Life and Music of Duke Ellington I

Course deals with development and work of Duke Ellington from its earliest beginnings until the time of his death in 1974. Chief emphasis is on smaller masterpieces, such as "Ko-Ko," "Warm Valley," and "Jack the Bear." Instruction includes an introduction to larger works, beginning with Concerts of Sacred Music.

COURSE #32-3631
3 CREDITS WI

PREREQUISITES: 32-2133 KEYBOARD HARMONY I, 32-2251 ORCHESTRATION, 32-3630 JAZZ STYLES AND ANALYSIS, 52-1152 ENGLISH COMPOSITION II

PRIVATE LESSONS

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2701
2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I (ALL C OR BETTER), 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

COURSE DESCRIPTIONS

MUSIC

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2703

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I (ALL C OR BETTER), 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2705

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I (ALL C OR BETTER), 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2707

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2511 TECHNIQUES IN SINGING I (ALL C OR BETTER), 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

Private Lessons: Piano

Piano lessons are available to Music majors who are registered concurrently for 32-2810 Keyboard Ensemble. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2711

2 CREDITS

PREREQUISITES: 32-2132 KEYBOARD II (C OR BETTER), 32-1000 RECITAL ATTENDANCE AND 32-2810 KEYBOARD ENSEMBLE, CONCURRENTLY

Private Lessons: Jazz Piano

Jazz piano lessons are available to Music majors taking 32-2813 Jazz Keyboard Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2715

2 CREDITS

PREREQUISITES: 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD (BOTH C OR BETTER), 32-1000 RECITAL ATTENDANCE AND 32-2813 JAZZ KEYBOARD ENSEMBLE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2721

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2723

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2725

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

COURSE DESCRIPTIONS

MUSIC

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2727

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2731

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), 32-1000 RECITAL ATTENDANCE AND 32-2830 PERCUSSION ENSEMBLE, CONCURRENTLY

Private Lessons: Trumpet and Trombone

Trumpet and trombone lessons are available to Music majors taking 32-2844 Brass Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2741

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), 32-1000 RECITAL ATTENDANCE AND 32-2844 BRASS ENSEMBLE, CONCURRENTLY

Private Lessons: Saxophone, Flute, and Clarinet

Saxophone, flute, and clarinet lessons are available to Music majors taking 32-2855 Woodwind Ensemble concurrently. Teachers are available for 15 lessons or the equivalent. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2751

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), 32-1000 RECITAL ATTENDANCE AND 32-2855 WOODWIND ENSEMBLE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2761

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. Private lessons may be taken as many as seven times per concentration.

COURSE #32-2781

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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. These lessons may be taken as many as four times.

COURSE #32-2791

2 CREDITS

PREREQUISITES: 32-3211 COMPOSITION III: COMPOSITION SEMINAR (C OR BETTER), AND 32-1000 RECITAL ATTENDANCE, CONCURRENTLY

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.

COURSE #32-3791

2 CREDITS

PREREQUISITES: 32-2113 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING IV, 32-3121 THEORY, HARMONY, AND ANALYSIS IV, 32-2132 KEYBOARD II OR 32-2311 JAZZ KEYBOARD, 32-3133 KEYBOARD HARMONY II, 32-3212 COMPOSITION IV (ALL C OR BETTER)

COURSE DESCRIPTIONS

MUSIC

ENSEMBLES

Columbia College Chorus

Students rehearse, discuss, and perform ensemble literature from the Middle Ages to the present, investigating various types and styles of music. Students explore proper vocal technique in every class while learning to hear ensemble attributes such as blend, balance, intonation, and pleasant vocal tone. Students develop an understanding of select choral genres, develop critical listening, and produce high quality performances.

COURSE #32-1800

2 CREDITS

The Groove Band

Performance class centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance.

COURSE #32-1880

1 CREDIT

PREREQUISITE: 32-1100 INTRODUCTION TO MUSIC THEORY (C OR BETTER) OR BY AUDITION OR INVITATION

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.

COURSE #32-2800

1 CREDIT

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I (BOTH C OR BETTER) OR BY AUDITION

Vocal Performance Ensemble

Advanced vocal students rehearse, analyze, and perform ensemble literature from the Middle Ages to the present. Course emphasizes ensemble attributes of blend, balance, intonation, and pleasant vocal tone. Where appropriate, staging and movement become integral components. Students improve their vocal technique through pedagogy, better their understanding of performance practices, develop critical listening, and produce high quality performances.

COURSE #32-2803

1 CREDIT

PREREQUISITES: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II, 32-2511 TECHNIQUES IN SINGING I (BOTH C OR BETTER)

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.

COURSE #32-2810

1 CREDIT

PREREQUISITES: 32-2132 KEYBOARD II (C OR BETTER) OR BY AUDITION AND 32-2711 PRIVATE LESSONS: PIANO, CONCURRENTLY

Jazz Keyboard Ensemble

In combination with private jazz piano lessons, the course aims to improve keyboard skills, including sightreading, ensemble playing, and solo performance. Students study jazz literature and historical and contemporary approaches to keyboard repertoire and technique in a group setting.

COURSE #32-2813

0 CREDITS

PREREQUISITE: 32-2715 PRIVATE LESSONS: JAZZ PIANO, CONCURRENTLY

Sightreading for Instrumentalists

Course is designed to develop the ability to read music at sight. All instrumentalists except percussion (pitched or non-pitched) or keyboard players are accepted.

COURSE #32-2821

3 CREDITS

PREREQUISITE: 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II (C OR BETTER)

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 alternation, chord symbols and symbol duplication, and polytonality/composite harmonic structures.

COURSE #32-2822

3 CREDITS

PREREQUISITES: 32-2121 THEORY, HARMONY, AND ANALYSIS II, 32-2821 SIGHTREADING FOR INSTRUMENTALISTS (BOTH C OR BETTER)

COURSE DESCRIPTIONS

MUSIC

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 three times for credit.

COURSE #32-2823

1 CREDIT

PREREQUISITE: 32-2822 FRETBOARD HARMONY (C OR BETTER) OR BY AUDITION OR INVITATION

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.

COURSE #32-2825

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2725 PRIVATE LESSONS: JAZZ GUITAR (TWO SEMESTERS) AND PERMISSION OF INSTRUCTOR

Percussion Ensemble

Performance ensemble is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sightreading ability and ensemble skills and may be repeated three times for credit.

COURSE #32-2830

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), AND 32-2731 PRIVATE LESSONS: PERCUSSION AND DRUMS, CONCURRENTLY

Brass Ensemble

In combination with private brass lessons, this course aims to improve musicianship skills, including sightreading, ensemble playing, and solo performance. Students study ensemble literature and historical and contemporary approaches to brass repertoire and technique.

COURSE #32-2844

0 CREDITS

PREREQUISITE: 32-2741 PRIVATE LESSONS: TRUMPET AND TROMBONE, CONCURRENTLY

Woodwind Ensemble

In combination with private woodwind lessons, this course aims to improve musicianship skills, including sightreading, ensemble playing, and solo performance. Students study ensemble literature and historical and contemporary approaches to woodwind repertoire and technique.

COURSE #32-2855

0 CREDITS

PREREQUISITE: 32-2751 PRIVATE LESSONS: SAXOPHONE, FLUTE, AND CLARINET

New Music Ensemble

Ensemble class rehearses and performs contemporary concert music, both traditional and non-traditional, written for distinctive instrumental combinations. Students develop musicianship and performance skills and expand their repertoire.

COURSE #32-2863

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I, AND THREE SEMESTERS OF PRIVATE LESSONS OR BY AUDITION OR INVITATION

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 Giuffre, Chick Corea, and Gerry Mulligan.

COURSE #32-2880

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), ONE YEAR OF INSTRUMENTAL INSTRUCTION

Columbia College Chicago 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.

COURSE #32-2881

1 CREDIT

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), ONE YEAR OF INSTRUMENTAL INSTRUCTION

COURSE DESCRIPTIONS

MUSIC

⌘ Performance Band and Cast

Performance class focuses on but is not limited to popular music of all types. Students and instructor arrange material for performance, and the course concludes with a staged, public performance by the ensemble.

COURSE #32-2887

2 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (BOTH C OR BETTER), BY AUDITION AND INVITATION ONLY

COMPUTER/SOUND, INTERNSHIPS, AND INDEPENDENT PROJECTS

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.

COURSE #32-1900

3 CREDITS

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, 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.

COURSE #32-2910

3 CREDITS

PREREQUISITES: 32-2121 THEORY, HARMONY AND ANALYSIS II (C OR BETTER), COMPUTER COMPETENCE OR PERMISSION OF INSTRUCTOR

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.

COURSE #32-2911

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Advanced MIDI Sequencing

A continuation of 32-2911 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.

COURSE #32-2912

3 CREDITS

PREREQUISITE: 32-2911 INTRODUCTION TO MIDI

Studio Production for Musicians

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.

COURSE #32-2920

3 CREDITS

PREREQUISITES: 32-1110 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING I, 32-1120 THEORY, HARMONY, AND ANALYSIS I (C OR BETTER), INSTRUMENTAL OR VOCAL COMPETENCE

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.

COURSE #32-3988

VARIABLE CREDIT

⌘ 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.

COURSE #32-3998

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF DEPARTMENT AND WRITTEN PROPOSAL

PHOTOGRAPHY

BOB THALL, CHAIRPERSON

Approach

The Photography department has one of the largest and most comprehensive programs in the nation. Our program is for ambitious, motivated students and is as broad and as rigorous as the competitive world they'll encounter after graduation. The instructional intent is to provide a balance between technical competency and the aesthetic stimulation that accompanies the understanding of photography as fine art. Noted for its support of the entire range of serious photographic practices and techniques, the Photography program at Columbia College Chicago is designed both for students ambitious about careers in Photography, and for students in related fields who will benefit from a rigorous experience in the medium.

Curriculum

Classes are rooted in nineteenth-century photography history and processes, and extend to encompass a broad array of digital imaging courses at the cutting edge of contemporary technology. Foundation courses acquaint students with the visual grammar of photography—technique, theory, and criticism—in both black-and-white and color, in darkroom and critique settings. Advanced courses deal with experimental processes, historical and critical analysis, aesthetics, digital imaging technology, documentary, photojournalism, studio photography, and professional practice. Students can earn a BFA, a BA or minor in the discipline.

Facilities

Columbia's Photography department's 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 a Polaroid 20" x 24" camera, numerous 8" x 10" and 4" x 5" cameras, medium format and digital cameras, and other digital equipment. Darkrooms have more than 150 enlarging stations, which accommodate all popular film formats, both color and black-and-white.

Working Faculty

Our faculty, who are active professionals and artists, have achieved remarkable success in a range of commercial and artistic photography, having exhibited at such venues as the Art Institute of Chicago, the Whitney Museum, and the Museum of Modern Art. Many 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.

Internships

Courses are supplemented by a full program of lectures and workshops by visiting artists, on- and off-campus student exhibitions, a close collaboration with the resources and programs of the Museum of Contemporary Photography, and an active internship program. Internships and professional placement through the department include assignments at the Associated Press, Encyclopedia Britannica, *Playboy* magazine, United Airlines, Getty Images, and the *Chicago Sun-Times*.



PHOTOGRAPHY

Major in Photography

Students must choose a Bachelor of Fine Arts in Photography or a Bachelor of Arts in Photography.

Bachelor of Fine Arts in Photography

Students must complete 79 to 80 credit hours of courses and must satisfy special requirements.

Course Title and Credits

| |
|--|
| 23-1100 Foundations of Photography I (3) |
| 23-1101 Darkroom Workshop I (3) |
| 23-1120 Foundations of Photography II (3) |
| 23-1121 Darkroom Workshop II (3) |
| 23-2120 View Camera I (4) |
| 23-2201 Digital Imaging I (3) |
| 23-3202 Digital Imaging II (3) |
| 23-2300 Studio I (3) |
| 23-2310 Studio II (4) |
| 23-2650 History of Photography I: 1839-1920 (3)* |
| 23-7655 History of Photography II: 1920 to Present (3) |
| 23-3700 Experimental Photography/Graphic Techniques I (3) |
| 23-3900 Senior Thesis (4) |
| 23-3910 Photography Seminar (3) |
| 22-1220 Fundamentals of 2D Design (3), Art and Design |
| SELECT ONE: |
| 23-2100 Color Photography: Advanced (4) |
| 23-2110 Darkroom Workshop III (3) |
| SELECT ONE: |
| 22-1210 Beginning Drawing (3), Art and Design |
| 22-1230 Fundamentals of 3D Design (3), Art and Design |
| 22-1240 Color and Composition (3), Art and Design |
| SELECT ONE: |
| 23-3203 Digital Imaging III (3) |
| 23-3300 Studio III (4) |
| SELECT ONE: |
| 23-3500 Photojournalism I (4) |
| 23-3520 Documentary Photography I (4) |
| Complete 3 credit hours of Art and Design electives. |
| Complete 15 credit hours of electives in Photography, Art and Design, or Film and Video. |

*Course has 22-1101 History of Art I: Stone Age to Gothic and 22-1102 History of Art II: Renaissance to Modern as prerequisites.

Special Requirements for BFA in Photography

Students must have a 2.5 grade point average in all Photography courses at the 60 credit hour level to continue the pursuit of the BFA. Transfer students must meet with a faculty advisor before registration to evaluate transcripts and portfolios to determine placement of students in the appropriate courses, allowing students with demonstrated proficiencies to place out of specified courses and prerequisites. Transfer BFA students must complete a minimum of 50 credit hours in residence.

Bachelor of Arts in Photography

Students must complete 50 to 52 credit hours of courses.

Course Title and Credits

| |
|---|
| 23-1100 Foundations of Photography I (3) |
| 23-1101 Darkroom Workshop I (3) |
| 23-1120 Foundations of Photography II (3) |
| 23-1121 Darkroom Workshop II (3) |
| 23-2120 View Camera I (4) |
| 23-2201 Digital Imaging I (3) |
| 23-3202 Digital Imaging II (3) |
| 23-2300 Studio I (3) |
| 23-2310 Studio II (4) |
| 23-2650 History of Photography I: 1839-1920 (3)* |
| 23-7655 History of Photography II: 1920 to Present (3) |
| 23-3910 Photography Seminar (3) |
| 22-1220 Fundamentals of 2D Design (3), Art and Design |
| SELECT ONE: |
| 23-2100 Color Photography: Advanced (4) |
| 23-2110 Darkroom Workshop III (3) |
| SELECT ONE: |
| 22-1210 Beginning Drawing (3), Art and Design |
| 22-1230 Fundamentals of 3D Design (3), Art and Design |
| 22-1240 Color and Composition (3), Art and Design |
| SELECT ONE: |
| 23-3203 Digital Imaging III (3) |
| 23-3300 Studio III (4) |
| SELECT ONE: |
| 23-3500 Photojournalism I (4) |
| 23-3520 Documentary Photography I (4) |
| 23-3700 Experimental Photography/Graphic Techniques I (3) |

PHOTOGRAPHY

Minor in Photography

Students must complete 24 to 25 credit hours of courses.

Course Title and Credits

23-1100 Foundations of Photography I (3)

23-1101 Darkroom Workshop I (3)

23-1120 Foundations of Photography II (3)

23-1121 Darkroom Workshop II (3)

23-2201 Digital Imaging (3)

23-2300 Studio I (3)

23-7655 History of Photography II: 1920 to Present (3)

SELECT ONE OF THE FOLLOWING:

23-2100 Color Photography: Advanced (4)

23-2110 Darkroom Workshop III (3)

23-3202 Digital Imaging II (3)

23-3500 Photojournalism I (4)

COURSE DESCRIPTIONS

PHOTOGRAPHY

FOUNDATION

⌘ 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 23-1101 Darkroom Workshop I must be taken concurrently.

COURSE #23-1100

3 CREDITS

IAI#ART917

PREREQUISITE: 23-1101 DARKROOM WORKSHOP I, MUST BE CONCURRENT

⌘ Darkroom Workshop I

Course provides technical skills in black-and-white photography needed to produce projects assigned in 23-1100 Foundations of Photography I. Photographic materials, processes, and techniques for film development and print production are covered. Students must be concurrently enrolled in a corresponding section of Foundations of Photography I.

COURSE #23-1101

3 CREDITS

PREREQUISITE: 23-1100 FOUNDATIONS OF PHOTOGRAPHY. MUST BE CONCURRENT

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.

COURSE #23-1110

3 CREDITS

⌘ Foundations of Photography II

Course introduces aesthetics, techniques, and theory of the subtractive color printing process using color negative materials. Lectures explore further the aesthetic and technical issues introduced in 23-1100 Foundations of Photography I, with specific emphasis on issues related to color photography. Concurrent enrollment in 23-1121 Darkroom Workshop II is required.

COURSE #23-1120

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I OR PERMISSION OF DEPARTMENT CHAIRPERSON UPON PORTFOLIO REVIEW

⌘ Darkroom Workshop II

Course provides necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in 23-1120 Foundations of Photography II.

COURSE #23-1121

3 CREDITS

PREREQUISITES: 23-1100 FOUNDATIONS OF PHOTOGRAPHY I, 23-1101 DARKROOM WORKSHOP I OR PERMISSION OF DEPARTMENT CHAIRPERSON UPON PORTFOLIO REVIEW

Color Photography: Advanced

Course in color processes emphasizing technical control for aesthetic purposes and the broader possibilities of color to achieve expressive ends.

COURSE #23-2100

4 CREDITS

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II

Darkroom Workshop III

Course refines black-and-white 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.

COURSE #23-2110

3 CREDITS

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 22-1220 FUNDAMENTALS OF 2D DESIGN, 52-1152 ENGLISH COMPOSITION II

⌘ View Camera I

Possibilities for perspective control and focus manipulation are examined theoretically and practically in this exploration of the aesthetic possibilities of the large format view camera. Equipment is provided.

COURSE #23-2120

4 CREDITS

PREREQUISITE: 23-2300 STUDIO I

View Camera II

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.

COURSE #23-2125

4 CREDITS

PREREQUISITE: 23-2120 VIEW CAMERA I

COURSE DESCRIPTIONS

PHOTOGRAPHY

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.

COURSE #23-3150

3 CREDITS

PREREQUISITES: 23-2300 STUDIO I, 23-2110 DARKROOM WORKSHOP III

DIGITAL

Photography for Interactive Multimedia Majors

Students acquire fundamental photography skills including optics, chemistry, and aesthetics. Course emphasizes the connection between film and digital formats. Main objective of instruction is the production of visually effective images and the creative use of photographs within the electronic multimedia. Designed for non-Photography majors

COURSE #23-1200

3 CREDITS

☞ Digital Imaging I

Course introduces the computer as a powerful imaging tool for the photographer. Students use flatbed and transparency scanners to digitize photographic images. A variety of output methods are used including laser printers, ink jet printers, the Fujix Pictography 3000, and the film recorder. Adobe Photoshop software package is the primary image processing program used to digitally enhance, alter, and retouch images. Electronic layout and typographical issues are discussed, and a page layout program is introduced to combine text with images.

COURSE #23-2201

3 CREDITS

PREREQUISITES: FOR PHOTOGRAPHY MAJORS: 23-1120 PHOTOGRAPHY II, 1121 DARKROOM II. FOR ART AND DESIGN MAJORS: 22-1240 COLOR AND COMPOSITION OR PERMISSION OF DEPARTMENT CHAIRPERSON

Digital Printing Workshop

This two-day workshop is designed specifically for commercial photography students who have completed 23-2201 Digital Imaging I and would like to use digital output in their studio classes. Input and output as it applies to printing will be discussed, with an exploration of the various types of prints available within the digital imaging facility.

COURSE #23-2220

1 CREDIT

PREREQUISITES: 23-2201 DIGITAL IMAGING I

☞ Digital Imaging II

Class broadens students' understanding of digital media in its diverse manifestations through slide presentations, critical and theoretical readings, CD-ROM viewing, gallery visits, and class discussions. Using Adobe Photoshop, students cover advanced image manipulation techniques including layers, levels, curves, paths, masks and channels, and filters and color models. Assignments are given in this class, but emphasis is placed on project development using digital tools. Supplementary programs such as Fractal Design Painter and Adobe Illustrator are introduced as complementary creative tools. Class strengthens and expands students' competence and knowledge of digital techniques, research, verbal, and conceptualization skills within the realm of digital photography.

COURSE #23-3202

3 CREDITS

PREREQUISITE: 23-2201 DIGITAL IMAGING I

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 or her area of specialization.

COURSE #23-3203

3 CREDITS

PREREQUISITE: 23-3202 DIGITAL IMAGING II

COURSE DESCRIPTIONS

PHOTOGRAPHY

Digital Imaging: Virtual Spaces

Course introduces 3D modeling and the construction and manipulation of objects within virtual space. Concepts covered are 3D space, applying and creating textures, and lighting spaces. Students incorporate 2D images made by traditional photographic means along with 3D forms and environments created within the computer.

COURSE #23-3210

3 CREDITS

PREREQUISITE: 23-2201 DIGITAL IMAGING I

Digital 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.

COURSE #23-3220

3 CREDITS

PREREQUISITE: 23-3202 DIGITAL IMAGING II

Website Design I

Course is intended for Art and Design and Photography majors who wish to study fundamental website design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic user interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.

COURSE #23-3275

3 CREDITS

PREREQUISITE: 23-2201 DIGITAL IMAGING I

GENERAL/COMMERCIAL ORIENTATION

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.

COURSE #23-2300

3 CREDITS

PREREQUISITE: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 52-1152 ENGLISH COMPOSITION II, 22-1220 FUNDAMENTALS OF 2D DESIGN

Studio II

Course explores the use of tungsten and electronic flash artificial light in the studio using color and black-and-white view and 35mm cameras.

COURSE #23-2310

4 CREDITS

PREREQUISITE: 23-2120 VIEW CAMERA, 23-2300 STUDIO I

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 lighting within a studio context.

COURSE #23-3300

4 CREDITS

PREREQUISITE: 23-2310 STUDIO II

Website Design II

Content covers advanced topics in website 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 and completion of a written thesis.

COURSE #23-3376

3 CREDITS

PREREQUISITE: 23-3275 WEBSITE DESIGN I

SPECIFIC FOCUS—COMMERCIAL

Commercial Photographer/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.

COURSE #23-3400

4 CREDITS

PREREQUISITE: 23-2310 STUDIO II

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.

COURSE #23-3405

4 CREDITS

PREREQUISITE: 23-2310 STUDIO II

COURSE DESCRIPTIONS

PHOTOGRAPHY

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 presentations.

COURSE #23-3410

4 CREDITS

CROSS-LISTED WITH ARTS, ENTERTAINMENT AND MEDIA MANAGEMENT 28-3960 FASHION STYLING AND ART AND DESIGN 22-3605 FASHION STYLING.

PREREQUISITE: 23-3405 FASHION PHOTOGRAPHY I

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.

COURSE #23-3415

3 CREDITS

PREREQUISITE: 23-2310 STUDIO II

Scientific Photography

Course surveys photographic techniques and practices being employed in environmental agencies, research laboratories, high-tech industry, and medical institutions. 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.

COURSE #23-3420

4 CREDITS

PREREQUISITE: 23-2300 STUDIO I

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.

COURSE #23-3425

4 CREDITS

PREREQUISITES: 23-2110 DARKROOM WORKSHOP III, 23-2300 STUDIO I

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.

COURSE #23-3450

2 CREDITS

PREREQUISITE: 23-3500 PHOTOJOURNALISM I

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.

COURSE #23-3455

2 CREDITS

PREREQUISITE: 23-3500 PHOTOJOURNALISM I

Theater Photography

Students learn theater photography through cooperative participation in productions mounted in the Getz Theater.

COURSE #23-3460

3 CREDITS

PREREQUISITE: 23-2300 STUDIO I

Professional Topics: Styling

Workshop concentrates on set design elements, including set scale, construction, and color concepts, and set decoration for tabletop, fashion, and food photography. Styling concepts of mood, contrast, balance, and weight are covered.

COURSE #23-3480

1 CREDIT

PREREQUISITE: 23-2310 STUDIO II

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.

COURSE #23-3485

1 CREDIT

PREREQUISITE: 23-2300 STUDIO I

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.

COURSE #23-3488

VARIABLE CREDIT

PREREQUISITE: 23-2300 STUDIO I OR 23-3505 PHOTOJOURNALISM II

COURSE DESCRIPTIONS

PHOTOGRAPHY

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.

COURSE #23-3490

1 CREDIT

PREREQUISITE: 23-2310 STUDIO II

Architectural Photography

Course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal images. Course also emphasizes view camera skill, discussion of work, and development of individual projects.

COURSE #23-4450

3 CREDITS

PREREQUISITE: 23-2300 STUDIO I OR PERMISSION OF DEPARTMENT CHAIRPERSON

DOCUMENTARY/PHOTOJOURNALISM

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.

COURSE #23-3500

4 CREDITS

PREREQUISITE: 23-2300 STUDIO I

Photojournalism II

Course expands skills acquired in 23-3500 Photojournalism I with an emphasis on lighting and color photography.

COURSE #23-3505

4 CREDITS

PREREQUISITE: 23-3500 PHOTOJOURNALISM I

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.

COURSE #23-3510

4 CREDITS

PREREQUISITE: 23-3505 PHOTOJOURNALISM II

Documentary Photography I

Social and aesthetic aspects of this vital and evolving photographic tradition are explored through an examination of methods, concepts, and history, and put to use in one or more photographic projects.

COURSE #23-3520

4 CREDITS

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 52-1152 ENGLISH COMPOSITION II

Photography Communications

Course provides students with a better understanding of photographic images and their application in design. In shooting photographs that are specifically destined for design layouts, students develop better visual language, enhancing photo selection and editing skills. Students learn to previsualize the look of the design as well as the structure and form of the photographs they shoot. The basic format is 35mm location photography and tabletop and lighting work. Course covers alternate ways to generate photographic images, including high contrast, photo-posterization, tone line, and halftone. Designed for non-Photography majors.

COURSE #23-3530

3 CREDITS

CROSS-LISTED WITH ART AND DESIGN 22-3530 PHOTO COMMUNICATIONS.

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.

COURSE #23-4525

4 CREDITS

PREREQUISITE: 23-3520 DOCUMENTARY I OR PERMISSION OF DEPARTMENT CHAIRPERSON

Community Arts

Course explores areas of potential collaboration between student photographers and community-based social organizations. Students develop photographic projects in conjunction with teaching and other modes of community service.

COURSE #23-4580

3 CREDITS

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II

COURSE DESCRIPTIONS

PHOTOGRAPHY

HISTORY/CRITICISM

☞ **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.

COURSE #23-2650

3 CREDITS

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

Twentieth-Century Art Theory and Criticism

Course surveys major concepts and methods of twentieth-century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. 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 twentieth-century art.

COURSE #23-4680

3 CREDITS

PREREQUISITES: 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

Perspectives of Criticism

The course will approach criticism in the arts from a comprehensive perspective applying general principles to areas ranging from literature and poetry, through the visual arts, to music. Its aim is to provide students with practical knowledge of how criticism in the arts is done, and how to prepare statements about their work with the response of criticism in mind. The students will learn what contemporary critics look for, the vocabularies they use, and how to position work within critical discourse.

COURSE #23-4685

3 CREDITS

CROSS-LISTED WITH ART AND DESIGN 22-3185

PERSPECTIVES OF CRITICISM.

PREREQUISITES: 22-1101 HISTORY OF ART I: STONE AGE TO GOTHIC, 22-1102 HISTORY OF ART II: RENAISSANCE TO MODERN, 52-1152 ENGLISH COMPOSITION II

☞ **History of Photography II: 1920 to 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.

COURSE #23-7655

3 CREDITS

PREREQUISITE 52-1152 ENGLISH COMPOSITION II

ART AND INDEPENDENT PROJECTS

Hand Bookmaking and Binding

Course studies traditional and nontraditional Western and Oriental techniques including Western Codex. Instruction includes case-bound, perfect, side-stitch, pamphlet, single signature, portfolio, Japanese, accordion, and decorative endpaper marbling methods as well as modern combinations and extensions of these techniques.

COURSE #23-2720

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

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.

COURSE #23-2730

3 CREDITS

PREREQUISITES: 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II

☞ **Experimental Photography/Graphic Techniques I**

Course is a systematic exploration of alternative photographic processes, such as Cyanotype, 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.

COURSE #23-3700

3 CREDITS

CROSS-LISTED WITH ART AND DESIGN 22-3231

EXPERIMENTAL PHOTOGRAPHY/GRAPHICS TECHNIQUES I.

PREREQUISITES: FOR PHOTOGRAPHY STUDENTS: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 52-1152 ENGLISH COMPOSITION II, 22-1220 FUNDAMENTALS OF 2D DESIGN. FOR ART AND DESIGN STUDENTS: COMPLETION OF CORE COURSES OR PERMISSION OF DEPARTMENT CHAIRPERSON

COURSE DESCRIPTIONS

PHOTOGRAPHY

Experimental Photography/Graphic Techniques II

Course is a systematic exploration of advanced alternative photographic processes including Gum-Bichromate and Kwikprint. 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.

COURSE #23-3705

3 CREDITS

CROSS-LISTED WITH ART AND DESIGN 22-3232

EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES II.

PREREQUISITE: 23-3700 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES I

Experimental Photography/Graphic Techniques III

Course challenges students to refine to a professional level, skills learned in 23-3705 Experimental Photography/Graphic Techniques II. Students complete one intensive project during the semester.

COURSE #23-3710

3 CREDITS

PREREQUISITE: 23-3705 EXPERIMENTAL PHOTOGRAPHY/GRAPHIC TECHNIQUES II

Visual Books

Each student works from a proposal to make a photographic or visual book. Course covers conceptual aspects of visual books including structure, editing, sequencing, and integration of text and images. Book production includes graphic arts films, layout, manipulation, reproduction, binding, and finishing. Course covers history of books with emphasis on development of artists' books over the last thirty years. Content also emphasizes working with the means at hand in order to provide alternatives to high-cost production.

COURSE #23-3730

3 CREDITS

PREREQUISITES: FOR PHOTOGRAPHY STUDENTS: 23-1120 PHOTOGRAPHY II, 22-1220 FUNDAMENTALS OF 2D DESIGN, 23-1121 DARKROOM II, 52-1152 ENGLISH COMPOSITION II, 22-1220 FUNDAMENTALS OF 2D DESIGN. FOR ART AND DESIGN STUDENTS: COMPLETION OF CORE COURSES OR PERMISSION OF DEPARTMENT CHAIRPERSON

Nineteenth-Century Photographic Processes

Course explores development of photography through its first four decades. Students use their own photographic materials to gain insight into both historic and aesthetic precedents of contemporary photographic vision.

COURSE #23-3735

3 CREDITS

PREREQUISITES: 23-2110 DARKROOM WORKSHOP III, 23-2650 HISTORY OF PHOTOGRAPHY I : 1839-1920

Portrait and Figure Seminar

Students use large format cameras, ranging in size from 4x5 to 11x14, to create portrait and figure photographs. These images are printed using conventional materials as well as older processes such as palladium and salted prints. Emphasis is on the collaborative nature of portrait and figure photographs in a small studio setting.

COURSE #23-3770

3 CREDITS

PREREQUISITE: 23-2300 STUDIO I

Landscape Photography

Course explores the wide range of photographic responses to the broad subject of the landscape. Issues of nature, art theory, social history, and urban design are addressed in this course. Students survey historic and contemporary work and, most importantly, develop individual photographic projects.

COURSE #23-3775

3 CREDITS

PREREQUISITE: 23-2300 STUDIO I

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.

COURSE #23-3780

1 CREDIT

PREREQUISITES: 23-2300 STUDIO I, 22-1220 FUNDAMENTALS OF 2D DESIGN, 52-1152 ENGLISH COMPOSITION II

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 signed, written proposal that outlines their self-defined project.

COURSE #23-3798

3 CREDITS

PREREQUISITES: PERMISSION OF INSTRUCTOR AND DEPARTMENT CHAIRPERSON

COURSE DESCRIPTIONS

PHOTOGRAPHY

Image and Text

Course introduces students to photographic works that use text as a significant strategy in their communication. Students study examples of contemporary practice: photo/slogans and visual puns through illustrated story, memorist pictures and prose, and documentarians' photos with fact. Students complete assignments combining images and text.

COURSE #23-4720

3 CREDITS **WI**

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 52-1152 ENGLISH COMPOSITION II, 22-1121 HISTORY OF ART I: STONEAGE TO GOTHIC, 22-1122 HISTORY OF ART II: RENAISSANCE TO MODERN

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.

COURSE #23-4730

3 CREDITS

PREREQUISITE: 23-2310 STUDIO II

Instant Imaging: Process and Concept

Course examines the various instant imaging possibilities of Polaroid films. Students consider ways in which the use of image transfers, Type 55 Positive/Negative film, and other Polaroid processes create new conceptual and creative possibilities for picture making in a variety of contexts. Students also use the 20x24 Polaroid camera to produce work.

COURSE #23-4740

3 CREDITS

PREREQUISITE: 23-2300 STUDIO I

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. Students also have the opportunity to work with the rare 20x24 Polaroid camera.

COURSE #23-4750

3 CREDITS

PREREQUISITE: 23-2300 STUDIO I

Digital Printmaking: Image to Paper

Course bridges photographic practices of the nineteenth and twenty-first centuries. Students investigate the connections between aesthetics of the photographic print and contemporary technologies by creating handmade prints from digitally constructed negatives. Liquid light, cyanotype platinum printing, and heat-transfer processes are used to translate digitally constructed negatives to a variety of surfaces. Students consider the question of whether or not there exists a "digital aesthetic."

COURSE #23-4755

3 CREDITS

PREREQUISITE: 23-2201 DIGITAL IMAGING I

Special Topics: Digital Capture

Are digital cameras the future for studio and commercial work? This 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.

COURSE #23-4765

1 CREDITS

PREREQUISITES: 22-1220 FUNDAMENTALS OF 2D DESIGN, 23-2201 DIGITAL IMAGING I (C OR BETTER), 23-2300 STUDIO I (C OR BETTER), 52-1152 ENGLISH COMPOSITION II

Myth, Symbol, Image

Course explores connections between idea, meaning, and image. Students study devices such as analogy and metaphor in literature, art, and photography and apply theories of Carl Jung, such as the archetype, anima/animus, and synchronicity. Course requires assigned readings, group discussion, one paper, and a small group of photographs.

COURSE #23-4770

3 CREDITS

WI

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 22-1220 FUNDAMENTALS OF 2D DESIGN, 52-1152 ENGLISH COMPOSITION II

Beauty and Photography

Course explores the nature of beauty and its relationship to photography. It examines the boundaries that encompass our ideals of beauty and investigates when, where, and why photography crosses over traditional boundaries, and develops students' understanding of how codes of beauty function in visual representation. Critiques and discussions of readings inform the work produced during the semester.

COURSE #23-4775

3 CREDITS

PREREQUISITES: 23-1120 PHOTOGRAPHY II, 23-1121 DARKROOM II, 23-2650 HISTORY OF PHOTOGRAPHY I, 23-7655 HISTORY OF PHOTOGRAPHY II: 1920 TO PRESENT

COURSE DESCRIPTIONS

PHOTOGRAPHY

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.

COURSE #23-7760

3 CREDITS HA

BUSINESS

Professional Portfolio Development

Course assists students who are preparing to enter the job market by examining methods for assembling a portfolio, writing and designing a résumé, and interviewing with prospective employers. Job-hunting skills and procedures are discussed.

COURSE #23-3810

3 CREDITS

PREREQUISITES: 23-3300 STUDIO III, SENIOR STATUS

CAPSTONE

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

COURSE #23-3900

4 CREDITS WI

PREREQUISITE: SENIOR STATUS

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. Students learn to create and structure their own projects based on personal concerns and values. This is the capstone for a BA in Photography.

COURSE #23-3910

3 CREDITS WI

PREREQUISITES: 22-1101 HISTORY OF ART I, 23-1120 FOUNDATIONS OF PHOTOGRAPHY II, 23-1121 DARKROOM WORKSHOP II, 23-2300 STUDIO I, 52-1152 ENGLISH COMPOSITION II

THEATER

SHELDON PATINKIN, CHAIRPERSON

Approach

Unlike television and film, theater provides an immediate experience between the people onstage 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 as if it were a 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.

Curriculum

We believe very strongly that students learn from being involved in productions as well as from class work. We, therefore, stage as many as 40 fully produced and workshop productions per school year. As the largest theater department in the nation (over 500 majors as of Spring 2002), we operate as an ensemble—all members have a responsibility to the whole and to each other. 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, and accents and dialects, among other subjects. We also offer a major in musical theater performance, shared with the Dance and Music departments. 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 playwriting. All acting and directing classes above the first-semester level perform their final scenes for faculty each semester.

Facilities

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 two large cast plays and one musical. In the 60-seat New Studio, we present full productions of one musical and two 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.

Working Faculty

The faculty and staff are all working professionals—active and prominent members of Chicago's lively theater community in every area, from acting and directing to design and stage management. All of our improvisation faculty are members of Chicago's famous Second City troupe. 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.

Professional Opportunities

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 just about every show in town at any given time. Students also take advantage of professional internships frequently available with local companies.



THEATER

Major in Theater

Students pursuing a major in Theater must choose between a Bachelor of Fine Arts (BFA) and a Bachelor of Arts (BA). Students may earn a BFA in Directing, a BFA in Acting or a BFA in Theater Design. Students may choose to earn a BA in Directing, a BA in Acting, a BA in Theater Design, a BA in Playwriting, a BA in Technical Theater or a BA in Musical Theater Performance.

BACHELOR OF FINE ARTS IN DIRECTING

Students must complete 77 credit hours of courses and must satisfy special requirements.

Course Title and Credits

| |
|--|
| 31-2120 Text Analysis (3) |
| 31-3100 Styles and Crafts: Ancient to Baroque (3) |
| 31-3105 Styles and Crafts: Baroque to Modern (3) |
| 31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3) |
| 31-3125 Introduction to Dramaturgy (3) |
| 31-1200 Acting I: Basic Skills (3) |
| 31-1205 Acting I: Scene Study (3) with 31-2177 Rehearsal Lab (1) |
| 31-1210 Improvisational Techniques (3) |
| 31-2200 Acting II: Advanced Scene Study (3) with 31-2177 Rehearsal Lab (1) |
| 31-1300 Voice Training for the Actor I (3) |
| 31-1305 Body Movement for the Actor I (3) |
| 31-1500 Production Techniques: Crew (2) |
| 31-1505 Production Techniques: Stagecraft (2) |
| 31-2530 Stage Management (4) |
| 31-1600 Introduction to Design for Stage (3) |
| 31-1605 Stage Makeup I (3) |
| 31-3625 Collaborative Seminar (2) |
| 31-2700 Directing I (4) |
| 31-3700 Directing II (3) |
| 31-3701 Directing III (3) |
| Complete 6 credits of 31-3799 Independent Project: Directing. |

SELECT ONE:

| |
|---|
| 31-1520 Lighting Technologies (3) |
| 31-2610 Set Design (2) and 31-2377 Design Studio (1) concurrently |
| 31-2615 Costume Design (2) and 31-2677 Design Studio (1) concurrently |

Select one of the following electives from the Arts, Entertainment, and Media Management department:

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|---|
| 28-4310 Grant Proposal Planning and Writing (4) |
| 28-4315 Fund-raising: Introduction (4) |
| 28-4330 American Cultural Policy (4) |

SELECT 3 CREDITS FROM ANY OF THE FOLLOWING:

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|--|
| 31-2270 Text Interpretation and Mask (1) |
| 31-2271 Introduction to Puppetry (1) |
| 31-3200 through 31-3234 Acting III Styles |
| 31-2370 Physical Comedy Workshop (1) |
| 31-2371 Classical Text Workshop (1) |
| 31-2905 Community Based Performance (3) |
| 31-2900 Cold Readings (2) |
| 31-2970 Introduction to Theater in Chicago (1) |
| 31-2971 Theater Education for Children (1) |

Special requirements for BFA in Directing: Students interested in pursuing the BFA in Directing will be eligible to declare their intention upon admission to the College. Continuance in the BFA in Directing program is contingent upon a number of factors, including a 3.0 grade point average in the major courses, project assessment, and adherence to curricular structure. Transfer students must meet with a faculty advisor before registration to evaluate transcripts. To complete a BFA in Directing, transfer students must be in full-time residence a minimum of two years and complete a minimum of required course work determined by the department.

BACHELOR OF FINE ARTS IN ACTING

Students must complete 74 to 76 credit hours of courses and must satisfy special requirements.

Course Title and Credits

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|--|
| 31-2120 Text Analysis (3) |
| 31-3100 Styles and Crafts: Ancient to Baroque (3) |
| 31-3105 Styles and Crafts: Baroque to Modern (3) |
| 31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3) |
| 31-1200 Acting I: Basic Skills (3) |
| 31-1205 Acting I: Scene Study (3) and 31-2177 Rehearsal Lab (1) concurrently |
| 31-1210 Improvisational Techniques I (3) |
| 31-2200 Acting II: Advanced Scene Study (4) |
| 31-2205 Acting II: Character and Ensemble (3) and 31-2177 Rehearsal Lab (1) concurrently |
| Select two 31-3200 through 31-3234 Acting III: Styles courses. (Some may require 31-2177 Rehearsal Lab.) |
| 31-3240 Acting IV (3) |
| 31-1300 Voice Training for the Actor I (3) |
| 31-1305 Body Movement for the Actor I (3) |
| 31-2300 Voice Training for the Actor II (3) |
| 31-2305 Body Movement for the Actor II (3) |
| 31-3300 Voice Training for the Actor III (3) |
| 31-3305 Singing for the Actor I (3) |
| 31-1500 Production Techniques: Crew (2) |
| 31-1505 Production Techniques: Stagecraft (2) |
| 31-1605 Stage Makeup I (3) |
| 31-3900 Professional Survival and How to Audition (4) |

THEATER

SELECT 3 CREDITS OF THE FOLLOWING TECHNIQUE ELECTIVES:

31-2270 Text Interpretation and the Mask (1)

31-2271 Introduction to Puppetry (1)

31-1310 Feldenkrais Technique (3)

31-2315 Stage Combat I (3)

31-2325 Accents and Dialects I (3)

31-2370 Physical Comedy Workshop (1)

31-2371 Classical Text Workshop (1)

31-3301 Voice Training for the Actor IV (3)

SELECT 3 CREDITS OF THE FOLLOWING CAREER DEVELOPMENT ELECTIVES:

31-2700 Directing I (4)

31-3810 Solo Performance (3)

31-2900 Cold Reading (2)

31-2905 Community Based Performance (3)

31-2970 Introduction to the Theater in Chicago (1)

31-2971 Theater Education for Children (1)

Special requirements for the BFA in Acting: Students interested in pursuing the BFA in Acting will be eligible to declare their intention upon admission to the College. Continuance in the BFA in Acting program is contingent upon a number of factors, including a 3.0 grade point average in the major courses, performance assessment, and adherence to curricular structure. Transfer students must meet with a faculty advisor before registration to evaluate transcripts. To complete a BFA in Acting, transfer students must be in full-time residence a minimum of two years and complete a minimum of required course work determined by the department.

BACHELOR OF FINE ARTS IN THEATER DESIGN

Students must complete 80 credit hours of courses and must satisfy special requirements.

Course Title and Credits

31-2120 Text Analysis (3)

31-3100 Styles and Crafts: Ancient to Baroque (3)

31-3105 Styles and Crafts: Baroque to Modern (3)

31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3)

31-1200 Acting I: Basic Skills (3)

31-1510 Drafting and Model Making (2)

31-1515 Rendering Techniques (2)

31-1520 Lighting Technologies (3)

31-1525 Costume Construction I (3)

31-1530 Introduction to Set Construction (3)

31-1600 Introduction to Design for the Stage (3)

31-1605 Stage Makeup I (3)

31-2610 Set Design (2) with 31-2677 Design Studio (1)

31-2615 Costume Design (2) with 31-2677 Design Studio (1)

31-2620 Lighting Design (2) with 31-3621 Lighting Design Lab (1)

31-3625 Collaborative Seminar (2)

31-3650 Design Practicum: Assistant Designer (3)

31-3650 Design Practicum: Design Directing Project (3)

31-3650 Design Practicum: Mainstage (3)

31-3905 Creating a Career in Technology and Design (3)

31-3998 Independent Project: Portfolio (variable)

22-1210 Beginning Drawing (3), Art and Design

SELECT ONE OF THE FOLLOWING THREE COURSES:

31-3610 Advanced Set Design (3)

31-3615 Advanced Costume Design (3)

31-3620 Advanced Lighting Design (3)

SELECT ONE OF THE FOLLOWING TWO COURSES:

22-1131 History of Architecture I (3), Art and Design

22-2175 Fashion: An Historical Perspective (3), Art and Design

SELECT A MINIMUM OF 13 CREDITS FROM THE FOLLOWING:

31-2510 Scenic Carpentry (3)

31-2515 Scene Painting (3)

31-2520 Current Technology for the Performing Arts (3)

31-2521 CAD for the Performing Arts (3)

31-2526 Costume Construction II (3)

31-3605 Stage Makeup II (3)

31-2670 Topics: Experience in Sound for the Theater (1)

31-2970 Topics: Introduction to Theater in Chicago (1)

22-1230 Fundamentals of 3D Design (3), Art and Design

22-2214 Figure Drawing I (3), Art and Design

22-2222 Watercolor Studio I (3), Art and Design

23-1100 Foundations of Photography I (3) with 23-1101 Darkroom Workshop I (3), Photography

28-2111 Legal Aspects of the Arts and Entertainment (3) Arts, Entertainment, and Media Management

Special requirements for a BFA in Theater Design: Students interested in pursuing the BFA in Theater Design will be eligible to declare their intention upon admission to the College. Continuance in the BFA is contingent on a number of factors, including a 3.0 grade point average in the major courses, project assessment, and adherence to curricular structure. Transfer students must meet with a faculty advisor before registration to evaluate students for transcript evaluation. To complete a BFA in Theater Design, transfer students must be in full-time residence a minimum of two years and complete a minimum of required course work.

THEATER

BACHELOR OF ARTS IN THEATER: DIRECTING

Students must complete 50 credit hours of courses and must satisfy special requirements.

Course Title and Credits

| |
|--|
| 31-2120 Text Analysis (3) |
| 31-1200 Acting I: Basic Skills (3) |
| 31-1205 Acting I: Scene Study (3) with 31-2177 Rehearsal Lab (1) |
| 31-1210 Improvisational Techniques (3) |
| 31-2200 Acting II: Advanced Scene Study (3) with 31-2177 Rehearsal Lab (1) |
| 31-1300 Voice Training for the Actor I (3) |
| 31-1305 Body Movement for the Actor I (3) |
| 31-1500 Production Techniques: Crew (2) |
| 31-1505 Production Techniques: Stagecraft (2) |
| 31-2530 Stage Management (4) |
| 31-1600 Introduction to Design for the Stage (3) |
| 31-2700 Directing I (4) |
| 31-3700 Directing II (3) |
| 31-3701 Directing III (3) |
| 31-3799 Independent Project: Directing (3) |

SELECT ONE:

| |
|--|
| 31-3100 Styles and Crafts: Ancient to Baroque (3) |
| 31-3105 Styles and Crafts: Baroque to Modern (3) |
| 31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3) |

BACHELOR OF ARTS IN THEATER: PERFORMANCE

Students must complete 50 credit hours of courses and must satisfy special requirements.

Course Title and Credits

| |
|--|
| 31-2120 Text Analysis (3) |
| 31-1200 Acting I: Basic Skills (3) |
| 31-1205 Acting I: Scene Study (3) with 31-2177 Rehearsal Lab (1) |
| 31-1210 Improvisational Techniques I (3) |
| 31-2200 Acting II: Advanced Scene Study (3) with 31-2177 Rehearsal Lab (1) |
| 31-2205 Acting II: Character and Ensemble (4) |
| 31-3200 Acting III: Acting and Performing (4) |
| 31-3299 Independent Project: Acting (2) |
| 31-1300 Voice Training for the Actor I (3) |
| 31-1305 Body Movement for the Actor I (3) |
| 31-2300 Voice Training for the Actor II (3) |
| 31-1500 Production Techniques: Crew (2) |
| 31-1505 Production Techniques: Stagecraft (2) |
| 31-1600 Introduction to Design for the Stage (3) |
| 31-2700 Directing I (4) |

SELECT ONE:

| |
|--|
| 31-3100 Styles and Crafts: Ancient to Baroque (3) |
| 31-3105 Styles and Crafts: Baroque to Modern (3) |
| 31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3) |

BACHELOR OF ARTS IN THEATER: THEATER DESIGN

Students must complete 49 credit hours of courses and must satisfy special requirements.

Course Title and Credits

| |
|--|
| 31-3100 Styles and Crafts: Ancient to Baroque (3) |
| 31-3105 Styles and Crafts: Baroque to Modern (3) |
| 31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3) |
| 31-1200 Acting I: Basic Skills (3) |
| 31-1510 Drafting and Model Making (2) |
| 31-1515 Rendering Techniques (2) |
| 31-1520 Lighting Technologies (3) |
| 31-1525 Costume Construction I (3) |
| 31-1530 Introduction to Set Construction (3) |
| 31-1600 Introduction to Design for Stage (3) |
| 31-1605 Stage Make-Up I (3) |
| 31-3600 Design Seminar: Texts (1) |
| 31-2620 Lighting Design and 31-2621 Lighting Design Lab concurrently (3) |
| 31-2615 Costume Design and 31-2677 Design Studio concurrently (3) |
| 31-2610 Set Design and 31-2677 Design Studio concurrently (3) |
| 31-3625 Collaborative Seminar (2) |
| 22-1102 History of Art II (3), Art and Design |

SELECT ONE OF THE FOLLOWING THREE COURSES:

| |
|--------------------------------------|
| 31-3610 Advanced Set Design (3) |
| 31-3615 Advanced Costume Design (3) |
| 31-3620 Advanced Lighting Design (3) |

THEATER

BACHELOR OF ARTS IN THEATER: TECHNICAL THEATER

Students must complete 49 credit hours of courses and must satisfy special requirements.

Course Title and Credits

31-3100 Styles and Crafts: Ancient to Baroque (3)

31-3105 Styles and Crafts: Baroque to Modern (3)

31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3)

31-1200 Acting I: Basic Skills (3)

31-1510 Drafting and Model Making (2)

31-1515 Rendering Techniques (2)

31-1520 Lighting Technologies (3)

31-1525 Costume Construction I (3)

31-1530 Introduction to Set Construction (3)

31-2530 Stage Management (4)

31-1600 Introduction to Design for Stage (3)

31-1605 Stage Makeup I (3)

31-3600 Design Seminar: Texts (1)

31-3905 Creating a Career in Technology and Design (3)

43-3520 Sound for the Theater (4)

SELECT ONE OF THE FOLLOWING THREE:

31-2610 Set Design with 31-2677 Design Studio (3)

31-2615 Costume Design with 31-2677 Design Studio (3)

31-2620 Lighting Design with 31-2621 Lighting Design Lab (3)

SELECT ONE OF THE FOLLOWING THREE COURSES:

31-2510 Scenic Carpentry (3)

31-2515 Scene Painting (3)

31-2526 Costume Construction II (3)

BACHELOR OF ARTS IN THEATER: MUSICAL THEATER PERFORMANCE

Students must complete core requirements (56 credits) in addition to a concentration in Dance (15 credits), Music (15 credits) or Theater (15 credits).

CORE REQUIREMENTS (56)

Course Title and Credits

31-2120 Text Analysis (3)

31-1200 Acting I: Basic Skills (3)

31-1205 Acting I: Scene Study and 31-2177 Rehearsal Lab (3/1)

31-1300 Voice I for Musical Theater Majors (3)

31-1400 American Musical Theater: From the Beginnings to 1945 (2)

31-1405 American Musical Theater: From 1945 to the Present (2)

31-2400 Musical Theater II: Scenes and Songs (3)

31-3400 Musical Theater III: Workshop I (3)

31-3405 Musical Theater IV: Workshop II (3)

31-3900 Professional Survival and How to Audition (4)

32-1110 Sightsinging, Musicianship, and Ear Training I (2), Music

32-1120 Theory, Harmony, and Analysis (2), Music

32-2111 Sightsinging, Musicianship, and Ear Training II (3), Music

32-2511 Techniques in Singing I (3), Music

32-2707 Private Lessons: Musical Theater Voice (2), Music

32-1800 Columbia College Chorus (2), Music

33-1181 Musical Theater Dance I (3), Dance

33-1221 Ballet: Beginning (3), Dance

33-1231 Jazz Dance (3), Dance

33-1251 Tap Dance: Beginning (3), Dance

DANCE EMPHASIS (15)

Course Title and Credits

33-2182 Musical Theater Dance II (3), Dance

33-2322 Ballet II (1), Dance

33-2232 Jazz Dance II (1), Dance

33-2252 Tap Dance II (1), Dance

Complete 9 credit hours of Modern, Jazz, Tap or Ballet courses at level two or above.

THEATER

MUSIC EMPHASIS (15)

Course Title and Credits

32-2112 Sightsinging, Musicianship, and Ear Training III (3), Music

32-2121 Theory, Harmony, and Analysis II (3), Music

32-2131 Keyboard I (2), Music

32-2707 Private Lessons: Voice (3 semesters) (6), Music

32-2803 Vocal Performance Ensemble (1), Music

THEATER EMPHASIS (15)

Course Title and Credits

31-2200 Acting II: Advanced Scene Study (3) and 31-2177 Rehearsal Lab (1) concurrently

31-2205 Acting II: Character and Ensemble (4)

31-3200 Acting III: Acting and Performing (4)

31-2300 Voice Training for Actors II (3)

BACHELOR OF ARTS IN PLAYWRITING

The Fiction Writing department and the Theater department are collaborating to develop an Interdisciplinary Major in Playwriting. Students should contact Randy Albers in Fiction Writing at 312.344.7616 or Brian Shaw in Theater at 312.344.6122 for current guidelines and course selection.

Minor in Directing

Students seeking a minor must complete 24 credit hours of courses.

Course Title and Credits

31-1200 Acting I: Basic Skills (3)

31-1205 Acting I: Scene Study (3) and 31-2177 Rehearsal Lab (1) concurrently

31-2120 Text Analysis (3)

31-2530 Stage Management (4)

31-1600 Introduction to Design for Stage (3)

31-2700 Directing I (4)

31-3700 Directing II (3)

Minor in Acting

Students must complete 22 credit hours of courses.

Course Title and Credits

31-1200 Acting I: Basic Skills (3)

31-1205 Acting I: Scene Study (3) and 31-2177 Rehearsal Lab (1) concurrently

31-1210 Improvisational Techniques I (3)

31-2200 Acting II: Advanced Scene Study (3) and 31-2177 Rehearsal Lab (1) concurrently

31-1300 Voice Training for the Actor I (3)

31-1305 Body Movement for the Actor I (3)

SELECT ONE:

31-1500 Production Techniques: Crew (2)

31-1505 Production Techniques: Stagecraft (2)

INTERDISCIPLINARY MINOR IN PLAYWRITING (24)

Course Title and Credits

31-2800 Playwriting Workshop I (3)

31-3800 Playwriting Workshop II (3)

55-1101 Fiction Writing I (4), Fiction Writing

55-4204 Critical Reading and Writing: Drama and Story (4), Fiction Writing

SELECT 10 CREDIT HOURS OF THE FOLLOWING:

31-2120 Text Analysis (3)

31-1200 Acting I: Basic Skills* (3)

31-1210 Improvisational Techniques I (3)

31-1600 Introduction to Design for the Stage (3)

31-3805 New Plays Workshop (3)

31-3899 Independent Project: Playwriting (variable)

55-4102 Fiction Writing II* (4), Fiction Writing

55-4302 Story and Script: Fiction Techniques for the Media (4), Fiction Writing

55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama (4), Fiction Writing

55-3090 Independent Project: Fiction Writing (variable), Fiction Writing

*strongly recommended Theater

Second BA in Theater

Students must complete courses in one of the following concentrations.

CONCENTRATION: PERFORMANCE

Students seeking a second BA must complete the following for a total of 50 credit hours:

31-2120 Text Analysis (3)

31-1200 Acting I: Basic Skills (3)

31-1210 Improvisational Techniques I (3)

31-1205 Acting I: Scene Study (3) with 31-2177 Rehearsal Lab (1)

31-2200 Acting II: Advanced Scene Study (3) with 31-2177 Rehearsal Lab 1

31-2205 Acting II: Character and Ensemble (4)

31-3200 Acting III: Acting and Performing (4)

31-3299 Independent Project: Performance (2)

31-1300 Voice Training for the Actor I (3)

31-1305 Body Movement for the Actor I (3)

31-2300 Voice Training for the Actor II (3)

31-1500 Production Techniques: Crew (2)

31-1505 Production Techniques: Stagecraft (2)

31-1600 Introduction to Design for the Stage (3)

31-2700 Directing I (4)

THEATER

AND CHOOSE ONE OF THE THREE STYLES AND CRAFTS COURSES:

31-3100 Styles and Crafts: Ancient to Baroque (3)

31-3105 Styles and Crafts: Baroque to Modern (3)

31-3110 Styles and Crafts: Late 19th and 20th Centuries (3)

CONCENTRATION: DIRECTION/PRODUCTION

Students seeking a second BA must complete the following for a total of 50 credit hours:

31-2120 Text Analysis (3)

31-1200 Acting I: Basic Skills (3)

31-1205 Acting I: Scene Study (3) with 31-2177 Rehearsal Lab (1)

31-1210 Improvisational Techniques I (3)

31-2200 Acting II: Advanced Scene Study (3) with 31-2177 Rehearsal Lab (1)

31-1300 Voice Training for the Actor I (3)

31-1305 Body Movement for the Actor I (3)

31-1500 Production Techniques: Crew (2)

31-1505 Production Techniques: Stagecraft (2)

31-2530 Stage Management (4)

31-1600 Introduction to Design for the Stage (3)

31-2700 Directing I (4)

31-3700 Directing II (3)

31-3701 Directing III (3)

AND CHOOSE ONE OF THE THREE STYLES AND CRAFTS COURSES:

31-3100 Styles and Crafts: Ancient to Baroque (3)

31-3105 Styles and Crafts: Baroque to Modern (3)

31-3110 Styles and Crafts: Late 19th and 20th Centuries (3)

CHOOSE ONE OF THE FOLLOWING ELECTIVES:

31-3598 Independent Project: Stage Management (3)

31-3799 Independent Project: Directing (3)

31-3988 Internship: Theater (3)

CONCENTRATION: THEATER DESIGN

Students must complete 49 credit hours of courses and must satisfy special requirements.

Course Title and Credits

31-3100 Styles and Crafts: Ancient to Baroque (3)

31-3105 Styles and Crafts: Baroque to Modern (3)

31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century (3)

31-1200 Acting I: Basic Skills (3)

31-1510 Drafting and Model Making (2)

31-1515 Rendering Techniques (2)

31-1520 Lighting Technologies (3)

31-1525 Costume Construction I (3)

31-1530 Introduction to Set Construction (3)

31-1600 Introduction to Design for Stage (3)

31-1605 Stage Make-Up I (3)

31-3600 Design Seminar: Texts (1)

31-2620 Lighting Design and 31-2621 Lighting Design Lab concurrently (3)

31-2615 Costume Design and 31-2677 Design Studio concurrently (3)

31-2610 Set Design and 31-2677 Design Studio concurrently (3)

31-3625 Collaborative Seminar (2)

22-1102 History of Art II (3), Art and Design

SELECT ONE OF THE FOLLOWING THREE COURSES:

31-3610 Advanced Set Design (3)

31-3615 Advanced Costume Design (3)

31-3620 Advanced Lighting Design (3)

COURSE DESCRIPTIONS

THEATER

THEORY

⌘ 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.

COURSE #31-2120

3 CREDITS **WI**

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 52-1152 ENGLISH COMPOSITION II

⌘ 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.

COURSE #31-2177

1 CREDIT

⌘ 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.

COURSE #31-3100

3 CREDITS **HA**

⌘ Styles and Crafts: Baroque to 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 an historic period. Instruction focuses on visual and literary interpretation of texts and an examination of the audience/performance relationship. Class examines theater of the eighteenth and nineteenth centuries, focusing on debate between Neoclassicism and Romanticism and studying background and thought behind Realism and Naturalism. Course offered Spring semester only.

COURSE #31-3105

3 CREDITS **HA**

⌘ Styles and Crafts: Late Nineteenth and Twentieth Centuries

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 an 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 twentieth century.

COURSE #31-3110

3 CREDITS **HA**

⌘ 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.

COURSE #31-3125

3 CREDITS

PREREQUISITE: 31-2120 TEXT ANALYSIS

Independent Project: Theory

Students may receive independent study credit for research, guided study, and practical work in dramaturgy associated with a Mainstage or workshop production.

COURSE #31-3199

VARIABLE CREDITS

PERFORMANCE

⌘ 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 Week. Required course for all Theater majors.

COURSE #31-1200

3 CREDITS

IAI#TA914

COURSE DESCRIPTIONS

THEATER

☞ 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 Week. Rehearsal Lab must be taken concurrently.

COURSE #31-1205

3 CREDITS

IAI#TA915

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS (C OR BETTER), 31-1305 BODY MOVEMENT FOR THE ACTOR I OR 31-1300 VOICE TRAINING FOR THE ACTOR I, MAY BE CONCURRENT

☞ Improvisational Techniques I

Course teaches fundamental improvisational skills needed for all acting and character work and the basic techniques for becoming an improvisational actor. Course is taught by people who work with Chicago's famed Second City.

COURSE #31-1210

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR THE ACTOR I, MAY BE CONCURRENT

African-American Performance Lab

Course introduces theatrical process in the African continuum and explores creation and development of individually and collaboratively generated performance. Weekly workshop provides an in-depth exploration of performance aspects of narratives, oral tradition, and plays; letters, sermons, and speeches; ceremonial and gestural forms, poetry, and non-text sources.

COURSE #31-1215

3 CREDITS

☞ 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 Week. Rehearsal Lab must be taken concurrently.

COURSE #31-2200

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR THE ACTOR I, MAY BE CONCURRENT, 31-2300 VOICE TRAINING FOR THE ACTOR II, CONCURRENT ENROLLMENT RECOMMENDED

☞ 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 Week. Concurrent enrollment in Body Movement II or Stage Combat I is recommended.

COURSE #31-2205

4 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, MAY BE CONCURRENT, 31-1210 IMPROVISATIONAL TECHNIQUES I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II, MAY BE CONCURRENT, 31-2315 STAGE COMBAT I, CONCURRENT ENROLLMENT RECOMMENDED

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 teachings of Viola Spolin.

COURSE #31-2210

3 CREDITS

PREREQUISITE: 31-1210 IMPROVISATIONAL TECHNIQUES I

Improvisational Techniques III

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 teachings of Viola Spolin.

COURSE #31-2211

3 CREDITS

PREREQUISITE: 31-2210 IMPROVISATIONAL TECHNIQUES II

Topics: Text Interpretation and the Mask

Workshop gives students opportunity to learn acting techniques to make internal discoveries of emotion and characterization purely through physical mask and movement explorations. Students learn movement as a device through which to interpret narrative arc and throughline. Text is either spoken by an offstage chorus or used only as a map to interpret scene performed in silence otherwise.

COURSE #31-2270

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR THE ACTOR I

COURSE DESCRIPTIONS

THEATER

Topics: Introduction to Puppetry

Course introduces students to basic puppet theater techniques through the conception, construction, and use of simple puppet forms such as rod puppets, pole puppets, and masks. Students collaborate to design and build simple puppets whose use is then explored through performance workshop techniques.

COURSE #31-2271

1 CREDIT

PREREQUISITE: 31-1200 ACTING I: BASIC SKILLS

Acting III: Acting and 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.

COURSE #31-3200

4 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

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.

COURSE #31-3202

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2177 REHEARSAL LAB CONCURRENTLY, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

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 Week. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

COURSE #31-3204

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2177 REHEARSAL LAB CONCURRENTLY, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I

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.

COURSE #31-3206

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2177 REHEARSAL LAB CONCURRENTLY, 31-3204 ACTING III STYLES: SHAKESPEARE I, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: Molière and Restoration

Class explores the plays of Molière 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.

COURSE #31-3208

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2177 REHEARSAL LAB CONCURRENTLY, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: Chekov

Scenes by late nineteenth-century Russian dramatist 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.

COURSE #31-3210

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2177 REHEARSAL LAB CONCURRENTLY, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

THEATER

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 canon are read and discussed. Monologues and two-person and ensemble scenes are studied and presented during Performance Week. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

COURSE #31-3212

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2177 REHEARSAL LAB CONCURRENTLY, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: Brecht

Course studies twentieth-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.

COURSE #31-3214

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: Pinter and Albee

Scene study class examines the major works of these twentieth-century playwrights. Scenes are rehearsed in both of these acting styles and presented during Performance Week. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

COURSE #31-3216

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

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 classes may be taken concurrently.

COURSE #31-3218

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: Irish Theater

Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late nineteenth and the twentieth centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during Performance Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.

COURSE #31-3220

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: Contemporary British Styles

Course is a scene study and monologue examination of the work of Stoppard, Hare, Brenton, Gems, 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.

COURSE #31-3222

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

THEATER

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.

COURSE #31-3224

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: African-American Theater II

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.

COURSE #31-3225

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

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 classes may be taken concurrently.

COURSE #31-3226

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III: Women's Theater

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 Week. Concurrent enrollment in 31-2177 Rehearsal Lab is required.

COURSE #31-3227

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR THE ACTOR I, 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I

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.

COURSE #31-3228

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III: Comedy Character and Movement

Course focuses on the particularities of movement pertaining to texts of different periods. Class explores topics such as clothing and politics as they relate to, affect, and alter character behavior. Periods include the Restoration and Elizabethan eras and touch on work by playwrights as diverse as Chekov, Ionesco, and Ibsen. Team-taught class focuses on text and movement. Scenes and period dances are presented during Performance Week. 31-2177 Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.

COURSE #31-3230

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: 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.

COURSE #31-3232

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

COURSE DESCRIPTIONS

THEATER

Acting III Styles: 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.

COURSE #31-3233

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

Acting III Styles: 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. Course is offered during the Spring semester only. Other Acting III: Styles classes may be taken concurrently.

COURSE #31-3234

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I, MAY BE CONCURRENT

☞ 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 Week.

COURSE #31-3240

3 CREDITS

PREREQUISITES: AT LEAST ONE ACTING III: STYLES CLASS, 31-3300 VOICE TRAINING FOR THE ACTOR III, 31-3305 SINGING FOR THE ACTOR I

Independent Project: Performance

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.

COURSE #31-3299

VARIABLE CREDIT

PERFORMANCE TECHNIQUE

☞ 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.

COURSE #31-1300

3 CREDITS

☞ Body Movement for the Actor 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.

COURSE #31-1305

3 CREDITS

Feldenkrais Method: Awareness through Movement 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.

COURSE #31-1310

3 CREDITS

☞ 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 31-1300 Voice Training for the Actor I. 31-2205 Acting II: Character and Ensemble, is recommended as a concurrent course.

COURSE #31-2300

3 CREDITS

PREREQUISITE: 31-1300 VOICE TRAINING FOR THE ACTOR I; 31-2205 ACTING II: CHARACTER AND ENSEMBLE, CONCURRENT ENROLLMENT RECOMMENDED

☞ Body Movement for the Actor II

Course continues study of 31-1305 Body Movement for the Actor I. Students use their more conscious, able body to develop characterization.

COURSE #31-2305

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1305 BODY MOVEMENT FOR THE ACTOR I; 31-2205 ACTING II: CHARACTER AND ENSEMBLE, CONCURRENT ENROLLMENT RECOMMENDED

COURSE DESCRIPTIONS

THEATER

Body Movement for the Actor III

Course continues study of 31-1305 Body Movement for the Actor I. Students use their more conscious, able body to develop characterization.

COURSE #31-2306

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-2305 BODY MOVEMENT FOR THE ACTOR II; 31-2205 ACTING II: CHARACTER AND ENSEMBLE, CONCURRENT ENROLLMENT RECOMMENDED

Feldenkrais Method: Awareness through Movement II

Course continues and expands on 31-1310 Feldenkrais Method: Awareness through Movement I.

COURSE #31-2310

3 CREDITS

PREREQUISITE: 31-1310 FELDENKRAIS METHOD: AWARENESS THROUGH MOVEMENT I, PERMISSION OF INSTRUCTOR

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 main stage during Performance Week.

COURSE #31-2315

3 CREDITS

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR THE ACTOR I

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 Week. 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.

COURSE #31-2320

3 CREDITS

PREREQUISITE: 31-2315 STAGE COMBAT I

Accents and Dialects I

Students examine and practice ten 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, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality.

COURSE #31-2325

3 CREDITS

PREREQUISITE: 31-1300 VOICE TRAINING FOR THE ACTOR I

Accents and Dialects II

Students examine and practice ten 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, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality.

COURSE #31-2326

3 CREDITS

PREREQUISITE: 31-2325 ACCENTS AND DIALECTS I

Topics: 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.

COURSE #31-2370

1 CREDIT

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1305 BODY MOVEMENT FOR THE ACTOR I

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; 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.

COURSE #31-2372

1 CREDIT

PREREQUISITES: COURSE #31-2200 ACTING II: ADVANCED SCENE STUDY OR 31-2700 DIRECTING II

COURSE DESCRIPTIONS

THEATER

Topics: Classical Text Workshop

Workshop focuses on discovering comfort levels and developing skills in dealing with classical and heightened realism text (verse and prose) and creating character through finding and using clues in the language. Working on scenes and monologues, students explore a variety of approaches to the text. Students work with an instructor who is highly skilled in classical repertory theater.

COURSE #31-2371

1 CREDIT

⌘ Voice Training for the Actor III

Course continues work of improving vocal quality and diction with attention to students' individual needs. Acquired techniques 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 Week.

COURSE #31-3300

3 CREDITS

PREREQUISITES: 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II

⌘ 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. Presentations are given during Performance Week.

COURSE #31-3301

3 CREDITS

PREREQUISITE: 31-3300 VOICE TRAINING FOR THE ACTOR III

⌘ 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's end. Course is required for all students with an Acting concentration.

COURSE #31-3305

3 CREDITS

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR THE ACTOR I

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.

COURSE #31-3310

3 CREDITS

PREREQUISITES: 31-2300 VOICE TRAINING FOR THE ACTOR II, 31-3305 SINGING FOR THE ACTOR I

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 Week.

COURSE #31-3315

3 CREDITS

PREREQUISITE: 31-2320 STAGE COMBAT II

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 semester's end.

COURSE #31-3316

3 CREDITS

PREREQUISITE: 31-3315 STAGE COMBAT III

Independent Project: Performance Technique

Students may receive independent study credit for individual or group study in performance technique conducted outside the regular curriculum, in association with skills developed for specific main stage or workshop production.

COURSE #31-3399

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

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.

COURSE #31-7300

3 CREDITS SP

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

THEATER

MUSICAL THEATER

American Musical Theater: from the beginnings to 1945

Course is required for Musical Theater Performance 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.

COURSE #31-1400

2 CREDITS

American Musical Theater: 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 31-1400 American Musical Theater: 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.

COURSE #31-1405

2 CREDITS

☞ 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 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 Week.

COURSE #31-2400

3 CREDITS

PREREQUISITES: 31-1400 OR 31-1405 AMERICAN MUSICAL THEATER, 31-1205 ACTING I: SCENE STUDY, 31-2300 VOICE TRAINING FOR ACTOR II, 32-1120 THEORY, HARMONY, AND ANALYSIS I, 32-2111 SIGHTSINGING, MUSICIANSHIP, AND EAR TRAINING II

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.

COURSE #31-3400

3 CREDITS

PREREQUISITES: 31-2400 MUSICAL THEATER II: SCENES AND SONGS, 32-2803 VOCAL PERFORMANCE ENSEMBLE, 33-1181 MUSICAL THEATER DANCE I

Musical Theater IV: 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.

COURSE #31-3405

3 CREDITS

PREREQUISITE: 31-3400 MUSICAL THEATER III: WORKSHOP I

Independent Project: Musical Theater

Students may receive up to three credit hours of independent study for work conducted outside the regular curriculum, in association with main stage or workshop productions. This may include work in voice, choreography, acting, production, marketing or research associated with a particular production.

COURSE #31-3499

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

TECHNICAL

☞ 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.

COURSE #31-1500

2 CREDITS

IAI#TA918

COURSE DESCRIPTIONS

THEATER

⌘ 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.

COURSE #31-1505
2 CREDITS

⌘ Drafting and Model Making

Course introduces mechanical drawing techniques as applied to the performing arts. Students execute transfer of two-dimensional drafting into three-dimensional model form. Course is recommended for those interested in visual design elements of performing arts and is a prerequisite of all theater design courses.

COURSE #31-1510
2 CREDITS

⌘ 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.

COURSE #31-1515
2 CREDITS

PREREQUISITES: 31-1510 DRAFTING AND MODEL MAKING

⌘ 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.

COURSE #31-1520
3 CREDITS

⌘ 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.

COURSE #31-1525
3 CREDITS

IAI#TA913

⌘ 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.

COURSE #31-1530
3 CREDITS

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.

COURSE #31-2510
3 CREDITS

PREREQUISITE: 31-1530 INTRODUCTION TO SET CONSTRUCTION

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 interrelationship of additive and subtractive mixing, and the manipulation of two-dimensional space through use of form and color.

COURSE #31-2515
3 CREDITS

PREREQUISITE: 31-1515 RENDERING TECHNIQUES

Current Technology in the Performing Arts

Course provides an overview of current and upcoming technologies available to the performing arts. Topics include: computer applications, show control, intelligent lighting fixtures, projections, and systems interfacing. Attendance at performances and technical demonstrations outside of class time will be required.

COURSE #31-2520
3 CREDITS

PREREQUISITES: 31-1520 LIGHTING TECHNOLOGIES, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

COURSE DESCRIPTIONS

THEATER

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.

COURSE #31-2521

3 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

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 an historical piece, draped patterning and construction from historical source, and corset construction and tailoring. Students are required to complete at least three independent projects.

COURSE #31-2526

3 CREDITS

PREREQUISITE: 31-1525 COSTUME CONSTRUCTION I

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.

COURSE #31-2530

4 CREDITS

PREREQUISITES: 31-1500 PRODUCTION TECHNIQUES: CREW, 31-1505 PRODUCTION TECHNIQUES: STAGECRAFT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE. 31-2700 DIRECTING I, MAY BE CONCURRENT

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.

COURSE #31-3598

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

Independent Project: Technical Theater

Students may receive independent study credit for technical work conducted outside the regular curriculum, in association with main stage or workshop productions.

COURSE #31-3599

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

DESIGN

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 the production process for all Theater majors. Course requires no special vocabulary, experience, art skills.

COURSE #31-1600

3 CREDITS

Stage Makeup 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.

COURSE #31-1605

3 CREDITS

IAITA912

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. 31-2677 Design Studio must be taken concurrently with Set Design.

COURSE #31-2610

2 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-1530 INTRODUCTION TO SET CONSTRUCTION, 31-1510 DRAFTING AND MODEL MAKING, 31-1515 RENDERING TECHNIQUES, 31-2677 DESIGN STUDIO MUST BE CONCURRENT

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.

COURSE #31-2615

2 CREDITS

PREREQUISITES: 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE, 31-1515 RENDERING TECHNIQUES, 31-2677 DESIGN STUDIO MUST BE CONCURRENT

COURSE DESCRIPTIONS

THEATER

⌘ Lighting Design

The basic mechanical and design principles presented in 31-1520 Lighting Technologies are expanded to meet student's individual artistic expression in the field of lighting design for theater.

COURSE #31-2620

3 CREDITS

PREREQUISITES: 31-1510 DRAFTING AND MODEL MAKING, 31-1520 LIGHTING TECHNOLOGIES, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

Topics: Experience in Sound for the Theater

Course introduces theater sound design to those with little or no prior experience in sound/music work. Students explore nature of acoustic phenomena and perception, discovering dramatic potential and relationship of sound to image, text, and movement in practical applications. Course includes use of live sound and emphasizes electronically reproduced sound.

COURSE #31-2670

1 CREDIT

⌘ 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 31-2615 Costume Design, 31-2610 Set Design, and 31-3620 Advanced Lighting Design.

COURSE #31-2677

1 CREDIT

Design Seminar I: Texts

Students read and discuss fourteen theatrical texts. Selected texts increase students' exposure to period, style, and types of current theatrical production. Discussions focus on visual interpretation with emphasis on texts' viability in contemporary society.

COURSE #31-3600

1 CREDIT

Stage Makeup 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.

COURSE #31-3605

3 CREDITS

PREREQUISITE: 31-1605 STAGE MAKEUP I

Stage Makeup 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.

COURSE #31-3606

3 CREDITS

PREREQUISITE: 31-3605 STAGE MAKEUP II

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.

COURSE #31-3610

3 CREDITS

PREREQUISITE: 31-2610 SET DESIGN

Advanced Costume Design

Advanced-level course increases 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.

COURSE #31-3615

3 CREDITS

PREREQUISITE: 31-2615 COSTUME DESIGN

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. 31-2677 Design Studio must be taken concurrently.

COURSE #31-3620

2 CREDITS

PREREQUISITES: 31-1515 RENDERING TECHNIQUES, 31-2620 LIGHTING DESIGN, 31-2677 DESIGN STUDIO MUST BE CONCURRENT

COURSE DESCRIPTIONS

THEATER

Lighting Design Lab

Hands-on seminar allows students to apply advanced mechanical and design systems learned in 31-2620 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.

COURSE #31-3621

2 CREDITS

PREREQUISITES: 31-1520 LIGHTING TECHNOLOGIES, 31-2620 LIGHTING DESIGN OR 31-3620 ADVANCED LIGHTING DESIGN OR PERMISSION OF INSTRUCTOR

⌘ 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, and story boards. Directors keep a process book. Projects include research of past productions and production theory.

COURSE #31-3625

2 CREDITS

PREREQUISITE: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN OR 31-2620 LIGHTING DESIGN

Directing and Design Seminar

Class meets in conjunction with Directing III in which students are paired with a student director. Collaborating with the director, students conceive and execute either a set, light or costume design for a realized directing project. Students gain knowledge and understanding of the directing process from inception to performance.

COURSE #31-3630

2 CREDITS

PREREQUISITE: ANY ADVANCED DESIGN COURSE

⌘ 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.

COURSE #31-3650

3 CREDITS

PREREQUISITE: 31-2610 SET DESIGN OR 31-2615 COSTUME DESIGN OR 31-2620 LIGHTING DESIGN

Independent Project: Design

Students may receive independent study credit for work as a designer on a student- or faculty-directed Theater department production.

COURSE #31-3699

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

DIRECTING

⌘ 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.

COURSE #31-2700

4 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-1205 ACTING I: SCENE STUDY, 31-1500 PRODUCTION TECHNIQUES: CREW, 31-1505 PRODUCTION TECHNIQUES: STAGECRAFT

⌘ Directing II

With instructor approval, students select one act of less than forty-five minutes to direct. Student casts play from the Theater department student body, directs the play, and mounts four performances in the Classic Studio. Rehearsals are held outside class hours and determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers.

COURSE #31-3700

3 CREDITS

PREREQUISITES: 31-2530 STAGE MANAGEMENT, 31-2700 DIRECTING I, PERMISSION OF INSTRUCTOR

⌘ 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.

COURSE #31-3701

3 CREDITS

PREREQUISITE: 31-3700 DIRECTING II

COURSE DESCRIPTIONS

THEATER

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.

COURSE #31-3799

VARIABLE CREDIT

PLAYWRITING

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.

COURSE #31-2800

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Playwriting Workshop II

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, film) into dramatic events for stage. Students must complete one act of a play.

COURSE #31-3800

3 CREDITS

PREREQUISITE: 31-2800 PLAYWRITING WORKSHOP I

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.

COURSE #31-3805

3 CREDITS

PREREQUISITE: FOR DIRECTING STUDENTS: 31-3700 DIRECTING II; FOR PLAYWRITING STUDENTS: 31-2800 PLAYWRITING WORKSHOP I

Solo Performance I

Students develop several different characters through work on scenes requiring an ensemble style among actors onstage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors onstage at the same time. Large cast scenes are presented during Performance Week.

COURSE #31-3810

3 CREDITS

PREREQUISITES: 31-1305 BODY MOVEMENT FOR THE ACTOR I, 31-2200 ACTING II: ADVANCED SCENE STUDY, 31-2300 VOICE TRAINING FOR THE ACTOR II, AND 52-1151 ENGLISH COMPOSITION I; 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-31-2315 STAGE COMBAT I, CONCURRENT ENROLLMENT RECOMMENDED

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.

COURSE #31-3811

3 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-2205 ACTING II: CHARACTER AND ENSEMBLE, 31-3810 SOLO PERFORMANCE I

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.

COURSE #31-3899

VARIABLE CREDIT

PREREQUISITE: WRITTEN PROPOSAL

CAREER DEVELOPMENT

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.

COURSE #31-2900

2 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I

COURSE DESCRIPTIONS

THEATER

Community-Based Performance

Course explores methods, models, aesthetics, and ethics of doing theater in a community setting. Students examine how their theatrical expertise might be integrated into community settings to create new performances and improve communication among all participants. In-class work includes games, improvisation, storytelling, readings, and discussions. Students are also required to complete at least 12 hours of fieldwork outside of class in a community-based performance organization.

COURSE #31-2905

3 CREDITS

Topics: 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.

COURSE #31-2970

1 CREDIT

PREREQUISITE: 31-1205 ACTING I: SCENE STUDY

Topics: Theater Education for Children

Course introduces students to basic techniques of teaching theater to children through the use of theater games and improvisation. Students collaborate to invent new games and exercises that are used in a children's acting class.

COURSE #31-2971

1 CREDIT

PREREQUISITES: 31-1200 ACTING I: BASIC SKILLS, 31-1205 ACTING I: SCENE STUDY, 31-1210 IMPROVISATIONAL TECHNIQUES I

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.

COURSE #31-2972

1 CREDIT

PREREQUISITES: 31-1210 IMPROVISATIONAL TECHNIQUES I, 31-2300 VOICE TRAINING FOR THE ACTOR II

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.

COURSE #31-2973

1 CREDIT

PREREQUISITES: 31-1205 ACTING I: SCENE STUDY, 31-1300 VOICE TRAINING FOR THE ACTOR I, 31-1305 BODY MOVEMENT FOR THE ACTOR I

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.

COURSE #31-3900

4 CREDITS

PREREQUISITES: 31-2120 TEXT ANALYSIS, ACTING III: STYLES (ANY ONE), 31-2300 VOICE TRAINING FOR THE ACTOR II, MAY BE CONCURRENT, 31-2305 BODY MOVEMENT FOR THE ACTOR II OR 31-2315 STAGE COMBAT I

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 résumé 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.

COURSE #31-3905

3 CREDITS

PREREQUISITES: 31-1500 PRODUCTION TECHNIQUES: CREW, 31-1505 PRODUCTION TECHNIQUES: STAGECRAFT, 31-1600 INTRODUCTION TO DESIGN FOR THE STAGE

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.

COURSE #31-3988

VARIABLE CREDIT

COURSE DESCRIPTIONS

THEATER

Independent Project: Portfolio

Senior Design students may receive independent study credit for development of a professional portfolio.

COURSE #31-3998

VARIABLE CREDIT

Independent Project: Career Development

Students may receive independent study credit for research, training or practical experience in the development of career potential in specific aspects of the performing arts.

COURSE #31-3999

VARIABLE CREDIT

SCHOOL
OF LIBERAL
ARTS AND
SCIENCES

SCHOOL OF LIBERAL ARTS AND SCIENCES

As you matriculate as a student at Columbia College Chicago you embark on a journey with the potential to transform your life. The Liberal Arts and Science subjects you study are integral to that transformation. They will prepare you to be productive citizens of our city, our nation, and our world.

Every work of art, every performance, every written piece has a historical, political, and social context—a meaning both old and new. The more informed you are about the human condition through time and space, the broader the palette on which you contextualize your life's work, and the greater the breadth of your inspiration and analysis. The content of your liberal arts and science courses will introduce you to global humanity, will provide you with the skills to communicate, will give food to your soul and fuel to your art, and expose you to the content that marks you as an educated person.

There are four majors in the School of Liberal Arts and Sciences: ASL-English Interpretation (ASL-English Interpretation department), Cultural Studies (Liberal Education department), Early Childhood Education (Early Childhood Education program) and Poetry (English department). You may read elsewhere in this catalog the details of each of these majors. There are advisors in each of the departments in which these majors are housed who are available to counsel you regarding coursework, internships, and future employment.

Liberal Arts and Science courses taken at Columbia will provide an environment in which you study with other students who are arts, media, and communication majors thus creating a common thread for learning and application. As well, your professors will be attuned to your interests and work with you to bring the liberal arts and sciences alive in your major and your major alive in the liberal arts and sciences.

The skills you learn in your liberal arts and science courses (including computational, written, oral, analytical, etc.) will serve you well whatever your future occupation. Bring us your curiosity, your creativity, an open mind and heart, and we promise to provide a well of knowledge from which you will drink for the rest of your life.



Cheryl Johnson-Odim, PhD
Dean of the School of Liberal Arts and Sciences

ASL-ENGLISH INTERPRETATION

LYNN PENA, CHAIRPERSON

Approach

American Sign Language (ASL) is a language, just like Spanish or English. 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.

Curriculum

American Sign Language is a unique, independent, and fully developed language, one that has come to occupy a place of major importance in contemporary linguistics and communication theory. The first two years of training focus on language development and culture, as well as introducing students to the field of interpretation. In their junior and senior years, students focus on practical, hands-on interpretation courses, theoretical courses, and a year-long 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. The department also offers a minor in American Sign Language Studies for students in other majors who are interested in learning ASL and learning more about Deaf culture.

Practicum Opportunities

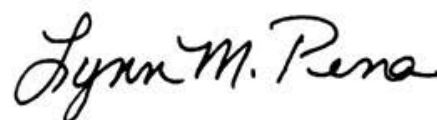
The ASL-English Interpretation curriculum involves two full semesters of practicum. The practicum gives students an opportunity to undertake real-life interpreting assignments—both supervised and unsupervised—while getting feedback from professional mentor interpreters. Receiving this kind of professional 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.

Facilities

ASL-English Interpretation offers an extensive Language Laboratory/Resource Center supplied with audio and video equipment as well as a library of books and tapes 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.

Working Faculty

Our distinguished faculty includes native users of American Sign Language and practicing interpreters who have been involved with the Deaf community for many years. Deaf faculty members teach some of our ASL classes, and many of our faculty are certified by the Registry of Interpreters for the Deaf and the American Sign Language Teachers Association.



ASL-ENGLISH INTERPRETATION

BA in ASL-English Interpretation

Students must complete 53 credit hours of the following.

Course Title and Credits

| | |
|---|-------|
| 37-1151 American Sign Language I (3) | _____ |
| 37-1152 American Sign Language II (3) | _____ |
| 37-2153 American Sign Language III (3) | _____ |
| 37-2154 American Sign Language IV (3) | _____ |
| 37-1252 Deaf Culture (3) | _____ |
| 37-2253 Linguistics of American Sign Language (3) | _____ |
| 37-3204 Multicultural Issues in Interpreting (3) | _____ |
| 37-3205 Advanced American Sign Language Linguistics (3) | _____ |
| 37-2301 Introduction to Interpreting and Interpreting Techniques (3) | _____ |
| 37-2302 Language and Translation (3) | _____ |
| 37-3304 Theory of Interpretation (3) | _____ |
| 37-3401 Consecutive Interpreting (3) | _____ |
| 37-3402 Simultaneous Interpreting: Monologues (3) | _____ |
| 37-3403 Simultaneous Interpreting: Dialogues (3) | _____ |
| 37-3404 Transliterating and Educational Interpreting (3) | _____ |
| 37-3501 Interpreting Practicum (8, taken over two semesters) | _____ |

Minor in ASL Studies

Students must complete 21 credit hours in the following.

Course Title and Credits

| | |
|---|-------|
| 37-1151 American Sign Language I (3) | _____ |
| 37-1152 American Sign Language II (3) | _____ |
| 37-2153 American Sign Language III (3) | _____ |
| 37-2154 American Sign Language IV (3) | _____ |
| 37-1252 Deaf Culture (3) | _____ |
| 37-2253 Linguistics of American Sign Language (3) | _____ |
| 37-3661 American Sign Language Literature (3) | _____ |

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

☞ American Sign Language I

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to recognize accurately 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.

COURSE #37-1151

3 CREDITS HU

☞ 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 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.

COURSE #37-1152

3 CREDITS HU

PREREQUISITE: 37-1151 AMERICAN SIGN LANGUAGE I OR PERMISSION OF DEPARTMENT CHAIRPERSON

☞ 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.

COURSE #37-2153

3 CREDITS HU

PREREQUISITE: 37-1152 AMERICAN SIGN LANGUAGE II OR PERMISSION OF DEPARTMENT CHAIRPERSON

☞ 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.

COURSE #37-2154

3 CREDITS HU

PREREQUISITE: 37-2153 AMERICAN SIGN LANGUAGE III OR PERMISSION OF DEPARTMENT CHAIRPERSON

CULTURE AND GRAMMAR

☞ 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.

COURSE #37-1252

3 CREDITS HU

PREREQUISITE: 37-1151 AMERICAN SIGN LANGUAGE I OR PERMISSION OF DEPARTMENT CHAIRPERSON

☞ Linguistics of American Sign Language

Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language in use. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.

COURSE #37-2253

3 CREDITS

PREREQUISITE: 37-1152 AMERICAN SIGN LANGUAGE II, 37-1252 DEAF CULTURE OR PERMISSION OF DEPARTMENT CHAIRPERSON

☞ Multicultural Issues in Interpreting

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.

COURSE #37-3204

3 CREDITS

PREREQUISITE: 37-1252 DEAF CULTURE, 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2301 INTRODUCTION TO INTERPRETING AND INTERPRETING TECHNIQUES

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

⌘ **Advanced American Sign Language 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.

COURSE #37-3205

3 CREDITS

PREREQUISITE: 37-2154 AMERICAN SIGN LANGUAGE IV, 37-1252 DEAF CULTURE, 37-2253 LINGUISTICS OF AMERICAN SIGN LANGUAGE OR PERMISSION OF DEPARTMENT CHAIRPERSON

INTERPRETING KNOWLEDGE

⌘ **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.

COURSE #37-2301

3 CREDITS

WI

PREREQUISITE: 37-2153 AMERICAN SIGN LANGUAGE III, 37-1252 DEAF CULTURE, 52-1152 ENGLISH COMPOSITION II OR PERMISSION OF DEPARTMENT CHAIRPERSON

⌘ **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.

COURSE #37-2302

3 CREDITS

PREREQUISITE: 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2253 LINGUISTICS OF AMERICAN SIGN LANGUAGE, OR PERMISSION OF DEPARTMENT CHAIRPERSON

⌘ **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.

COURSE #37-3304

3 CREDITS

PREREQUISITE: 37-2301 INTRODUCTION TO INTERPRETING OR PERMISSION OF DEPARTMENT CHAIRPERSON

INTERPRETING SKILLS

⌘ **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.

COURSE #37-3401

3 CREDITS

PREREQUISITE: 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2253 LINGUISTICS OF AMERICAN SIGN LANGUAGE, 37-2301 INTRODUCTION TO INTERPRETING OR PERMISSION OF DEPARTMENT CHAIRPERSON

⌘ **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.

COURSE #37-3402

3 CREDITS

PREREQUISITE: 37-2302 LANGUAGE AND TRANSLATION, 37-3401 CONSECUTIVE INTERPRETING OR PERMISSION OF DEPARTMENT CHAIRPERSON

⌘ **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.

COURSE #37-3403

3 CREDITS

PREREQUISITE: 37-3402 SIMULTANEOUS INTERPRETING: MONOLOGUES OR PERMISSION OF DEPARTMENT CHAIRPERSON

⌘ **Transliterating and 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.

COURSE #37-3404

3 CREDITS

PREREQUISITE: 37-3403 SIMULTANEOUS INTERPRETING: DIALOGUES OR PERMISSION OF DEPARTMENT CHAIRPERSON

COURSE DESCRIPTIONS

ASL-ENGLISH INTERPRETATION

PRACTICUM

🌀 Interpreting Practicum

Two-semester course provides opportunities for students to apply their knowledge, skills, and experience in various interpreting settings, including education, business, public service agencies, and freelance interpreting. Students participate in supervised interpreting fieldwork and receive feedback and guidance from professional mentor interpreters. Students attend a seminar focusing on linguistic and ethical questions that may arise during practicum assignments.

COURSE #37-3501

4 CREDITS/4 CREDITS

(A TOTAL OF 8 CREDITS TAKEN OVER TWO SEMESTERS)

37-3402 SIMULTANEOUS INTERPRETING: MONOLOGUES OR PERMISSION OF DEPARTMENT CHAIRPERSON

DEPARTMENTAL ELECTIVES

American Sign Language 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 the minor in American Sign Language Studies.

COURSE #37-3661

3 CREDITS

PREREQUISITE: 37-2153 AMERICAN SIGN LANGUAGE III, 37-1252 DEAF CULTURE OR PERMISSION OF THE DEPARTMENT CHAIRPERSON

SUMMER ENRICHMENT

American Sign Language 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.

COURSE #37-1701

1 CREDIT

PREREQUISITE: 37-1152 AMERICAN SIGN LANGUAGE II

American Sign Language Vocabulary Enrichment

Summer Enrichment Course is designed to build on skills learned in the introductory American Sign Language courses. Students' areas of interest are explored, and emphasis is placed on sign variation, which can be very challenging for ASL students.

COURSE #37-1702

1 CREDIT

PREREQUISITE: 37-1152 AMERICAN SIGN LANGUAGE II

Applying American Sign Language Linguistics

Summer Enrichment Course focuses on using the grammatical structures of ASL in conversation and in interpreting settings. Course builds on the skills and knowledge obtained in 37-2253 Linguistics of American Sign Language.

COURSE #37-2703

1 CREDIT

PREREQUISITE: 37-2253 LINGUISTICS OF AMERICAN SIGN LANGUAGE, 37-2154 AMERICAN SIGN LANGUAGE IV, 37-2301 INTRODUCTION TO INTERPRETING AND INTERPRETING TECHNIQUES

ASL Challenges for Interpreters

Summer Enrichment Course focuses on various aspects of ASL that present challenges to new interpreters.

Challenges to be explored include variations such as signing used in different educational programs, variations related to gender, geographical regions, and age.

Acronyms commonly used in interpreting settings are also explored. Class focuses primarily on vocabulary and translation and is not an interpreting skills course. This is valuable information to apply to future interpreting courses.

COURSE #37-2705

1 CREDIT

PREREQUISITE: 37-2153 AMERICAN SIGN LANGUAGE III, 37-1252 DEAF CULTURE

Specialized Interpreting

Summer Enrichment Course focuses on a different specialized area of interpreting each summer. Specialized areas might include theatrical interpreting, medical interpreting, mental health interpreting, and legal interpreting. To learn which topic is being offered, call the ASL-English Interpretation department.

COURSE #37-3704

2 CREDITS

PREREQUISITE: 37-3401 CONSECUTIVE INTERPRETING

INDEPENDENT PROJECT

Independent Project

Independent projects offer credit to students for special projects related to deafness and/or interpreting. Student proposes project to the department chairperson for approval in advance, at which time number of credits are assigned. Contact the ASL-English Interpretation department for additional details.

COURSE #37-3898

VARIABLE CREDIT

EARLY CHILDHOOD EDUCATION

CAROL ANN STOWE, DIRECTOR

Approach

The Early Childhood Education Program has developed a unique curriculum for preparing teachers of young urban children. Our students complete work in liberal education and the arts at Columbia College Chicago while they study child development and teaching strategies at the nationally recognized Erikson Institute for Advanced Study of Child Development. This approach supports a deepening understanding of how the arts can facilitate learning in children who find traditional classrooms difficult.

Curriculum

The collaborative relationship on which the Columbia College Chicago - Erikson Institute Early Childhood Education Program is built provides the perfect context for innovation in preparing teachers of children from birth through the 3rd grade. We ask students to consider the multiple routes to understanding and communication, to think outside of the box. We provide them with extensive opportunities for observing and working with children so that they can develop the skills necessary for making a difference in their lives.

While at Erikson, students are introduced to the most current research on child development as well as the importance of understanding that all growth takes place in family and community contexts. Graduates of the program (who earn a BA and an Illinois Type 04 Teaching Certificate) are able to support children in their expression of ideas in many media—visual, movement, music, story—joining their talents and past experiences with school goals for improving literacy, math, science, technology, and art skills.

Working Faculty

The Early Childhood Education faculty are actively involved in the community and in research on how best to support the development of children. They collaborate with Columbia artists from a range of disciplines in order to bring the arts into all of the program's courses. This combination of expertise allows those who teach in the program to educate teachers in a revolutionary manner and is the source of a number of interdisciplinary efforts.

Professional Opportunities

Our placement record is impressive—100% of our graduates have found teaching positions after receiving Early Childhood (IL Type 04) Certification in the program. The demand for this particular teaching certificate is growing exponentially as schools recognize the importance of the early years, and our program is becoming more and more recognized for the caliber of its graduates.

Teacher Certification

Because teachers of young children must have highly developed skills in order to be effective in their work, Early Childhood Education students are required to work with the Columbia Program Director in planning their studies from the time that they first enroll at the College. Those whose placement exam results indicate that they need additional work in skill areas will be required to complete that work before registering in Early Childhood courses. A minimum grade of B must be earned in English Composition, in college-level mathematics, and in all professional education courses including clinical work. A minimum grade of C must be earned in all other courses in a carefully structured General Education sequence that meets the requirements of both Columbia College Chicago and teacher certification. A 2.5 overall GPA must be maintained to remain in the program. Program students are expected to take the Illinois State Board of Education Basic Skills Exam (which is required for certification) early in their studies.

Program and class schedules must be planned each term in consultation with the Program Director. Students ordinarily may graduate and be certified under the college catalog requirements in effect at the time that they become teacher education candidates; however, the Illinois State Certification Board may mandate changes in standards of approved teacher education programs, requiring students to modify or add to their original degree programs to be eligible for certification.



EARLY CHILDHOOD EDUCATION

BA In Early Childhood Education

Students must complete 18 credit hours of a focused area of study (Visual Arts, Performing Arts or Language and Culture) and 55 credit hours of professional education sequence (10 credits of Columbia College Chicago requirements and 45 credits of Erikson Institute requirements).

Course Title and Credits

CONCENTRATION (18)

Students must select one of three focused areas of study with the support of an Early Childhood faculty advisor. Majors are required to work with an advisor in registering each term:

Visual Arts

Performing Arts

Language and Culture

See ECTE Program Handbook for a list of suggested courses.

COLUMBIA COLLEGE PROFESSIONAL EDUCATION SEQUENCE (10)

38-1100 Teaching in Early Childhood Education (3)

38-3180 The Role of Art in Development (4)

38-1530 Brain Basics: Health and Development in Young Children (3)

ERIKSON INSTITUTE PROFESSIONAL EDUCATION SEQUENCE (45)

38-2110 The History and Philosophy of Early Childhood Education (3)

38-2125 Child Growth and Development (3)

38-2130 Language Development (3)

38-2140 Child, Family, and Community (3)

38-2155 The Exceptional Child (3)

38-3100 Construction of Ideas in Childhood (3)

38-3110 PrePrimary Practicum with Methods I (3)

38-3120 Schools and Society (3)

38-3130 PrePrimary Student Teaching with Methods II (3)

38-3140 Teaching Reading to Young Children (2)

38-3150 Primary Methods (4)

38-3160 Primary Practicum with Methods III (4)

38-3170 Primary Student Teaching with Methods IV (8)

Students may also choose a concentration in Infant-Toddler studies or Center Director. Students should contact the department for requirements and more information.

EARLY CHILDHOOD EDUCATION

⌘ Teaching in 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 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.

COURSE #38-1100

3 CREDITS

IAI#ECE911

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

⌘ The History and Philosophy of Early Childhood Education

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

COURSE #38-2110

3 CREDITS

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

⌘ Child Growth and Development

Course provides framework for studying process of human development and explores 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 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.

COURSE #38-2125

3 CREDITS

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

⌘ 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 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.

COURSE #38-2130

3 CREDITS

PREREQUISITES: 38-2125 CHILD GROWTH AND DEVELOPMENT, CONCURRENTLY, AND PERMISSION OF PROGRAM DIRECTOR

⌘ Child, Family, and Community

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

COURSE #38-2140

3 CREDITS

PREREQUISITES: 38-2125 CHILD GROWTH AND DEVELOPMENT AND PERMISSION OF PROGRAM DIRECTOR

⌘ The Exceptional Child

Course provides introduction to concept of exceptionality and overview of various forms of atypical growth and 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.

COURSE #38-2155

3 CREDITS

IAI#ECE913

PREREQUISITES: 38-2125 CHILD GROWTH AND DEVELOPMENT AND PERMISSION OF PROGRAM DIRECTOR

Topics in Early Childhood Education

Topics courses allow the Early Childhood Education program to offer individual courses outside of its core curriculum as faculty expertise becomes available.

COURSE #38-2175

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

COURSE DESCRIPTIONS

EARLY CHILDHOOD EDUCATION

☘ Construction of Ideas in Childhood

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

COURSE #38-3100

3 CREDITS

PREREQUISITES: 38-3110 PREPRIMARY PRACTICUM WITH METHODS I AND PERMISSION OF PROGRAM DIRECTOR

☘ PrePrimary Practicum with Methods I

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 studies, the arts, and literacy. Through a seven-hour weekly practicum experience in a preschool classroom, students examine children's construction of knowledge. Focus is on role of teacher, classroom environment, and activities in promoting development.

COURSE #38-3110

3 CREDITS

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

☘ Schools and Society

Course familiarizes students with schools as work places where a teacher's career unfolds. Students examine structure of teaching within political, economic, and social context of the educational institution. Particular attention is given to role of teacher in relation to issues of governance, organizational structure, funding, union relationships, community involvement, collegial relationships, and professional growth. Students are asked to attend meetings of local school council, school board, faculty, and grade level.

COURSE #38-3120

3 CREDITS SS

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

☘ PrePrimary Student Teaching with Methods II

This course meets the requirements of a preprimary student teaching experience. Students spend mornings in a preschool classroom carrying out a range of responsibilities. Seminar continues work begun in 38-3110 PrePrimary Practicum with Methods I, supporting student efforts in relating theory and practice as well as in developing effective methods for working with young children and families.

COURSE #38-3130

3 CREDITS

PREREQUISITES: 38-3110 PREPRIMARY PRACTICUM WITH METHODS I AND PERMISSION OF PROGRAM DIRECTOR

☘ 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 role of teachers in learning process. Students examine patterns of teacher-child-group interaction that foster literacy development through a variety of curricular approaches and develop plans for preschool through third grade classrooms.

COURSE #38-3140

2 CREDITS

PREREQUISITES: 38-2125 CHILD GROWTH AND DEVELOPMENT, 38-2130 LANGUAGE DEVELOPMENT AND PERMISSION OF PROGRAM DIRECTOR

☘ Primary Methods

Students design and implement appropriate curriculum goals for kindergarten through grade three in language arts, social studies, math, and science. Students study 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 range of assessment techniques and develop strategies for planning curricula that incorporates their understanding of child development and academic disciplines.

COURSE #38-3150

4 CREDITS

PREREQUISITES: 38-3130 PREPRIMARY STUDENT TEACHING WITH METHODS II AND PERMISSION OF PROGRAM DIRECTOR

COURSE DESCRIPTIONS

EARLY CHILDHOOD EDUCATION

☞ 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.

COURSE #38-3160

4 CREDITS

PREREQUISITES: 38-3130 PREPRIMARY STUDENT TEACHING WITH METHODS II AND PERMISSION OF PROGRAM DIRECTOR

☞ Primary Student Teaching with Methods IV

Course meets the requirements of a primary student teaching experience. Students spend two full days each week in a primary classroom carrying out a range of responsibilities. Ten weeks of full-time responsibilities are also scheduled with the support of the Director of Undergraduate Education. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families.

COURSE #38-3170

8 CREDITS

PREREQUISITES: 38-3160 PRIMARY PRACTICUM WITH METHODS III AND PERMISSION OF PROGRAM DIRECTOR

Independent Project in 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.

COURSE #38-3175

VARIABLE CREDIT

PREREQUISITES: MINIMUM 3.0 GPA AND PERMISSION OF PROGRAM DIRECTOR

☞ The Role of Art in Development

Students reflect on their four-year experience in this culminating seminar. Students synthesize various components of their experience in General Education; the Visual Arts, Performing Arts or Language and Culture; and the Professional Education Sequence. Students consider role of the arts in development of children, and in their own development as preservice teachers. Students develop individual products to represent their understandings.

COURSE #38-3180

4 CREDITS HU WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II AND PERMISSION OF PROGRAM DIRECTOR

☞ 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.

COURSE #38-1530

3 CREDITS

CROSS-LISTED WITH 56-1530 IN SCIENCE AND MATHEMATICS.

PREREQUISITE: PERMISSION OF PROGRAM DIRECTOR

ENGLISH

GARNETT KILBERG-COHEN, CHAIRPERSON

Approach

Faculty in the English department strive to make our students critical thinkers, analytic readers, and strong, thoughtful writers. The department philosophy revolves around the notion that writing and reading are much more than college requirements; they are skills that students will use throughout their entire lives. Personal and professional development depends on the ability to communicate clearly and creatively. In a constantly evolving job market, students with strong analytical and communication skills will be able to adapt and succeed regardless of market fluctuations and changes in technology. Confident writers and readers are also better able to enjoy, navigate, and understand the rich and diverse world outside of the classroom and the workplace.

Curriculum

The English department of Columbia College Chicago offers an undergraduate Poetry major. Students in the Poetry program progress through a sequence of poetry workshops (beginning, intermediate, and advanced) and poetry literature classes that allow them to acquire the knowledge and craft necessary to write and publish poetry of power and sophistication. The department also offers minors in Poetry, Literature, and Professional Writing, as well as an interdisciplinary minor in Creative Non-Fiction, which is shared with the Fiction Writing and Journalism departments. However, department courses are not only for students specializing in these areas. Students from all majors may choose from a varied selection of courses to fulfill electives, explore the exciting world of literature, and/or to improve their own writing. Some of the English department courses integrate the performing and visual arts into the curriculum to help students make connections with their majors. Students are often encouraged to create art projects in the context of the literature being read. For example, a student might adapt a short story by Ernest Hemingway or Alice Walker for film. Or a student may create a painting inspired by the symbolism in a play by Shakespeare. The English department also houses the English as a Second Language (ESL), Composition, Reading, and Speech programs, as well as a vital Writing Center where students can either receive one-on-one assistance with their writing or provide assistance to their peers as a paid tutor.

Working Faculty

The English department's full-time faculty are accomplished professionals who have authored or edited numerous published books, including novels, anthologies, translations, academic textbooks, critical non-fiction, children's literature, and collections of poetry and short stories. They have also received prestigious awards and published widely in journals and periodicals. They conduct student-centered classes, where exploration, participation, and lively exchange are encouraged. The department is committed to creating an atmosphere that both challenges and nurtures students. In addition to the permanent full-time faculty, each Spring semester, the department hosts a different Poet-in-Residence of national or international renown to teach two courses and give a public lecture and reading. This revolving position gives students an opportunity to work with someone outside the program, and to experience varying professional approaches and points of view. Past Poets-in-Residence have included Diane di Prima, Tom Raworth, Li-Young Lee, and David Trinidad. The department also employs extremely accomplished part-time faculty who often have concurrent careers as editors, publishers or professional writers. Additionally, the department runs a poetry reading series, which brings in about a dozen distinguished poets from around the world to read their work.

Visiting readers have included Robert Hass, Allen Ginsberg, Yusef Komunyakaa, Rita Dove, and many others. Finally, the department periodically invites non-fiction writers, scholars, and artists related to the field of English to give individual readings and/or lectures.

Professional Opportunities

The English department provides students with varied opportunities for professional experience. Students have the opportunity to work as editors of or contribute writing to two magazines, *Columbia Poetry Review (CPR)* and *The South Loop Review*, produced by the English department. Magazines produced by the English department are powerful vehicles for students' creative expression. *Columbia Poetry Review* is a nationally distributed poetry magazine published each spring. *CPR* publishes the best student poetry alongside the work of nationally recognized poets. *South Loop Review* includes creative non-fiction and literary criticism written exclusively by students. Students can also select to complete an English department sponsored internship. In the past, undergraduate students have worked at literary organizations and for magazines. Finally, the English department offers a Poetry Scholarship (for first year students) and a number of prizes, both in Composition and Poetry.



ENGLISH

Major in Poetry

The English Department's undergraduate Poetry Major 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 are also prepared for entry into well-regarded MFA programs such as those at Brown University, Bard College, and University of Iowa.

STUDENTS MUST COMPLETE THE FOLLOWING FOR A TOTAL OF 51-52 CREDIT HOURS:

52-1500 Poetry Workshop: Beginning (4)

52-2500 Poetry Workshop: Intermediate (4)

52-3500 Poetry Workshop: Advanced (8)

52-3510 Poetics (4)

52-1602 Introduction to Poetry (3)

52-3671 Modern British & American Poetry (3)

55-1101 Fiction Writing I (4)

SELECT TWO COURSES FROM THE FOLLOWING:

52-2660 Introduction to Shakespeare (3)

52-3660 Shakespeare (3)

52-3670 Romantic Poets (3)

52-3672 Contemporary American Poetry (3)

52-3695 American Authors Seminar (Whitman and Ginsberg) (3)

52-2700 Topics in Literature (Women Romantic Poets) (3)

52-2700 Topics in Literature (New York School Poets) (3)

52-3700 Studies in Literature (Women Poets: Subversive Verse) (3)

SELECT TWO COURSES FROM THE FOLLOWING:

52-1800 Careers in Writing (3)

52-2810 Expository Writing: The Personal Essay (3)

52-2816 Reviewing the Arts (3)

52-2830 Creative Non-Fiction I (3)

52-2831 Creative Non-Fiction II (3)

SELECT ONE COURSE FROM THE FOLLOWING:

52-2510 Poetry Workshop: Performance (4)

52-2520 Literary Collage Seminar (4)

24-1700 Development & Pre-Production (3), Film & Video

31-2800 Playwriting (3), Theater

55-4312 Writing for Children (4), Fiction Writing

SELECT TWO ADDITIONAL COURSES IN LITERATURE (6)

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 of 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. Students must complete 21 credit hours of the following:

Course Title and Credits:

52-1500 Poetry Workshop: Beginning (4)

52-2500 Poetry Workshop: Intermediate (4)

52-3500 Poetry Workshop: Advanced (4)

52-1602 Introduction to Poetry (3)

SELECT TWO COURSES FROM FOLLOWING:

52-2660 Introduction to Shakespeare (3)

52-3670 Romantic Poets (3)

52-3671 Modern British & American Poetry (3)*

52-3672 Contemporary American Poetry (3)

52-3695 American Authors Seminar (Whitman and Ginsberg) (3)

52-2700 Topics in Literature (Women Romantic Poets) (3)

52-2700 Topics in Literature (New York School Poets) (3)

52-3660 Shakespeare (3)

52-3700 Studies in Literature (Women Poets: Subversive Verse) (3)

*Strongly recommended

Minor in Literature

The minor in Literature requires a minimum of 18 hours of literature courses in the English department beyond the 3 hours taken for HL general education credit. The 18 hours are comprised of any combination of six literature courses that meet the following two guidelines:

1. A maximum of two courses (6-7 hours) from 1000-level literature offerings.

2. A minimum of one course (3 hours) from 3000-level literature offerings.

Within these guidelines, the Literature minor 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 Literature minor 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. Anyone seeking advice about the minor should contact the Literature coordinator or other Literature faculty.

ENGLISH

Minor in Professional Writing

The Professional Writing minor offers students a wide range of options with courses that may be taken throughout the college. Strong writing and communication skills are extremely important in the realm of the visual and performing arts. Portfolios, grant proposals, gallery descriptions, resumes, cover letters, etc. create a persona for the artist/communicator entering the competitive world.

STUDENTS MUST COMPLETE 18 CREDIT HOURS IN THE FOLLOWING:

Course Title and Credits

52-1800 Careers in Writing (3)

52-2802 Business and Technical Writing (3)

COMPLETE ONE OF THE FOLLOWING SEQUENCES:

52-2803 Copyediting for Publication I: *South Loop Review* (3) with 28-1711 Fundamentals of Business (3), Arts, Entertainment, and Media Management or 52-1801 Professional Writing: Advanced Style (3) or 53-2535 Journalism Newsletter (2), Journalism

52-2812 Expository Writing: Argumentation (3) with 28-2120 Writing for Managers (3), Arts, Entertainment, and Media Management or 52-3801 Writing for New Media (3) or 54-3502 Developing a Marketing Plan (3), Marketing Communication

52-2816 Reviewing the Arts (3) with 24-1510 Aesthetics of Film and Video (3), Film and Video or 52-2811 Expository Writing: Profile (3)

SELECT TWO ELECTIVE COURSES FROM THE FOLLOWING (STUDENTS SHOULD CHOOSE ONE COURSE FROM A DEPARTMENT OTHER THAN ENGLISH):

24-1710 Screenwriting I: Writing the Short Film (3), Film and Video

31-1400 American Musical Theater: from the Beginnings to 1945 (2) or 31-1405 American Musical Theater: 1945 to present (2), Theater

31-2800 Playwriting Workshop I (3), Theater

40-2202 Writing for Television (3), Television

41-2107 Writing for Radio (3), Radio

52-1500 Poetry Workshop: Beginning (4)

52-2810 Expository Writing: The Personal Essay (3)

52-2814 Writing Comedy I (3)

52-2830 Creative Non-Fiction I (3)

52-2831 Creative Non-Fiction II (3)

52-2832 Creative Non-Fiction: Journal Writing (3)

52-3804 Professional Writing Seminar (3)

53-2410 Science and Medicine in the Media (3), Journalism

54-1605 Advertising Copywriting I (3), Marketing Communication

54-1700 Introduction to Public Relations (3), Marketing Communication

55-1101 Fiction Writing I (4), Fiction Writing

OR CHOOSE ONE COURSE FROM THE LIST OF COMBINED COURSES

Interdisciplinary Minor in Creative Non-Fiction

The Creative Non-Fiction minor helps students develop their writing voice and style while enhancing their creativity and research skills. These are marketable skills that apply to any major interest. Students read the "Literature of Reality" while writing in a variety of forms. This minor is offered jointly with the Journalism and Fiction Writing departments.

STUDENTS MUST COMPLETE 24 CREDIT HOURS IN THE FOLLOWING:

Course Title and Credits

52-2830 Creative Non-Fiction I (3)

52-2831 Creative Non-Fiction II (3)

55-1101 Fiction Writing I (4), Fiction Writing

55-4102 Fiction Writing II (4), Fiction Writing

55-4104 Prose Forms (4), Fiction Writing

COMPLETE 6 TO 8 CREDIT HOURS FROM THE FOLLOWING:

52-2695 Connections in Literature: Journalists as Authors (3)

52-2810 Expository Writing: The Personal Essay (3)

52-2832 Creative Non-Fiction: Journal Writing, strongly recommended (3)

53-1015 Introduction to Writing and Reporting (3), Journalism

53-2020 Reporting for Print and Broadcast (3), Journalism

53-2215 Magazine Article Writing (3), Journalism

53-3220 Advanced Magazine Article Writing (3), Journalism

55-4213 Critical Reading and Writing: Fiction Writers as Non-Fiction Writers (4), Fiction Writing

55-4315 Story and Journal (4), Fiction Writing

55-4318 Bibliography and Research Techniques for Fiction Writers (4), Fiction Writing

55-4319 Creative Non-Fiction, strongly recommended (4), Fiction Writing

COURSE DESCRIPTIONS

ENGLISH

WRITING

ESL Introduction to College Writing

Course prepares students for 52-1151 English Composition I. Instruction focuses on the ability to write clear paragraphs, recognize and use conventional structures, increase accuracy in grammatical structures, word choice, and punctuation, and react and respond critically to student and professional writing. Students are also introduced to pre-writing strategies, using topic sentences and supporting details, writing for an audience, peer-editing, and self-editing techniques.

COURSE #52-1100

3 CREDITS

Introduction to College Writing

The course serves those who believe that they would benefit from an intensive review in writing, reading, and critical thinking prior to enrolling in 52-1151 English Composition I. Teaching strategies include individualized and conference-based instruction, peer tutorials, grammar and usage review, and academic survival training. As with the Enhanced Composition courses, enrollment in Introduction to College Writing classes is typically capped at 12. In addition to the increased student-teacher interaction offered by small class size, teachers in Introduction to College Writing are encouraged to meet with students for counseling, advice, and tutoring. Students are required to attend weekly tutoring sessions in the Writing Center.

COURSE #52-1101

3 CREDITS

Tutoring in Writing Skills

Students of all ability levels receive assistance and guidance in writing skills from qualified writing consultants. Course requires students to attend tutorial sessions for one hour per week throughout the semester. Sessions are one-on-one, student-centered, and the content is tailored to the writing needs of each individual student. Pass/Fail grades, only. Weekly non-credit tutorial sessions and drop-in tutoring are also available to all Columbia College Chicago students without charge or prerequisite.

COURSE #52-1110

1 CREDIT

PREREQUISITES: CONCURRENT ENROLLMENT IN 52-1101 INTRODUCTION TO COLLEGE WRITING, 52-1151 ENGLISH COMPOSITION I OR 52-1152 ENGLISH COMPOSITION II (ALL SECTIONS, INCLUDING ESL, ENHANCED, AND COMMUNITY SERVICE) OR 52-1600 INTRODUCTION TO LITERATURE (ALL SECTIONS)

Enhanced Composition I

Course content is identical to 52-1151 English Composition I in every respect except that in the Enhanced Composition I course, class enrollments are typically capped at 12, allowing for more student-teacher interaction. Students are required to attend weekly tutoring sessions in the Writing Center, during which time they receive added assistance with composition class work, and with any writing assignment from other courses. Most sections of Enhanced Composition I spend one half of class time each week in a computer classroom.

COURSE #52-1111

3 CREDITS EN

Enhanced Composition II

Course content is identical to 52-1152 English Composition II in every respect except that class enrollments in Enhanced Composition II are typically capped at 12 in order to maximize student-teacher interaction. Students in Enhanced Composition II are required to attend tutoring sessions in the Writing Center once each week in order to receive additional assistance with writing assignments. Most sections of Enhanced Composition II spend one half of class time each week in a computer classroom.

COURSE #52-1112

3 CREDITS EN

ESL English Composition I

The first required course in a two-semester sequence, ESL English Composition I is designed to address the needs of students whose first language is not English. This course helps students understand and refine their own writing process from brainstorming, planning, drafting, and revising to copyediting and proofreading. Students experiment with various purposes and audiences for writing, using writing to explore the self, respond to texts, and express ideas about matters of public concern. The course helps students develop their distinctive voices, make conscious rhetorical decisions, strengthen their reading skills, and function effectively in a community of writer-readers. Requires one hour of tutoring.

COURSE #52-1121

3 CREDITS EN

COURSE DESCRIPTIONS

ENGLISH

ESL English Composition II

The second required course in a two-semester sequence, ESL English Composition II is designed to address the needs of students whose first language is not English. This course helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. By teaching students to generate worthwhile questions, collect primary data, locate secondary resources, and form original insights, the course enables students to pursue an individual interest in writing throughout the semester, blending personal voice effectively with the voices of published writers. Requires one hour of tutoring.

COURSE #52-1122

3 CREDITS EN

PREREQUISITE: 52-1121 ESL ENGLISH COMPOSITION I

English Composition I

The first required course in a two-semester sequence, English Composition I helps students understand and refine their own writing process from brainstorming, planning, drafting, and revising to copyediting and proofreading. Students experiment with various purposes and audiences for writing, using writing to explore the self, respond to texts, and express ideas about matters of public concern. The course helps students develop their distinctive voices, make conscious rhetorical decisions, strengthen their reading skills, and function effectively in a community of writer-readers. English Composition I connects personal reflection with critical analysis, providing plentiful and varied opportunities for writing, a multi-draft approach to creating essays, small group work, and student-teacher conferencing.

COURSE #52-1151

3 CREDITS EN

IAI#C1900

English Composition II

The second required course in a two-semester sequence, English Composition II helps students use writing to develop and sustain an in-depth personal and intellectual inquiry into a subject of their choosing. By teaching students to generate worthwhile questions, collect primary data, locate secondary resources, and form original insights, the course enables students to pursue an individual interest in writing throughout the semester, blending personal voice effectively with the voices of published writers. Instead of requiring numerous short essays, 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.

COURSE #52-1152

3 CREDITS EN

IAI#C1901R

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Community Service English Composition II

This course covers the same skills and fulfills the same requirement as 52-1152 English Composition II while guiding students through community outreach experiences. Areas of outreach may include youth services, adult literacy, substance abuse, women's issues, poverty, and environmental awareness. Reading and writing assignments pertain to the stated theme of the course and student service experiences provide sources of primary data for the creative research project. The concentrated thematic focus of this version of English Composition II enables students to engage in collaborative inquiry and direct sociopolitical action stemming from shared commitments.

COURSE #52-1162

4 CREDITS EN

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Writing Center Consultant Training

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, 4) writing across the curriculum. Students observe tutorial sessions and often begin tutoring their peers early in the semester. Students become familiar with Writing Center theory and pedagogy, write analytical and critical essays, and discuss session dynamics in class. Successful students of this course tutor their peers in Columbia College Chicago's Writing Center and receive compensation for the sessions.

COURSE #52-3100

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II (GRADE OF A)

ENGLISH AS A SECOND LANGUAGE

ESL Introduction to College Reading

One of the four integrated Intensive English Language Program (IELP) components, ESL Introduction to College Reading is designed to prepare students for reading in academic settings. 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.

COURSE #52-1201

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

ESL College Reading

ESL College Reading prepares students for the demands of college-level reading at Columbia College Chicago. Instruction focuses on using effective strategies to improve reading comprehension and automaticity, and developing strategies for summarizing, analyzing, interpreting, and synthesizing materials from a variety of fiction and non-fiction texts. Students also continue to develop note-taking and library research skills. Requires one hour of tutoring.

COURSE #52-1202

3 CREDITS

ESL Academic Listening/Speaking

One of our integrated Intensive English Language Program (IELP) components, ESL Academic Listening/Speaking prepares students to communicate successfully in English-speaking environments, both academic 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 listening materials that examine a variety of topics in American culture and media. Students are also expected to speak formally in front of the group.

COURSE #52-1221

3 CREDITS

ESL: Cultural Patterns

One of the four integrated Intensive English Language Program (IELP) components, this course is an introductory study in intercultural communication. Instruction focuses on the process of culture learning and uses ethnographic observation, interviews, and analysis in order to expand students' awareness of their own cultures and patterns of cultural behavior in the United States. Students leave the class with tools that enable them to continually broaden and deepen their cultural knowledge. Students are also introduced to programs at Columbia College Chicago and visit areas and institutions of cultural importance in Chicago.

COURSE #52-1231

3 CREDITS

READING

Tutoring in College Reading

Enrollment for this course is open to all Columbia College Chicago students. Students enrolled in Tutoring in College Reading are required to enroll concurrently for 52-1301 Introduction to 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.

COURSE #52-1300

1 CREDIT

PREREQUISITE: 52-1301 INTRODUCTION TO COLLEGE READING, MUST BE CONCURRENT

Introduction to College Reading

Course is for students who need to improve their reading abilities in order to succeed at Columbia College Chicago. 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 52-1302 College Reading the next semester.

COURSE #52-1301

3 CREDITS

PREREQUISITE: 52-1300 TUTORING IN COLLEGE READING, MUST BE CONCURRENT

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.

COURSE #52-1302

3 CREDITS

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.

COURSE #52-3300

3 CREDITS

COURSE DESCRIPTIONS

ENGLISH

SPEECH

Basic Public Speaking: ESL

This 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.

COURSE #52-1400

3 CREDITS SP

Basic Public Speaking

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

COURSE #52-1401

3 CREDITS SP

Public Speaking

Students become familiar with techniques required in special kinds of public speaking situations. Course emphasizes analysis of speech forms and planning, organization, and delivery of speeches, including those that are informative, persuasive, and entertaining. Students have opportunity to speak before small and large audiences.

COURSE #52-1402

3 CREDITS SP

IAI#C2900

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Interpersonal Communication

Course helps students develop a better understanding of intrapersonal and interpersonal communications dynamics. In addition, course assists in broadening students' comprehension of the diverse communication patterns in our multicultural society. Coursework helps students comprehend and practice coping with various personalities in personal and professional settings. Students study the principles and techniques needed to actively listen, assertively communicate, and constructively manage conflict in families, friendships, and professional relationships.

COURSE #52-1403

3 CREDITS

Advanced Public Speaking

Third course in the public speaking sequence provides students with oratorical problem-solving activities and in-depth study of relations of rhetoric to speechmaking. Coursework expands students' knowledge of research, communication theory, process, and practice. While studying elements of argumentation and logic, students analyze important speeches and model cases and explore elements of parliamentary procedures. Students construct, present, and critique speeches that are complex, dynamic, and purposeful.

COURSE #52-1404

3 CREDITS

PREREQUISITE: 52-1402 PUBLIC SPEAKING

The Art of Persuasion

Course provides students with a theoretical foundation for designing, understanding, and critically analyzing persuasive messages. Students are introduced to theories and concepts of classical rhetoric and oratory. Students apply classical theories, concepts, and strategies to situations in everyday life that require persuasive ability.

COURSE #52-2402

3 CREDITS

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, AND EITHER 52-1401 BASIC PUBLIC SPEAKING OR 52-1402 PUBLIC SPEAKING

Argumentation and Debate

An introduction to problems and principles involved in arguing and debating, this course develops the analytical tools for argument while examining the techniques of debate.

COURSE #52-2404

3 CREDITS

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, AND EITHER 52-1402 PUBLIC SPEAKING OR 52-1401 BASIC PUBLIC SPEAKING

POETRY

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.

COURSE #52-1500

4 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I, CONCURRENT ENROLLMENT

COURSE DESCRIPTIONS

ENGLISH

⌘ 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.

COURSE #52-2500

4 CREDITS

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, MAY BE CONCURRENT, 52-1500 POETRY WORKSHOP: BEGINNING

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.

COURSE #52-2510

4 CREDITS

PREREQUISITE: 52-1500 POETRY WORKSHOP: BEGINNING

Literary Collage Seminar

Students study the evolution of literary collage through reading, writing, and collaging visually, verbally, and digitally. Students examine its non-linear route (montage, construction, and assemblage) through twentieth-century visual art, film, and literature—from Duncan and Pound to Kwoek Kim, Du Plessis, and others. Students write both critically and creatively.

COURSE #52-2520

4 CREDITS HL

PREREQUISITE: 52-1500 POETRY WORKSHOP: BEGINNING OR 52-1152 ENGLISH COMPOSITION II

⌘ 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.

COURSE #52-3500

4 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II, 52-2500 POETRY WORKSHOP: INTERMEDIATE

⌘ 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.

COURSE #52-3510

4 CREDITS WI

PREREQUISITE: 52-3500 POETRY WORKSHOP: ADVANCED, MAY BE CONCURRENT

Internship: Poetry

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.

COURSE #52-3588

VARIABLE CREDIT

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 written proposal that outlines the project.

COURSE #52-3598

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF INSTRUCTOR AND WRITTEN PROPOSAL

LITERATURE

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.

COURSE #52-1600

3 CREDITS HL IAI#H3900

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

⌘ 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.

COURSE #52-1602

3 CREDITS HL IAI#H3903

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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 the time of ancient Greeks to the present.

COURSE #52-1604

3 CREDITS HL IAI#H3902

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

COURSE DESCRIPTIONS

ENGLISH

Introduction to Fiction

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

COURSE #52-1606

3 CREDITS HL IAI#H3901

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Introduction to the Short Story

Students become familiar with genre of short fiction by reading selections 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.

COURSE #52-1608

3 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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 world. Course explores African elements in dance, music, writing (fiction and non-fiction), theater, photography, photojournalism, visual arts, film, and athletics and how these elements have influenced African-American literature.

COURSE #52-1642

3 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

African-American Cultural Experience: Literature and the Arts

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.

COURSE #52-1643

4 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #52-1670

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #52-2610

3 CREDITS HL WI IAI#H3912

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-2611

3 CREDITS HL WI IAI#H3913

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

American Authors: through Dickinson

Course examines early history of American literature, including writings by indigenous peoples, explorers, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.

COURSE #52-2620

3 CREDITS HL WI IAI#H3914

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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, Chesnutt, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.

COURSE #52-2621

3 CREDITS HL WI IAI#H3915

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ENGLISH

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.

COURSE #52-2630

3 CREDITS HL WI IAI#H3906

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

World Literature: since 1660

Selected readings from world's great literature from approximately 1660 to the present are studied. Wide selection of writers may include Wordsworth, Pirandello, Sand, Beckett, Joyce, Flaubert, Camus, Kafka, and others.

COURSE #52-2631

3 CREDITS HL WI IAI#H3907

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

The Contemporary European Novel

From the traditional to the surreal, the contemporary European novel is examined. Czechoslovakia, Germany, Italy, France, and other countries may be represented. Authors may include such figures as Calvino, Kundera, Gysin, Lessing, and Grass.

COURSE #52-2635

3 CREDITS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-2636

3 CREDITS

CROSS-LISTED WITH LIBERAL EDUCATION 49-2773

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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 Cheik Anta Diop, dramatist Wole Soyinka, and novelists Ayi Kwei Armah and Chinua Achebe.

COURSE #52-2638

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Introduction to Multicultural Literature

Course familiarizes students with multicultural scope of American literature through exploration of common themes and distinctive features of Native-American, African-American, Asian-American, Mexican-American, and European-American literature.

COURSE #52-2640

3 CREDITS HL IAI#39100

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Introduction to U.S. Latino Poetry

Course covers nationally recognized bilingual poets in the U.S. Content surveys writings of Latino men and women in the U.S. from mid-1970s to present. Students examine the Cuento (oral) and Corrido (ballad) tradition in America's Spanish-speaking population. Course may consider the poet as social critic, examining aspects of gender and class relations. Chicano/Puerto Rican myths and legends are also considered.

COURSE #52-2644

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Introduction to 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.

COURSE #52-2646

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #52-2650

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

COURSE DESCRIPTIONS

ENGLISH

Gay and 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, 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.

COURSE #52-2655

3 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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*.

COURSE #52-2660

3 CREDITS HL IAI#H33905

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Dramatic Literature

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Hellman, 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.

COURSE #52-2665

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Topics in Myth and Archetypes

Series of courses considers literary uses of mythology and archetypes. Rotating course topics include: Archetypes: The Magician in Literature; Archetypes: The Lover in Literature; Archetypes: The Warrior in Literature; Movies and Myth: The Goddess; and Ancient Mythology. Course is repeatable as topic changes.

COURSE #52-2670

3 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Ancient Greek Literature

Students are introduced to literature and history of ancient Greece, literature that has had remarkable impact upon Western thought and writing. Students read epic poems of Homer, tragedies and comedies of Sophocles and Aristophanes, philosophical dialogues of Plato, portions of the histories of Herodotus and Thucydides, and various representative examples of lyric poetry.

COURSE #52-2671

3 CREDITS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-2672

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Children's Literature

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

COURSE #52-2680

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Storytelling

Students read stories and learn about the art of storytelling as practiced in different cultures. Students discover, develop, and expand their own storytelling styles and repertoire. Audio and videotapes are used, and practicing storytellers are invited as guest speakers.

COURSE #52-2682

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Urban Legends

Course introduces the study of urban legends through the fields of English and folklore in order to encourage critical thinking, reading, and writing as well as to foster an understanding of urban legends as a source and reflection of cultural beliefs and attitudes.

COURSE #52-2685

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

COURSE DESCRIPTIONS

ENGLISH

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.

COURSE #52-2690

3 CREDITS HA WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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, Twentieth-Century Literature of the Environment, Literature of the Vietnam War, and Chicago in Literature. Course is repeatable as topic changes.

COURSE #52-2695

3 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #52-2697

3 CREDITS HL

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

History of the English Language

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

COURSE #52-3600

3 CREDITS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Medieval Literature

Course provides student with general knowledge of both language and literature of England during the Middle Ages. Course covers excellent writing that both precedes and 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.

COURSE #52-3605

3 CREDITS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

British Novel

Series of courses examines 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.

COURSE #52-3610

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

American Novel

Series of courses surveys 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, 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.

COURSE #52-3620

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-3632

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ENGLISH

African-American Literature

Series of courses focuses 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.

COURSE #52-3642

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

United States 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.

COURSE #52-3644

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-3646

3 CREDITS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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 Humphries. Contemporary course focuses on writers who examined women'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.

COURSE #52-3650

3 CREDITS IAI#H39110

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #52-3660

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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*.

COURSE #52-3670

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Modern British and American Poetry

Works of poets such as Yeats, Pound, Eliot, Stein, Bishop, Frost, Auden, Williams, and others are read and discussed in this survey of the modernist period, 1900 to 1945. Course also provides introduction to post-modernism.

COURSE #52-3671

3 CREDITS HL

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-3672

3 CREDITS HL WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ENGLISH

Advanced Storytelling

Course challenges and encourages students who are interested in pursuing storytelling outside of the classroom. Course requirements may include the development and performance of a 20-minute story program, an analytical paper discussing the cultural context of a particular story, a critical paper examining the works of a professional storyteller, and a journal of responses to readings and in-class performances.

COURSE #52-3682

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #52-3690

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-3695

3 CREDITS

HL

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

TOPICS

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.

COURSE #52-2700

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Studies in Literature

Series is for new courses that deal with specific topics, themes or types of literature. Course is repeatable as topic changes.

COURSE #52-3700

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-3788

VARIABLE CREDIT

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.

COURSE #52-3798

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR AND WRITTEN PROPOSAL

PROFESSIONAL WRITING, INTERNSHIPS, INDEPENDENT PROJECTS

Careers in Writing

Introductory course provides students with opportunity to explore various careers available in field of writing.

Students investigate job potential, examine demands of various writing professions, and interview professionals who have made writing a career.

COURSE #52-1800

3 CREDITS

Professional Writing: Advanced Style

This is a class for students wishing to review and develop the mechanics of their writing. Grammar is a component of each working session while students experiment with various writing strategies.

COURSE #52-1801

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #52-2801

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ENGLISH

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?

COURSE #52-2802

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Copyediting for Publication I: 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.

COURSE #52-2803

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Copyediting for Publication II

Course builds on skills acquired in the basic copyediting class while stressing the elements of textual design and layout in manuscripts. Students work with several software packages to develop an understanding of the relation between meaning and appearance of written text on the page.

COURSE #52-2804

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Introduction to Writing Satire and Parody

Course presents an in-depth analysis of twentieth-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 or satire.

COURSE #52-2809

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Expository Writing: The Personal Essay

The personal essay is the historical source for most creative non-fiction. Students writing in this class examine personal experiences while reflecting on the meaning of events occurring in everyday life.

COURSE #52-2810

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Expository Writing: Profile

People, places, and things are the topics for this 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.

COURSE #52-2811

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Expository Writing: Argumentation

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.

COURSE #52-2812

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Expository Writing: Investigative Research

Research is central to many forms of popular writing. Whether you are interested in creative non-fiction or screenwriting, the quest for background information often spells the difference between success and failure. This class allows students to develop topics of interest while learning how to organize and integrate a wide range of sources, presenting researched material in original ways.

COURSE #52-2813

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Writing Comedy I

Course provides overview of various aspects of writing comic prose, including writing for the 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.

COURSE #52-2814

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ENGLISH

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.

COURSE #52-2815

3 CREDITS **WI**

PREREQUISITE: 52-2814 WRITING COMEDY I

Reviewing the Arts

This is a course in applied critical writing about the arts and culture. Students will combine the theory and practice of writing about arts and culture with weekly take-home writing assignments and weekly in-class craft workshop assignments. Students study important issues and controversies in writing on arts and culture from Plato to the present, then apply their study in nuanced reviews of various art forms, with special attention to Columbia College Chicago events and productions.

COURSE #52-2816

3 CREDITS **HA** **WI**

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Writing Strategies: Writing, Research, and Documentation

Students gain an understanding of rudimentary research strategies in order to write factually precise documents in the realm of professional writing. Students use a variety of approaches while pursuing focused themes to produce essays and reports utilizing the current Modern Language Association style format.

COURSE #52-2818

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Creative Non-Fiction I

Creative non-fiction is writing that grows primarily from a writer's life and personal ethos. Borrowing approaches from "imagistic" writing and combining them with techniques found in "factual" journalism, creative non-fiction produces new and dynamic ways to present non-fiction. Course introduces students to forms and prepares them for subsequent creative non-fiction courses and readings by variety of creative non-fiction innovators. Students explore writing creative non-fiction.

COURSE #52-2830

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Creative Non-Fiction II

Primarily a writing workshop, this course builds on skills acquired in other writing classes while students continue to develop their own voices and styles. Special attention is given to the various types of creative non-fiction narration useful to fully engaging the writer's audience. Course is repeatable.

COURSE #52-2831

3 CREDITS

PREREQUISITE: 52-2830 CREATIVE NON-FICTION I

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 the genre of creative non-fiction.

COURSE #52-2832

3 CREDITS **WI**

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Creative Non-Fiction: 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.

COURSE #52-2833

3 CREDITS **WI**

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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 websites to interactive CD-ROM entertainment. Course work includes composing interactive stories, hypertext documents, and multimedia composition.

COURSE #52-3801

3 CREDITS **WI**

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ENGLISH

Speech Writing

Students write speeches that range in scope from simple talks about new products to lively introductions, formal political addresses about events and issues, and corporate speeches inspiring employees to action. Students learn what the ingredients of a successful speech are, the way sound drives it, and how a speech evolves from researching, outlining, and thinking.

COURSE #52-3802

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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 publishing structures such as newsletters, corporate reports, and memos.

COURSE #52-3803

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Professional Writing Seminar

Course is designed for students interested in polishing their articles and essays and developing their writing skills and habits. Students have opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies while fine-tuning their understanding of the subtleties of grammar related to their particular voice. Students build a portfolio and help edit and produce a non-fiction journal of student writing.

COURSE #52-3804

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Internship: Professional Writing

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.

COURSE #52-3888

VARIABLE CREDIT

Independent Project: Professional Writing

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.

COURSE #52-3898

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR AND WRITTEN PROPOSAL

FRESHMAN SEMINAR

GLENNON GRAHAM, DIRECTOR

Approach

College is more than a means to continue higher learning. The Freshman Seminar aims to bridge the transition from high school to college, but especially to introduce students early on to the critical-thinking, problem-solving, and skill-building tools they will need throughout their education and beyond. The Freshman Seminar affords students a common experience, helping them to bond with students in other majors, ask questions, and explore in order to maximize their potential.

Curriculum

Columbia College Chicago students with 32 credit hours or fewer are encouraged to take the voluntary, three-credit Freshman Seminar. Through assignments and discussions involving artistic and communications disciplines, the Freshman Seminar helps students to understand the collaborative nature of the arts and to establish disciplined study skills, including developing their skills and understanding of time management, test-taking, learning styles, and critical vocabulary. We also provide financial counseling to help students manage their money and even begin thinking about building and planning for retirement. In addition, the Freshman Seminar is an open forum for students to express their ideas, concerns, thrills, and frustrations with their ongoing college experience. The Freshman Seminar has been shown to be particularly valuable to students who represent the first member of their household to begin a college education.

Working Faculty

Instructors in the Freshman Seminar program come from many departments. They bring a wealth of experience and passion for teaching into the classroom. Freshman Seminar faculty members become the first mentors to entering students, often becoming advisors and mentors to the students for the duration of college, and beyond.



COURSE DESCRIPTIONS
FRESHMAN SEMINAR

Freshman Seminar

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

COURSE #48-1000

3 CREDITS

LIBERAL EDUCATION

DOMINIC PACYGA, ACTING CHAIRPERSON

Liberal Education courses introduce the student 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.

Various 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 process 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.

The Liberal Education department offers a major in Cultural Studies, an emerging and exciting new field of interdisciplinary study that explores and researches culture in its richly varied forms and processes. The Cultural Studies major seeks to understand aesthetic, creative, political and socioeconomic relationships between contemporary cultural production, practice, and engagement in order to consider the civic dimensions of cultural practice in local and global communities. The major draws on courses from both the Liberal Education and English departments, but also includes courses from across the college. Minors in Latino/Hispanic Studies and in Women and Gender Studies are also offered. Please see the following pages for specific requirements.

Liberal Education courses help students cultivate critical and creative thinking skills and develop their oral and written abilities. In our rapidly changing world, artists and media professionals must be not only skilled in their crafts, but also sensitive to major issues of the societies in which they practice them. Artists and media professionals well rounded in the liberal arts are able to enter the professional world of work at multiple points, to participate in shaping new developments in their professions, and to exhibit greater confidence when overseeing their interests. A foundation in the liberal arts offered by the Liberal Education department is an indispensable element of your education at Columbia.



Major in Cultural Studies

Students seeking a BA in Cultural Studies must complete the following for a total of 51 credit hours:

Cultural Studies Core

46-1100 Introduction to Cultural Studies (3)*

46-2150 Methods of Inquiry in Cultural Studies (3)

46-3188 Internship in Cultural Studies (3)

46-3195 Capstone Project in Cultural Studies (3)

52-2816 Reviewing the Arts (3)

Liberal Education and English Electives**

Students must select 5 courses from a list of electives from Liberal Education (15)

Students must select 3 courses from a list of electives from English (9)

College-Wide Electives**

Students must select 9 hours of production courses (9)

Students must select 3 hours of major-related courses from across the college (3)

*Prior to Fall 2003, course number will be 51-1700.

**A list of approved courses for these categories can be obtained from the Liberal Education department.

LIBERAL EDUCATION

Minor in Latino/Hispanic Studies

Students must complete 24 credit hours: 6 credit hours in Spanish Language and Culture, 9 credit hours in Art or Literature, and 9 credit hours in History or Social Science.

Course Title and Credits

LANGUAGE. CHOOSE 6 CREDIT HOURS FROM THE FOLLOWING:

51-1301 Spanish I: Language and Culture (3)

51-1302 Spanish II: Language and Culture (3)

51-2301 Spanish III: Language and Culture (3)

51-2305 Spanish for Native Speakers (3)

Students who are proficient up to Spanish III may take the 6 credits in the other two areas. Students who are native speakers of Spanish must enroll in 51-2305 Spanish for Native Speakers.

ART AND LITERATURE. SELECT 9 CREDIT HOURS FROM THE FOLLOWING:

51-1111 Latin-American Art, Literature, and Music (3)

51-2111 Revolution and Art (3)

22-2150 Art of Mexico: Olmecs to the Present (3), Art and Design

24-2520 Studies in National Cinema: Latin-American Cinema* (3), Film and Video

32-1624 Afro-Latin and Caribbean: US Musical Crosscurrents (3), Music

52-2644 Introduction to U.S. Latino Poetry (3), English

52-3632 Latin-American Literature (3), English

52-3644 United States Latino Literature (3), English

55-4210 Critical Reading and Writing: Latin American Writers* (4), Fiction Writing

**Course has prerequisites other than English Composition.*

HISTORY AND SOCIETY. SELECT 9 CREDIT HOURS FROM THE FOLLOWING:

49-1401 Latin-American and Caribbean History: to 1800 (3)

49-1402 Latin-American and Caribbean History: since 1800 (3)

49-2401 History of Mexico and Central America (3)

49-2632 Hispanics in the United States since 1800 (3)

49-2641 Latinas in United States History since the 1500s (3)

49-2774 Atlantic Studies: Race, Color, and Culture since 1700 (3)

Minor in Women and Gender Studies

Students must complete the following for a total of 21 credit hours:

51-1211 Introduction to Women and Gender Studies (3)

51-3250 Capstone Seminar in Women and Gender Studies (3)

CHOOSE FROM THE FOLLOWING LIST OF ELECTIVES FOR A TOTAL OF 15 CREDIT HOURS:

49-1641 Women in United States History: to 1877 (3)

49-1642 Women in United States History: since 1877 (3)

49-1670 Gender, Race, and Class in United States History (3)

49-2641 Latinas in United States History since the 1500s (3)

49-2661 Family and Community History (3)

49-1710 Women in History (3)

50-1110 Gender and Culture (3)

50-2405 Psychology of Women (3)

50-1512 Family and Society (3)

50-1513 Women and United States Society (3)

50-2514 Marriage and Family (3)

50-1602 Women's Health Care Issues (3)

50-1603 Human Sexuality Seminar (3)

51-1112 Women in Art, Literature, and Music (3)

51-1271 Gay and Lesbian Studies (3)

51-7402 Philosophy of Love (3)

51-2501 Exploring the Goddess (3)

24-2580 Sexual Perspectives in Film (3), Film and Video

28-2400 Clothing and Society (3), Arts, Entertainment, and Media Management

31-3227 Acting III: Women's Theater (3), Theater

40-7211 Culture, Race, and Media (3), Television

52-2650 Introduction to Women's Literature (3), English

52-2655 Gay and Lesbian Literature (3), English

52-3642 African American Literature: Women Writers (3), English

52-3650 Women Writers (3), English

55-4205 Critical Reading and Writing: Gender and Difference (3), Fiction Writing

55-4215 Critical Reading and Writing: Women Writers (3), Fiction Writing

53-2570 Diversity in the Media (3), Journalism

56-1115 Biology of Human Sexuality (3), Science and Mathematics

COURSE DESCRIPTIONS

LIBERAL EDUCATION

CULTURAL STUDIES

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 course work in Cultural Studies.

COURSE # 46-1100*

3 CREDITS

**Prior to 2003, course number will be 51-1700.*

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. Each student will develop a viable research project proposal using the methods reviewed in the course. These projects may be implemented in 46-3195 Capstone Project in Cultural Studies.

COURSE #46-2150

3 CREDITS

PREREQUISITE: 46-1100 INTRODUCTION TO CULTURAL STUDIES

Internship in Cultural Studies

The internship in cultural studies provides students with supervised training under the sponsorship of a local cultural organization. Students will typically spend 8-10 hours per week at their internship site. In addition to time at the internship, on-campus meetings include an internship orientation the first week of the semester and four one-hour meetings throughout the semester. The internship is only available to Cultural Studies majors and may be repeated for credit.

COURSE #46-3188

3 CREDITS

PREREQUISITE: 52-2816 REVIEWING THE ARTS, C OR BETTER IN 46-2100 METHODS OF INQUIRY IN CULTURAL STUDIES OR PERMISSION OF THE PROGRAM DIRECTOR

Capstone Project in Cultural Studies

This is the final course for Cultural Studies majors. For the capstone project, students will work together to help each other identify specific cultural aspects they wish to investigate. Guest lecturers will present their own research work, and will help students understand issues crucial to understanding cultural processes. Based on their investigations and interactions, students will produce a substantive work of academic or professional writing. The class will organize and present their findings at a public roundtable conference at the end of the semester.

COURSE #46-3195

3 CREDITS

PREREQUISITES: 46-3188 INTERNSHIP IN CULTURAL STUDIES AND SENIOR STATUS.

HISTORY

AFRICAN HISTORY

African History and 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.

COURSE #49-1001

3 CREDITS

HI

IAI#52906N

African History and 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.

COURSE #49-1002

3 CREDITS

HI

IAI#52907N

ASIAN HISTORY

Asia: Early China, India, and 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 nineteenth century. Content considers how these countries influenced and were, in turn, influenced by the Western world.

COURSE #49-1101

3 CREDITS

HI

IAI#H2903N

Asia: Modern China, India, and Japan

Course examines interaction between China, India, Japan, and the Western world, emphasizing the influence of imperialism, colonialism, organization, and industrialization on the development of these societies in modern times.

COURSE #49-1102

3 CREDITS

HI

COURSE DESCRIPTIONS

LIBERAL EDUCATION

CARIBBEAN HISTORY

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 Amerindians; Europeans and Africans; Comparative European Settlements; and Slavery and Sugar.

COURSE #49-1201

3 CREDITS HI

EUROPEAN HISTORY

Europe and the West: Ancient Civilizations

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

COURSE #49-1301

3 CREDITS HI IAI#H2901

Europe and the West: Medieval Culture

The history of medieval Europe is illuminated through readings in primary sources, providing students with a background to the culture and worldview of the Middle Ages.

COURSE #49-1302

3 CREDITS HI IAI#H2902

Europe and the West: Modern Europe

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

COURSE #49-1303

3 CREDITS HI

Russian and Soviet History: since 1800

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

COURSE #49-2302

3 CREDITS HI

LATIN AMERICAN HISTORY

Latin-American and Caribbean 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 and the Caribbean.

COURSE #49-1401

3 CREDITS HI IAI#52901N

Latin-American and Caribbean History: since 1800

Course explores the past two centuries of Latin-American and Caribbean 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.

COURSE #49-1402

3 CREDITS HI IAI#52911N

History of Mexico and 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, struggles to gain independence from Spain, United States' conquest of the Mexican Northwest, the Mexican Revolution, United States' interventions past and present, the Sandinista Revolution, El Salvador's civil war, and the struggles of indigenous peoples past and present.

COURSE #49-2401

3 CREDITS HI

MIDDLE EASTERN HISTORY

Middle East History: to Muhammad

Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Crete, Anatolia, Greece, and Arabia from the dawn of civilization to the birth of Muhammad.

COURSE #49-1501

3 CREDITS HI IAI#52918N

Middle East History: since Muhammad

Course surveys Middle East history from the birth of Muhammad to the present. Content examines the nature of Islam, Islamic culture, non-Islamic peoples, the Ottoman Empire and its successors, Western interests in the Middle East, and current Middle East problems.

COURSE #49-1502

3 CREDITS HI

COURSE DESCRIPTIONS

LIBERAL EDUCATION

UNITED STATES HISTORY

United States History: to 1877

Course examines main lines of American development from the seventeenth 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.

COURSE #49-1601

3 CREDITS HI IAI#52900

United States 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, Cold War, and the mass movements of protest in the 1960s.

COURSE #49-1602

3 CREDITS HI IAI#52901

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 New World and explore the collective African-American experience from an ideological and philosophical basis.

COURSE #49-1628

3 CREDITS HI

African-American History and 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.

COURSE #49-1629

3 CREDITS HI

Women in United States History: to 1877

Course examines the transformation of women's lives in the U.S. from the seventeenth to the mid-nineteenth century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

COURSE #49-1641

3 CREDITS HI

Women in United States History: since 1877

Class examines the transformation of women's lives in the U.S. from the mid-nineteenth century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

COURSE #49-1642

3 CREDITS HI

Gender, Race, and Class in United States History

Within an 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 classism, especially in seeking to understand ways they interrelate.

COURSE #49-1670

3 CREDITS HI

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 an historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

COURSE #49-2626

3 CREDITS HI

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.

COURSE #49-2627

3 CREDITS HI

The Civil Rights Movement in Biography and 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.

COURSE #49-2630

3 CREDITS HI

COURSE DESCRIPTIONS

LIBERAL EDUCATION

Hispanics in the United States 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.

COURSE #49-2632

3 CREDITS HI

Latinas in United States History since the 1500s

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

COURSE #49-2641

3 CREDITS HI

History of Sports

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.

COURSE #49-2656

3 CREDITS HI

History of the American Working Class

Course studies workers and their communities in the U.S. in the nineteenth and twentieth centuries. Students explore the impact of industrialization, technological change, immigration, migration, ethnicity, race, gender, and unionization as they examine the development of the American working class.

COURSE #49-2659

3 CREDITS HI

The 1960s: Years of Turbulence

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.

COURSE #49-2660

3 CREDITS HI

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.

COURSE #49-2661

3 CREDITS HI

Oral History—The Art of the Interview

Following an introduction to the theoretical and philosophical concerns in the practice of oral history, various methods and uses of oral history will be explored. Students will learn the techniques of interviewing, transcribing, and indexing. Throughout the course, students will read and discuss a variety of first-person accounts from twentieth-century United States history: the Great Depression, World War II, the Civil Rights Movement, and the Vietnam War.

COURSE #49-2672

3 CREDITS HI

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.

COURSE #49-2675

3 CREDITS HI

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.

COURSE #49-2683

3 CREDITS HI

COURSE DESCRIPTIONS

LIBERAL EDUCATION

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.

COURSE #49-7680

3 CREDITS HI WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

WORLD HISTORY

Women in History

Course examines significant roles of women in history in two ways: what they themselves have done and how society socializes individuals to regard women in various roles. Examples selected are outside U.S. history.

COURSE #49-1710

3 CREDITS HI

Topics in History: 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. Content emphasizes American involvement.

COURSE #49-2773

3 CREDITS HI

CROSS-LISTED WITH ENGLISH 52-2636.

Atlantic Studies: Race, Color, and Culture since 1700

Course explores interrelations between old and new worlds in the nineteenth and twentieth centuries. Content considers effects of voluntary and forced migration on development of racial consciousness, capital markets, and economic and social class. Africa (Ghana, Senegal, and South Africa), Europe (Great Britain, France, and Portugal), North America and the Caribbean (U.S., Jamaica, Cuba, and Haiti), and South America (Brazil and Argentina) will be utilized as models. Requirements include readings, films, and other assignments.

COURSE #49-2774

3 CREDITS HI

Independent Studies: 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.

COURSE #49-3798

3 CREDITS

PREREQUISITES: PERMISSION OF INSTRUCTOR AND WRITTEN PROPOSAL

SOCIAL SCIENCES

ANTHROPOLOGY

Introduction to Anthropology

Using ethnographic readings and film, course explores social organization and customs of various societies and cultures. Social science methodologies for anthropology, comparison of cultures, ethnocentrism, relativism, and pluralism are discussed. The impact of Westernization and modernization on primitive beliefs and traditional cultures is considered, with reference to American conventions and values.

COURSE #50-1101

3 CREDITS SS

IAI#51901N

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.

COURSE #50-1110

3 CREDITS SS

Urban Anthropology: People of the City

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.

COURSE #50-1111

3 CREDITS SS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

Ethnographic Films

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

COURSE #50-2101

3 CREDITS SS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

The Artist in Society

Course examines purposes of art, society's perception of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and 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.

COURSE #50-7101

3 CREDITS SS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Visual Anthropology

Course examines ways in which visual representations are manifestations of cultural values, customs, and actions. By exploring photographs, films, and material arts of specific societies, course content develops theories and concepts concerning relationships between what is seen and what is known, between humans and their representations, and between ecological context and production of visual works. Readings in anthropological literature of iconography, films on cultural artifacts, and photographic documentation of specific societies are included in the coursework.

COURSE #50-7102

3 CREDITS SS WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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.

COURSE #50-7170

3 CREDITS SS

ECONOMICS

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.

COURSE #50-1201

3 CREDITS SS

IAI#53900

POLITICAL SCIENCE

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.

COURSE #50-1301

3 CREDITS SS

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.

COURSE #50-1302

3 CREDITS SS

Urban Politics

Course explores various types of urban governments and politics in America. Other topics include growth and legal problems of cities, ability of governmental institutions to meet the demands of urban areas, community power and control, citizen participation and decentralization of governmental services, and municipal functions and revenue problems. Students examine the role of ethnic politics in large cities, particularly Chicago.

COURSE #50-1303

3 CREDITS SS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

Civil Rights and the American Constitution

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.

COURSE #50-2301

3 CREDITS SS

PSYCHOLOGY

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.

COURSE #50-1401

3 CREDITS SS IAI#56900

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.

COURSE #50-1402

3 CREDITS SS IAI#58 900

Child Development

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

COURSE #50-1410

3 CREDITS SS

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.

COURSE #50-2401

3 CREDITS SS

Abnormal Psychology: Mental Health and Illness

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, psychoses. Students learn of classifications and definitions of mental illness and acquire a broader understanding of human nature.

COURSE #50-2402

3 CREDITS SS

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 health happening. Particular attention will be placed on two questions. Is self a spirit, a computer, 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.

COURSE #50-2403

3 CREDITS SS

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 that 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.

COURSE #50-2405

3 CREDITS SS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

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 and indigenous psychological theories. 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.

COURSE #50-2410
3 CREDITS SS

Introduction to Creative Arts Therapies

This course is intended for students who are interested in learning about the creative arts therapies as a viable profession, a non-traditional medium for personal growth, for organizational or social change, and an interdisciplinary method for exploring aesthetic meaning and enhancing one's creativity. No prior training in the arts or psychology is required.

COURSE #50-2411
3 CREDITS SS

Arts and Community Development

This course introduces students to theory and practice of the arts as social action. As part of this course, students undertake fieldwork in an arts-based community project. Readings and class discussions in community psychology, the role of the arts in community development, methods of community research, and arts and cultural policy support the fieldwork. Students will complete a community ecological analysis and create personal narratives in their chosen medium reflecting their fieldwork experience.

COURSE #50-2431
3 CREDITS SS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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.

COURSE #50-7401
3 CREDITS SS

SOCIOLOGY

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.

COURSE #50-1501
3 CREDITS SS IAI#57900

Social Problems In American Society

Course critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic, racial and ethnic groups, special interest organizations, political and economic structures, and social policy. 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.

COURSE #50-1510
3 CREDITS SS IAI#57901

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.

COURSE #50-1511
3 CREDIT SS IAI#57903D

Family and Society

Family, the basic unit of society, is studied from a social, economic, psychological, and multicultural framework. Family is examined as an interactive system, an 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.

COURSE #50-1512
3 CREDITS SS

COURSE DESCRIPTIONS

LIBERAL EDUCATION

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.

COURSE #50-1513
3 CREDITS SS

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 interrelationship between law and the larger society of institutions, processes, and goals. Students are introduced to the role of judicial precedent and legislation in our society from both theoretical and practical points of view.

COURSE #50-2501
3 CREDITS SS

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, and non-traditional families, marital interaction and power, and reconstituted families.

COURSE #50-2514
3 CREDITS SS

INTERDISCIPLINARY

Education, Culture, and Society

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

COURSE #50-1601
3 CREDITS SS

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.

COURSE #50-1602
3 CREDITS SS

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.

COURSE #50-1603
3 CREDITS SS

Topics in Social Sciences

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

COURSE #50-XX70/79
3 CREDITS

Independent Project: Social Sciences

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

COURSE #50-3X98/99
3 CREDITS

HUMANITIES

COMPARATIVE ARTS

Western Humanities

Course studies 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.

COURSE #51-1101
3 CREDITS HA

IAI#HF900

COURSE DESCRIPTIONS
LIBERAL EDUCATION

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.

COURSE #51-1102
3 CREDITS HA IAI#HF904N

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.

COURSE #51-1103
3 CREDITS HU IAI#H9900

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.

COURSE #51-1104
3 CREDITS HU IAI#H9900

America in Art, Literature, 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 or movement in American social history.

COURSE #51-1110
3 CREDITS HA

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.

COURSE #51-1111
3 CREDITS HA

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.

COURSE #51-1112
3 CREDITS HA IAI#HF907D

Afro-American Folk Culture

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

COURSE #51-1120
3 CREDITS HU

Harlem: 1920s Black Art and Literature

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

COURSE #51-2101
3 CREDITS HA

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.

COURSE #51-2102
3 CREDITS HA

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.

COURSE #51-2103
3 CREDITS HA

Black Arts Movement

The 1960s was a period when many 'revolutionary' black American 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.

COURSE #51-2104
3 CREDITS HA

COURSE DESCRIPTIONS

LIBERAL EDUCATION

Twentieth-Century Music

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

COURSE #51-2110

3 CREDITS HU

Revolution and Art

Course is a study of artistic production during three twentieth-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.

COURSE #51-2111

3 CREDITS HA

Culture of Creativity and Imagination

This course examines the creative products and lives of exceptionally creative people, identifying those seminal ideas and processes that carry through across personality, domain, aesthetic identity, and environment; for example, Multiple Intelligence Theory and the boundaries between Insider and Outsider Arts. Looking at examples from the visual arts, music, dance, poetry, science, leadership, and psychology, can we say that there is an emerging culture of creativity? Is there such a thing as a culture of imagination?

COURSE #51-7101

3 CREDITS HA

INTERDISCIPLINARY

Introduction to Women and Gender Studies

Course introduces students to the broad variety of scholarship on women through an interdisciplinary approach. Instruction begins with an exploration of the history of women's rights movements. It continues with an examination of the social construction of gender, gender roles, sexuality, and power. Applying this background of feminist analysis, students explore a wide variety of topics, ranging from media to spirituality.

COURSE #51-1211

3 CREDITS HU

The Psychodynamics of the Underclass

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

COURSE #51-1212

3 CREDITS HU

Gay and Lesbian Studies

The course explores contributions of gay, lesbian, bisexual, and transgendered individuals to contemporary culture. An interdisciplinary course, the final class project encourages students to work within their fields of interest. Several films are viewed in class, and 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.

COURSE #51-1271

3 CREDITS HU

Urban Images in Media and 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.

COURSE #51-2211

3 CREDITS HU WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Arts, Technology, and Science

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

COURSE #51-2212

3 CREDITS HU

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.

COURSE #51-2220

3 CREDITS HU

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.

COURSE #51-2272

3 CREDITS HU

COURSE DESCRIPTIONS

LIBERAL EDUCATION

20th-Century Black Icons

This course is a survey of the lives of principal black thinkers and political activists of the twentieth century, through film. Students will be concerned with what creates an icon—particularly the role of media and art in projecting images of certain people. The films and readings will chronicle the lives and thought of fourteen important personalities in politics, social activism, and the arts, who profoundly influenced the thought and activities of black people in the United States, the Caribbean, and Africa in the twentieth century.

COURSE #51-2273

3 CREDITS HU

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.

COURSE #51-3298

3 CREDITS

PREREQUISITES: PERMISSION OF INSTRUCTOR AND WRITTEN PROPOSAL

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.

COURSE #51-7202

3 CREDITS HU

LANGUAGE

Spanish I: Language and Culture

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.

COURSE #51-1301

3 CREDITS HU

Spanish II: Language and Culture

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

COURSE #51-1302

3 CREDITS HU

PREREQUISITE: 51-1301 SPANISH I: LANGUAGE AND CULTURE

Spanish III: Language and 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.

COURSE #51-1303

3 CREDITS HU

PREREQUISITE: 51-1302 SPANISH II: LANGUAGE AND CULTURE

French I: Language and Culture

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.

COURSE #51-1310

3 CREDITS HU

French II: Language and Culture

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.

COURSE #51-1311

3 CREDITS HU

PREREQUISITE: 51-1310 FRENCH I: LANGUAGE AND CULTURE

Italian I: Language and 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.

COURSE #51-1320

3 CREDITS HU

Italian II: Language and Culture

Course continues work begun in 51-1320 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.

COURSE #51-1321

3 CREDITS HU

PREREQUISITE: 51-1320 ITALIAN I: LANGUAGE AND CULTURE OR ONE SEMESTER OF COLLEGE-LEVEL ITALIAN OR ONE YEAR OF HIGH SCHOOL ITALIAN

COURSE DESCRIPTIONS

LIBERAL EDUCATION

Japanese I: Language and Culture

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.

COURSE #51-1330

3 CREDITS HU

Japanese II: Language and Culture

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.

COURSE #51-1331

3 CREDITS HU

PREREQUISITE: 51-1330 JAPANESE I: LANGUAGE AND CULTURE

Spanish for Native Speakers

Course serves native Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals 51-1303 Spanish III: Language and Culture 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.

COURSE #51-2305

3 CREDITS HU

Italian III: Language and 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.

COURSE #51-2320

3 CREDITS HU

PREREQUISITE: 51-1320 ITALIAN II: LANGUAGE AND CULTURE OR TWO SEMESTERS OF COLLEGE-LEVEL ITALIAN

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.

COURSE #51-2330

3 CREDITS HU

PREREQUISITE: 51-1311 FRENCH II: LANGUAGE AND CULTURE

PHILOSOPHY

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.

COURSE #51-1401

3 CREDITS HU

IAI#H4900

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.

COURSE #51-1410

3 CREDITS HU

IAI#H4906

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.

COURSE #51-1411

3 CREDITS HU

IAI#H4904

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.

COURSE #51-2401

3 CREDITS HA

Twentieth-Century Philosophy

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

COURSE #51-2402

3 CREDITS HU

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.

COURSE #51-2403

3 CREDITS HU

COURSE DESCRIPTIONS

LIBERAL EDUCATION

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.

COURSE #51-7401
3 CREDITS HU

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.

COURSE #51-7402
3 CREDITS HU WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Religion and Science

This course investigates the interaction of religion and science in Western culture, with some comparative analysis of non-Western traditions. The course introduces students to some historical conflicts (Galileo's trial, evolution vs. creationism, etc.) and also explores contemporary avenues of reconciliation between religion, spirituality, and science.

COURSE #51-7403
3 CREDITS HU

RELIGION

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.

COURSE #51-1501
3 CREDITS HU IAI#H5904N

Exploring the Goddess

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

COURSE #51-2501
3 CREDITS HU

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.

COURSE #51-7501
3 CREDITS HU WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

SPEECH/COMMUNICATION

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.

COURSE #51-1602
4 CREDITS SP

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 course work in Cultural Studies.

COURSE # 51-1700*
3 CREDITS

**Please note that the course number will change to 46-1100 in 2003.*

Topics in Humanities

Series of courses explores significant topics in the humanities. Topic of each course may be drawn from one field or may relate to several fields.

COURSE #51-X971
3 CREDITS

SCIENCE INSTITUTE

ZAFRA LERMAN, HEAD

Approach

The Science Institute uses innovative methods of teaching science that incorporate the arts to make the discipline relevant in students' lives. We believe this makes science less daunting, more interesting, and relevant to students in their fields of study. This approach also allows them to absorb the essence of science and its principles, not just for the semester, but for a lifetime. When students can visualize abstract concepts by using dance, drama, artwork, fiction or whatever mode they identify with, they enjoy the process of learning, retain the information longer, and apply critical-thinking and problem-solving skills to their professional and personal lives.

Curriculum

Classes are designed to stimulate students to apply their creativity to the science they are learning so that they will internalize it fully. For example, our Physics of Music class teaches students the science of music while they build and create instruments. In our Crime Lab Chemistry class, students analyze real-life cases and conduct experiments with a senior forensic chemist from the Drug Enforcement Administration. At the end of the semester, students are required to present what they've learned in the context of their arts major. Past projects have included a demonstration of DNA cell reproduction through a choreographed dance, and a parody of the movie *The Godfather* (entitled *The Bondfather*) to demonstrate the ionic bonding process. Many students have been able to incorporate these projects in their arts portfolios when interviewing with prospective employers.

The Science Institute's curriculum and innovative methods of teaching science have been honored with many distinguished awards. Our success has prompted the National Science Foundation (NSF) to fund science workshops for Chicago public school teachers so that they may better prepare students for the rigors of science at the college level.

Facilities

All of the Science Institute's lab facilities were established with funds from the National Science Foundation. In the Science Visualization and Communication Lab, students can produce 2D and 3D projects about scientific concepts and processes. We also have an analytical laboratory where students use high-level analytical tools for advanced research and analysis to replicate sophisticated experiments similar to those used in forensic and environmental investigations. We will also have a lab dedicated to prostate and breast cancer research.

Working Faculty

Enthusiasm is contagious, and our working faculty spread their passion for science and creativity to their students. They make classes fun and interesting instead of simply a fulfillment of a science requirement.



COURSE DESCRIPTIONS

SCIENCE INSTITUTE

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 to promote appreciation and understanding of how various disciplines of science relate to each other.

COURSE #57-1110

3 CREDITS SL IAI#P9900L

Science and Technology in the Arts

Students explore technologies that are used in the production of artistic performances, and the scientific principles behind the technology. 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 in the potential application of technological resources to improve their own creative production.

COURSE #57-1155

3 CREDITS SL

Independent Project

Students may customize a course of scientific study combined with their major field of study, hobbies, interests, and cultural backgrounds. An independent study is established with a faculty advisor who oversees and guides the student's work. Opportunities may include, for example, creating computer-generated scientific models and animation in the Science Institute's Science Visualization and Communication Laboratory, and scientific research conducted on analytical instrumentation in the Science Institute's Analytical Laboratory. Prior to registration, the student must submit a written proposal that outlines a project in some area of science or mathematics.

COURSE #57-3198

VARIABLE CREDITS

PREREQUISITES: PERMISSION OF INSTRUCTOR AND WRITTEN PROPOSAL

Biology: Coffee, Chocolate, Sugar, and Spice

Plants are the basis of all life on earth. All food is obtained either directly or indirectly from plants. Using examples from major agricultural crops such as chocolate, coffee and sugar, students learn how science directly affects their everyday lives. This interdisciplinary approach combines botany, ecology, human physiology, nutrition, anthropology, and geography. The course includes a strong hands-on laboratory component and projects that allow students to incorporate their interests and cultural backgrounds with course material.

COURSE #57-1310

3 CREDITS SL IAI#LI901L

Comparative Animal Physiology: Of Mice, Dogs and Men

This course explores the structure and function of mammals with special emphasis on companion and zoo animals. Students gain knowledge about 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 to be discussed, include using mammals as animal models, heredity, genetics and reproduction, evolution, ecology and conservation. The course includes hands-on laboratory work, field trips, and projects that incorporate students' interests and cultural backgrounds.

COURSE #57-1325

3 CREDITS SL

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 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.

COURSE #57-1360

3 CREDITS SL IAI#LI904L

COURSE DESCRIPTIONS
SCIENCE INSTITUTE

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 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 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 backgrounds.

COURSE #57-1362

3 CREDITS SL

IAI#PI901L

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 science to evidence and law. A significant part of the course includes hands-on laboratories, evaluation of DNA evidence, and projects in which students incorporate their interests and majors with what they learn in the course.

COURSE #57-1425

3 CREDITS SL

From Ozone to Oil Spills: Chemistry, the Environment and You

Environmental science topics, such as nuclear power, acid rain, and the Greenhouse Effect will be used in this course to communicate basic scientific concepts in a relevant way. Environmental issues offer a way to intersect with the disciplines of major fields of study at Columbia College Chicago since many of these disciplines have physical, geological, chemical, and biological dimensions, and aspects that involve engineering, economics, political science, and psychology. An extensive hands-on laboratory complements the course. Students incorporate the skills of their major field of study in a course project.

COURSE #57-1450

3 CREDITS SL

IAI#PI903L

Modern Methods in Science: Discovering Molecular Secrets

Students experience how science finds solutions to everyday problems using hands-on laboratory exercises in a significant portion of the course. In this course, we will investigate topics such as oxidation-reduction reactions through preparation of sparklers and a discussion of fireworks. We will use analytical instrumentation to determine the level of calcium in specific food or drink items, and look at the presence of pesticides in foods. The course also allows students to create a project that relates their personal interests to the subject matter.

COURSE #57-1465

4 CREDITS SL

The Extraordinary Chemistry of Ordinary Things

Course provides an experience in the what, why, and how involved in laboratory analyses. Students learn the scientific method, use basic analytical techniques, and conduct experiments with modern instrumentation. For example, gas chromatography/mass spectrometry is used to investigate toxic organics in soil and water, and atomic absorption spectrometry is used to determine heavy metals in air, water, soil and foodstuffs. Students are coached in conducting small-scale research projects and use their major fields of study to communicate project results.

COURSE #57-2470

4 CREDITS SL

Dinosaurs and More: Geology Explored

Students will investigate the geological processes that have shaped the environment and life on Earth over the past 4.5 billion years. The development and disappearance of dinosaurs and other prehistoric life are emphasized during several sessions which meet at the Field Museum of Natural History. Students will gain hands-on experience with rocks and fossils, participate in the preparation of an authentic fish fossil, and create projects incorporating their interests, hobbies, talents, and cultural backgrounds with the subject.

COURSE #57-1510

3 CREDITS SL

IAI#PI907

Atmospheres and Motions of the Earth and Other Planets

This course explores atmospheres of Earth and other planets in our solar system. Students gain knowledge about the origin, evolution, and dynamics of Earth's atmosphere through study of meteorology of other planets. Students will also gain an insight into Einstein's theories and how they may enable humans to travel between planets. Students complete projects integrating their major field of study. A hands-on laboratory component is an integral part of each class session.

COURSE #57-1601

3 CREDITS SL

IAI#PI906

COURSE DESCRIPTIONS

SCIENCE INSTITUTE

Physics of Music

Students study the physics of common musical instruments and discover the mathematical foundation of musical scales. The course explores mechanical oscillation, frequency, wave length, and the harmonic series.

Students investigate the complex tones of musical instruments through hands-on laboratory experiments, and will use the Science Institute's Science Visualization and Communication Laboratory to study sound spectra and to develop original musical scales. Students will build simple working instruments to demonstrate various frequency scales and how mechanical vibrations can be converted into musical sounds.

COURSE #57-1620

3 CREDITS SL IAI#PI901L

Math 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 upon students' natural curiosity to engage them in developing and refining problem-solving and critical-thinking skills. This course uses visualization, simulation, and writing as tools to enhance understanding. The topics covered include: logic, number systems, algebra, geometry, consumer finance (credit cards, interest, mortgages), probability, and statistics. Concepts are reinforced through group discussion and presentations.

COURSE #57-1705

3 CREDITS MA

Computer Models and Virtual Worlds in Science

Students explore different techniques, including 2D and 3D modeling and animation, to visualize scientific concepts such as nuclear power, acid rain, the ozone layer and the Greenhouse Effect. Students design and create models for communicating science in the Science Institute's Science Visualization and Communication Laboratory. Students with prior 3D modeling experience will have the opportunity to work with advanced 3D modeling and animation software such as LightWave. Laboratory work outside of class time is a required component of the course.

COURSE #57-2810

3 CREDITS SL IAI#PI902L

PREREQUISITE: PERMISSION OF INSTRUCTOR

SCIENCE AND MATHEMATICS

CHARLES CANNON, CHAIRPERSON

Approach

Columbia College Chicago's Science and Mathematics classes do more than just satisfy general education requirements for arts and media students. They give students the adaptability and flexibility to evolve as their professional and personal needs change long after they've received their diplomas. Mathematics helps one organize ideas and use logic more effectively, while science helps in thinking, organizing facts and data, and drawing conclusions. Whether or not students go on to pursue these specific concentrations, their methodologies provide invaluable skills for living more interesting, productive, and well-rounded lives.

Curriculum

There is no such thing as an easy science or math course; however, the department aims to make these complex concepts as interesting, accessible, and relevant as possible. To prepare students and to integrate science and math concepts into their various art forms, actual problems and experiences germane to the arts majors are integrated into the coursework without detracting from the subject's basic integrity. For example, a Photography major may take our "Chemistry of Photography" course, in which chemical processes behind all major photographic methods are explored, with a heavy emphasis on laboratory experimentation. In addition, semester-length projects allow students to use their respective fields of interest to pursue a scientific or mathematical theme.

The department also offers a minor in Environmental Studies 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 television or documentary broadcasts that explore these issues, just to name a few.

Facilities

The department maintains a professionally staffed Science and Math Learning Center, which offers one-on-one tutorial assistance to all Columbia students free of charge, regardless of whether or not they are enrolled in a Science and Math class. New instructional techniques, including computer-assisted self-study programs, are also available.

Working Faculty

Our working faculty practice what they teach. All of our professors are artists with backgrounds in mathematics and/or science, from a PhD chemist who is also a professional singer, to a nutrition professor who hosts a television program and maintains a private practice. By providing active teaching and careful guidance, students develop at their own pace and make meaningful and lasting connections with science, mathematics, and the importance of having a working knowledge of these disciplines in everyday life.



SCIENCE AND MATHEMATICS

Minor in Environmental Studies

Students must complete 19 to 22 credit hours of courses.

Course Title and Credits

56-1110 Biology: The Living World around Us (4)

56-1410 Ecology and Human Affairs (3)

56-2610 Environmental Science (3)

Select two courses from the following:

56-1120 Botany: The Plant World (3)

56-1210 Chemistry in Daily Life (4)

56-1310 Geology: Earth as a Planet (4)

56-2310 Oceanography and the Marine Environment (3)

56-2320 Geology of National Parks (3)

56-1412 Ecology Through Art (3)

56-1415 Human Involvement in the Environment (3)

56-1420 Animal Ecology (3)

56-1621 Science, Technology, and Society (3)

56-1622 Scientific Issues behind the News (3)

56-1630 Energy and Planet Earth (3)

SELECT ONE OF THE FOLLOWING:

56-2210 Molecules in Art and Life (4)

56-2725 Environmental Algebra (3)

COURSE DESCRIPTIONS
SCIENCE AND MATHEMATICS

BIOLOGY

Biology: The Living World Around Us

Course focuses on the study of living organisms and life processes: how and why they grow, how they adapt to their environments, how they reproduce and change over time, and how they interact with one another and the environment. Through observations, hands-on experimentation, and interpretation of the living world, students develop an understanding of how the body functions to support life.

COURSE #56-1110

4 CREDITS SL IAI#LI900L

Biology of Human Sexuality

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

COURSE #56-1115

3 CREDITS SC

Biology of AIDS: The 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 and well-being of individuals affected by HIV/AIDS.

COURSE #56-1117

3 CREDITS SC

Botany: The Plant World

Plant morphology and anatomy are considered in this course. Topics include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. Specimens will be investigated in class and on a field trip to the Botanical Gardens. Student gains an understanding of the critical roles plants play in the ecosystem, including the areas of food and shelter, soil formation, atmospheric cleansing, building materials, medicines, industrial products, and energy.

COURSE #56-1120

3 CREDITS SC IAI#LI901

Darwin: Revolution from Evolution

Course studies conditions for the development of the theory of evolution. Students examine the structure of the theory and its impact on society in religion, philosophy, politics, literature, and natural science. The effects of Darwin's theory of evolution on modern thought is also studied outside of the context of natural science.

COURSE #56-1130

3 CREDITS SC

Origins of Life

The formation of our planet; the nature of living matter, genetic materials, and processes; and the evolutionary processes behind the origin of life, specifically man, are explored in order to answer some of the hows, whats, and whys of the evolution of life.

COURSE #56-1132

3 CREDITS SC

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. Course is taught online.

COURSE #56-1160

3 CREDITS SC

Biology of the 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.

COURSE #56-2110

3 CREDITS SC IAI#LI904

PREREQUISITE: 56-1110 BIOLOGY: THE LIVING WORLD AROUND US OR EQUIVALENT

Genetics: Blueprint of Life

Fundamental mechanisms of genetics and their application to current areas of research are discussed. Topics include genetic engineering, medical genetics, agricultural crop breeding, DNA fingerprinting, and conservation of genetic diversity in nature.

COURSE #56-2130

3 CREDITS SC IAI#LI906

PREREQUISITE: 56-1110 BIOLOGY: THE LIVING WORLD AROUND US OR 56-1115 BIOLOGY OF HUMAN SEXUALITY

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

Evolution of the Human

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

COURSE #56-2134

3 CREDITS SC IAI#LI907

Biotechnology: The Shape of Things to Come

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

COURSE #56-2140

3 CREDITS SC

PREREQUISITE: 56-1110 BIOLOGY: THE LIVING WORLD AROUND US OR 56-2130 GENETICS: BLUEPRINT OF LIFE

Independent Project: Science and Mathematics

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. Independent projects are available in Biology, Chemistry, Earth Science, Ecology, Health and Nutrition, Interdisciplinary Science, Mathematics, and Physics.

COURSE #56-3198

VARIABLE CREDITS

PREREQUISITE: PERMISSION OF DEPARTMENT CHAIRPERSON.

CHEMISTRY

Chemistry in Daily Life

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.

COURSE #56-1210

4 CREDITS SC IAI#PI902L

Scientific Investigation: Sherlock Holmes to the Courtroom

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.

COURSE #56-1211

3 CREDITS SL

Chemistry of Life Processes

This introductory-level biochemistry course is designed to explore the chemical reactions that are essential to life through lectures and laboratory experiments. Topics include fermentation of sugar to alcohol, aspirin synthesis, caffeine extraction from tea, the functioning of anti-acids, and the manufacturing of soap.

COURSE #56-1215

4 CREDITS SL

Safety and Environmental Practices

Methods exist by which artists can protect themselves and others from hazardous exposure to potentially dangerous commonly used materials by exercising a basic knowledge of safety practices. These practices will be explored through hands-on exercises.

COURSE #56-1217

3 CREDITS SL

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.

COURSE #56-1220

3 CREDITS SL

The Chemistry of Metals

Course explores the chemistry of metals and metal technology from the beginnings to present. Common metals used in sculpture and jewelry-making, such as copper, iron, aluminum, tin, silver, gold, and titanium, as well as alloys, such as brass, bronze, pewter, and steel, are surveyed. The primary focus is on completing laboratory experiments. These include alloying, photography, electroplating, and coloring through electrical, chemical (patination), and oxidation processes.

COURSE #56-1222

3 CREDITS SL

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

The 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.

COURSE #56-1224
3 CREDITS SL

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, 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 significant part of course.

COURSE #56-1226
3 CREDITS SL

Molecules in Art and 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.

COURSE #56-2210
4 CREDITS SL

PREREQUISITE: 56-1110 BIOLOGY: THE LIVING WORLD AROUND US

EARTH SCIENCE

Geology: The Earth as a Planet

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.

COURSE #56-1310
4 CREDITS SL IAI#PI907L

Natural Disasters: Causes, Consequences, and Prevention

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, floods, and the effects of floods on human and animal life.

COURSE #56-1320
3 CREDITS SC

Meteorology: Forecasting Tomorrow's Weather

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.

COURSE #56-1330
3 CREDITS SC

Oceanography and the Marine Environment

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.

COURSE #56-2310
3 CREDITS SC

Planetary Geology

Course examines the geology and geologic history of the planets, moons, asteroids, and other bodies that inhabit the solar system. The study of other objects in space is based upon an understanding of Earth and comparison of other planets to Earth and to each other. Course features frequent hands-on activities to understand basic planetary processes and extensive use of Internet resources to access new data and interpretations from planetary exploration.

COURSE #56-2312
3 CREDITS SC

PREREQUISITE: 56-1310 GEOLOGY: THE EARTH AS A PLANET

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

Geology of National Parks

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.

COURSE #56-2320

3 CREDITS SC

PREREQUISITE: 56-1310 GEOLOGY: THE EARTH AS A PLANET OR EQUIVALENT

ECOLOGY

Ecology and Human Affairs

Course introduces global and local environmental issues from an ecological perspective. Topics included are food, agriculture, garbage, hazardous waste, population growth, public health, human rights, and urban ecology. Study focuses on the ways an environmental crisis can be addressed.

COURSE #56-1410

3 CREDITS SC

Ecology through Art

Course capitalizes on the use of visual thinking and expression, primarily drawing, to learn scientific and ecological concepts. It is specially designed for students in the arts who think, learn, and express their understanding of concepts visually. Students use observation, experimentation, interpretation, and drawing of the world's ecosystems to develop an understanding of how all the components of ecosystems function to support life and how all various kinds of ecosystems contribute to sustain life on Earth.

COURSE #56-1412

3 CREDITS SC

Human Involvement in the Environment

Course uses readings, lectures, films, and independent research, to examine some of the ways humankind interacts with the environment. Students discuss some of natural hazards produced by human activities—agricultural, industrial, military—and their beneficial and adversarial effects on human existence.

COURSE #56-1415

3 CREDITS SC

Animal Ecology and Behavior

Course explores the ways animal populations survive and adapt to their environments. Topics include the consideration of animals' roles in humans' daily lives, explanation of animal behaviors, and discovery of meaning for these behaviors. Students acquire a basic understanding of animal ecology and behavior. End-of-course presentations include classroom appearance of some personal pets.

COURSE #56-1420

3 CREDITS SC

HEALTH AND NUTRITION

The Science of 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.

COURSE #56-1510

3 CREDITS SC

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.

COURSE #56-1515

3 CREDITS SC

Controversies and Hazards in Health and Nutrition

Course presents an appraisal of current controversial topics in health and disease prevention, diets, and food supply. Topics include dietary approaches to health and physical performance, fad diets, food supply as a contributor to chronic diseases, and toxicants and carcinogens in the natural environment and the workplace. Emphasis is placed on scientifically evaluating health and diet claims made in the media.

COURSE #56-1517

3 CREDITS SC

Life Savers 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.

COURSE #56-1520

3 CREDITS SC

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

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.

COURSE #56-1530

3 CREDITS SC

CROSS-LISTED WITH EARLY CHILDHOOD DEVELOPMENT 38-1530

PREREQUISITE: PERMISSION OF EARLY CHILDHOOD DEVELOPMENT PROGRAM DIRECTOR

INTERDISCIPLINARY

Science, Sensation, and 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.

COURSE #56-1615

3 CREDITS SL

Science, Technology, and Ethics

Course explores the effects of scientific and medical progress on society's ethical fabric. Students develop the skills needed to communicate the importance of addressing these issues. Course gives emphasis to the principles of effective science writing.

COURSE #56-1620

3 CREDITS SC

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

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 demonstrations.

COURSE #56-1621

3 CREDITS SC

Scientific Issues Behind the News

Course focuses on major current scientific issues covered by the media. Discussions analyze issues facing society, such as toxic waste, acid rain, Acquired Immune Deficiency Syndrome (AIDS), and genetic engineering.

COURSE #56-1622

3 CREDITS SC

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.

COURSE #56-1624

1 CREDIT SC

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.

COURSE #56-1625

4 CREDITS SL

Energy and Planet Earth

Course explores the pros and cons, economics, politics, and environmental effects of currently available energy resources. Basic concepts of potential energy change, the means of converting resources into energy, and the generation of wastes are examined. Students must complete an individual study project (artwork, film, slides or videotape) that has an energy theme.

COURSE #56-1630

3 CREDITS SC

Environmental Science

This lecture/lab course considers several important environmental concerns, including water pollution, PCBs, pesticides and herbicides, dangers and benefits of asbestos, and toxic metals. Lectures and lab experiments include study of the deleterious environmental effects of chemical leaks, oil spills, and various air pollutants.

COURSE #56-2610

3 CREDITS SL

IAI#PI903L

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

Space, Time, and the Arts: a Multidisciplinary Seminar

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) 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 interconnections between the art disciplines.

COURSE #56-3610
3 CREDITS SC

CROSS-LISTED WITH MUSIC 32-3605, FILM AND VIDEO 24-3561, AND DANCE 33-3980.

PREREQUISITES: JUNIOR STANDING AND PERMISSION OF THE DEPARTMENT

Tutoring Science

Course enables students with strong background in one or more of the sciences to apply their knowledge by tutoring their peers. Students analyze the art of tutoring through reflection and evaluation of their own experiences and through observation of professional tutors and teachers in the Learning Center and the classroom. Students enhance interpersonal and teaching skills and gain a better understanding of scientific concepts and applications.

COURSE #56-3640
VARIABLE CREDITS SC

MATHEMATICS

Basic Math Skills and Lab

Course is designed for college students who have a weak background in mathematics and may exhibit math anxiety. Class concentrates on operations involving fractions, decimals, and percents. Measurement, geometry, statistics, number series, and computer spreadsheets are also introduced. Course focuses on student participation, group work, and activities that require problem solving and critical thinking.

COURSE #56-1710
3 CREDITS

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 consumer math. Students solve problems, improve understanding of concepts, and interpret statistics and graphs. Effort is made to incorporate mathematical applications reflecting students' majors.

COURSE #56-1720
3 CREDITS MA

PREREQUISITE: 56-1710 BASIC MATH SKILLS AND LAB OR EQUIVALENT

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 Arts, Entertainment, and Media Management classes from a statistical standpoint. Statistics are used to demonstrate cause and effect of physical phenomena. Topics include sampling, statistical models, probability and chance theory, graph analysis, correlation, central tendencies, regression, hypothesis testing, and dispersion.

COURSE #56-1722
3 CREDITS MA IAI#MI902

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.

COURSE #56-1724
3 CREDITS MA

PREREQUISITE: 56-1720 COLLEGE MATHEMATICS OR EQUIVALENT

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.

COURSE #56-1726
3 CREDITS MA

PREREQUISITE: 56-1720 COLLEGE MATHEMATICS OR EQUIVALENT

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

College Algebra I

Course examines linear 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.

COURSE #56-2710

3 CREDITS MA IAI#MI900

PREREQUISITE: 56-1720 COLLEGE MATHEMATICS OR EQUIVALENT

College Algebra II

Course continues study of algebra. Topics include the real number system; linear and quadratic equations; inequalities, functions, and graphing; exponential, logarithmic, and trigonometric functions; and complex numbers. Practical applications are integrated into problem-solving components. Discussion includes news items making reference to mathematical or numerical ideas.

COURSE #56-2711

3 CREDITS MA

PREREQUISITE: 56-2710 COLLEGE ALGEBRA I

College Algebra and 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.

COURSE #56-2713

3 CREDITS MA

PREREQUISITE: 56-2711 COLLEGE ALGEBRA II OR EQUIVALENT

Mathematics in Art and Nature

Students study the relationships between mathematics and art in nature, as in the shape of a butterfly, and spiral on a pineapple. Using a compass and a straight-edge, students learn geometric concepts in order to do basic Euclidean constructions, and they construct a Golden Rectangle, a Baravelle Spiral, and the Lute of Pythagoras.

COURSE #56-2715

3 CREDITS MA

PREREQUISITE: 56-2710 COLLEGE ALGEBRA I OR EQUIVALENT

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.

COURSE #56-2720

3 CREDITS MA IAI#MI900

PREREQUISITE: 56-2713 COLLEGE ALGEBRA AND TRIGONOMETRY

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.

COURSE #56-2721

3 CREDITS MA

PREREQUISITE: 56-2720 CALCULUS I

Environmental Algebra

Students use mathematical concepts to study real-world problems, particularly global warming and the greenhouse effect. Students analyze real data and gain a new perspective of mathematics as a tool. Assignments include hands-on group work, written and oral reports, modeling, and use of the graphing calculator.

COURSE #56-2725

3 CREDITS MA

PREREQUISITE: 56-2713 COLLEGE ALGEBRA AND TRIGONOMETRY OR EQUIVALENT

Application of Math to Graphics

Students examine events from their major fields of study and from their everyday lives using trigonometric (periodic phenomena, such as tides and radio waves) and exponential (such as population growth, epidemics, nuclear fission, and radioactive decay) concepts. Problem-solving tools, including the computer, are used extensively in this course.

COURSE #56-2727

3 CREDITS MA

PREREQUISITE: 56-2720 CALCULUS I OR EQUIVALENT

Tutoring Mathematics

Course enables students with a strong background in mathematics to apply their knowledge by tutoring their peers. Students analyze the art of tutoring through reflection and evaluation of their own experiences and through observation of professional tutors and teachers in the Learning Center and the classroom. Students enhance interpersonal and teaching skills and gain a better understanding of mathematical concepts and applications.

COURSE #56-2740

VARIABLE CREDITS MA

PREREQUISITE: PERMISSION OF DEPARTMENT CHAIRPERSON PHYSICS

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

Physics: Light, Sound, and Electricity

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.

COURSE #56-1810

4 CREDITS SL

IAI#PI901L

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.

COURSE #56-1815

3 CREDITS SL

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.

COURSE #56-1817

3 CREDITS SC

The 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. A working knowledge of algebra is strongly recommended

COURSE #56-1820

4 CREDITS SL

Astronomy: Exploring the Universe I

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.

COURSE #56-1830

2 CREDITS SC

Astronomy: Exploring the Universe II

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; and the evolution of the universe from the Big Bang to the present and possible future fate.

COURSE #56-1831

2 CREDITS SC

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.

COURSE #56-1833

3 CREDITS SC

The Origin and Fate of the Universe

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 their ongoing research of the Big Bang model and the mysteries of black holes, quasars, neutrinos, and dark matter. Students are required to create an art project that relates to any aspect of the course.

COURSE #56-1837

3 CREDITS SC

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.

COURSE #56-1840

3 CREDITS SC

Quantum Physics for Artists

This course is designed to introduce non-scientists (with little or no background in physics) to the fascinating world of quanta with a great emphasis on the paradoxes and the beauty behind the microscopic phenomena and their applications. Topics like wave functions, uncertainty relations, quantum tunneling, quantum fluctuations, and the birth of the universe will be discussed, together with concrete applications of quantum physics such as lasers, transistors, and teleportation.

COURSE #56-1850

3 CREDITS SC

COURSE DESCRIPTIONS

SCIENCE AND MATHEMATICS

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.

COURSE #56-2810

3 CREDITS SC

PREREQUISITE: 24-1010 PRODUCTION I (C OR BETTER)

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.

COURSE #56-2820

3 CREDITS SL

PREREQUISITE: 56-1720 COLLEGE MATHEMATICS OR EQUIVALENT

The Science of Acoustics II

Psychoacoustics, auditorium acoustics, tuning systems, pitch perception, electronic sound generation, and acoustics of musical instruments are explored, and opportunities are provided for students to delve more deeply into problems specific to the physics of sound.

COURSE #56-2821

3 CREDITS SL

PREREQUISITE: 56-2820 THE SCIENCE OF ACOUSTICS I

Topics in Science and Mathematics

This series of courses explores special topics not likely to be given full coverage in any other interdisciplinary science course. Topics courses are available in Biology, Chemistry, Earth Science, Ecology, Health and Nutrition, Interdisciplinary Science, Mathematics, and Physics.

COURSE #56-XX70

3 CREDITS

SENIOR SEMINAR

BILL HAYASHI, DIRECTOR

Approach

Most arts and media colleges focus exclusively on preparing a student for a particular career path. Columbia College Chicago's Senior Seminar course concentrates not only on giving students the skills to enter the job market, but also on how to focus on the complete experience of being an artist, an individual, and a fully developed citizen of the world. The Senior Seminar is an opportunity for all graduating seniors to pause and reflect on who they have become, revel in the talent they have developed, and discover how they can best use this self-knowledge to make a difference in themselves and in the lives of others.

Curriculum

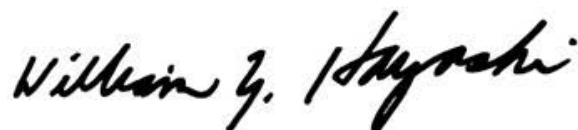
The three-credit, required course is designed to encourage students to think about their future holistically and in a balanced way—an interdisciplinary approach that offers students the maximum range of perspectives on life. This includes examining issues such as work, family, values, and connections to one's community. Specific course objectives concentrate on four areas: contemplating self, serving community, designing vocation, and manifesting vision. Some examples of Senior Seminar activities include writing a narrative paper about a life passion or value that has inspired a student during his or her college education, working on networking, résumé writing, other job search and interviewing skills, and participation in group service projects, such as organizing school tutoring programs and visiting the elderly. Finally, students create a personal mission statement and a plan to move their dreams into reality.

Working Faculty

The instructors of Senior Seminar are dedicated faculty who enjoy mentoring their students in discovering and expressing their unique talents and finding ways to share these talents with others. They not only facilitate the process of self-discovery and self-actualization, but model and share in this process themselves. They bring their own expertise, knowledge, and life experience into supporting our graduating Seniors in discovering and honoring who they are and all they might become.

Final Project

The Senior Seminar culminates in a final vision project that invites students to create a piece in their chosen media that fully expresses their personal voices, core values, and what they most hope to offer the world. Upon completion of the course, students have learned to address basic ethical questions and have developed the process of self-inquiry and the practice of civic responsibility, enabling them to be life-long learners as well as active contributors to society.



COURSE DESCRIPTIONS

SENIOR SEMINAR

Senior Seminar: Designing Vocation

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Designing Vocation will place emphasis on addressing the following questions: How can self-reflection assist in getting a job? What is the most effective means to prepare job search strategies and tools? What is the relationship between getting a job and having a vision that benefits the world?

COURSE #60-3000

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

Senior Seminar: Media and Values

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Media and Values will place emphasis on addressing the following questions: What role does media play in creating and influencing societal values? What responsibility do media and artists have for shaping the culture of their times? What questions ought to be addressed by Seniors contemplating careers in media?

COURSE #60-3005

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

Senior Seminar: Arts and Community

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Arts and Community will place emphasis on addressing the following questions: What role do the arts play in creating and sustaining community? How might the arts best be used to address societal and political issues? How might Seniors step into the role of "artist-citizen"?

COURSE #60-3010

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

Senior Seminar: Inspirational Leadership

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Inspirational Leadership will place emphasis on addressing the following questions: What are the existing models of leadership and representative proponents? What qualities and values best inform enlightened leaders? How might Seniors become inspirational and effective leaders of the new millennium?

COURSE #60-3015

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

Senior Seminar: Spirituality and Empowerment

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Spirituality and Empowerment will place emphasis on addressing the following questions: How might concerns of spirit enter into career and life decisions? What spiritual practices and understandings support authentic decision-making, discovery of life calling, compassionate service and empowered action? How might Seniors know and express their true and highest selves?

COURSE #60-3020

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

Senior Seminar: Story and Image

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Story and Image will place emphasis on addressing the following questions: What roles do stories and images play in shaping individual lives and cultural patterns? How do stories and images best combine to impact and influence meaning? What stories and images most inspire students to make a difference in the world?

COURSE #60-3025

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

COURSE DESCRIPTIONS
SENIOR SEMINAR

Senior Seminar: Creative Collaboration

In Senior Seminar, students are asked to recognize and develop the relationships that exist between contemplating self, serving community, designing vocation, and manifesting vision. The special topic of Creative Collaboration will place emphasis on addressing the following questions: What values and processes best support meaningful collaboration? What are the roots of authentic creativity? How might Seniors best practice creative collaboration to shape their individual lives and the world of their times?

COURSE #60-3030

3 CREDITS SR

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND A MINIMUM OF 90 CREDIT HOURS

SCHOOL
OF MEDIA
ARTS

SCHOOL OF MEDIA ARTS

At Columbia College Chicago, we ask our students to be authors of the culture of their times. By choosing one of our majors in Film and Video, Journalism, Marketing Communication, Interactive Multimedia, Audio Arts and Acoustics, Radio, Television or Digital Media Technology, 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, our curriculum is designed 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.

Your technical training will come from a devoted faculty of working professionals who know that technology is always evolving. We teach with an eye towards current technology while emphasizing basic skills that 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.

We know that as you enter the real world, complex decisions will have to be made on the spot that involve aesthetics, technology, and ethics. As we train you to be media artists and communicators, we ask you not only to master your craft, but also to have an acute awareness of the impact of your decisions. You will be required to investigate beyond the surface, beyond ideologies, and beyond all preconceived ideas to create meaningful work for your intended audience.

You will truly be prepared to author the culture of your times!



Doreen Bartoni
Acting Dean of the School of Media Arts

ACADEMIC COMPUTING

NIKI NOLIN, ACTING CHAIRPERSON

Approach

The Academic Computing department views technology through the eyes of an artist. We educate students to become comfortable, confident, and effective in their use of digital technology as an art and communication tool. Students merge technology with individual voice to interpret contemporary society in revolutionary ways. The cultural aesthetics of the computer as a medium are the focus of study in this department. Our graduates have a strong foundation in hardware and software, an aesthetic sensibility, and a firm foundation based on the liberal arts and sciences which allows them to facilitate, create, and influence digital communications in business, art, and other professional settings. This combination of technical knowledge with aesthetic appreciation and critical thinking differentiates our program from other more traditional computer science or technical trade school programs and makes it well suited to the Columbia College Chicago environment.

Curriculum

Home to the Digital Media Technology major and the Web Technology minor, the curriculum of the Academic Computing department is designed to help students gain a broad understanding of computers and digital technologies, a solid foundation in software applications, highly developed problem solving skills, and an aesthetic understanding of digital arts. Students study computer technology, productivity, imaging, web development, programming, and time-based composing. Topical courses give students the opportunity to explore developments in new media such as games, robotics, and computer-controlled installation environments. Our curriculum is a reflection of the College's purpose "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."

Facilities

All classes offered in the Academic Computing department, from the introductory classes to the most advanced, are taught in state-of-the-art computer labs designed to maximize hands-on experience. In addition, the department offers tutoring and workshops open to all students, faculty, and staff free of charge.

Working Faculty

Our faculty and staff are a diverse group of working professionals with an interesting variety of backgrounds, including local as well as internationally known artists, authors, musicians, consultants, art directors, network administrators, and information architects, all of whom have expertise with computers and technology.

Professional Opportunities

Students in the Academic Computing department graduate with a blend of creative and technical expertise that gives them the competitive edge needed in an evolving job market. We provide opportunities for our students to bridge the transition between academia and professional life through challenging internships with industry leaders in the Chicago area. Our graduates have found meaningful careers in such settings as production houses, advertising agencies, design firms, internet publishing enterprises, e-businesses, and information systems management.

The successful graduate gives creative voice to his or her own vision and capability to facilitate, create, and influence digital communications in business, art, and other professional settings. Our graduates are the future of this evolving dynamic medium.



ACADEMIC COMPUTING

BA in Digital Media Technology

Students must complete 40 hours of required core courses and 12 hours of approved departmental electives for the major.

Course Title and Credits

| |
|--|
| 35-2100 Advanced Productivity Applications (3) |
| 35-1200 Computer Technology I (3) |
| 35-2201 Operating Systems (3) |
| 35-2210 Network I (3) |
| 35-1300 Introduction to Computer Graphics (3) |
| 35-2300 2D Imaging (3) |
| 35-2310 Desktop Publishing (3) |
| 35-2400 Designing for the Web (3) |
| 35-2440 Time-Based Composing I (4) |
| 35-2450 Elements of Multimedia (3) |
| 35-3999 Digital Media Technology Practicum (3) |

SELECT ONE OF THE FOLLOWING:

| |
|---|
| 35-2501 Computer Programming for Interactive Multimedia I (3) |
| 35-2550 C++ Programming (3) |
| 35-2560 Visual BASIC Programming (3) |

SELECT ONE OF THE FOLLOWING:

| |
|---|
| 35-1610 Technology, Art, and Society (3) |
| 35-3610 Computer Arts Seminar: Defining a Digital Culture (3) |

SELECT 12 CREDIT HOURS OF DEPARTMENTAL ELECTIVES FROM THE FOLLOWING AREAS:

| |
|---------------|
| Imaging |
| Productivity |
| Technology |
| Time-Based |
| Programming |
| Web |
| Interactivity |

Minor in Web Technology

Students must complete the following for a total of 24 credit hours.

Course Title and Credits

| |
|---|
| 35-1300 Introduction to Computer Graphics (3) |
| 35-2400 Designing for the Web I (3) |
| 35-3420 Programming for the Web (3) |
| 35-3405 Designing for the Web II (3) |
| 35-3421 Advanced Programming for the Web (3) |
| 35-3430 Programming Web Databases (3) |
| 35-2560 Visual BASIC Programming (3) |
| 35-2561 Visual BASIC Programming II (3) |

Second BA in Digital Media Technology

Students must complete 40 hours of required core courses and 12 hours of approved departmental electives for the major.

Course Title and Credits

| |
|--|
| 35-2100 Advanced Productivity Applications (3) |
| 35-1200 Computer Technology I (3) |
| 35-2201 Operating Systems (3) |
| 35-2210 Network I (3) |
| 35-1300 Introduction to Computer Graphics (3) |
| 35-2300 2D Imaging (3) |
| 35-2310 Desktop Publishing (3) |
| 35-2400 Designing for the Web (3) |
| 35-2440 Time-Based Composing I (4) |
| 35-2450 Elements of Multimedia (3) |
| 35-3999 Digital Media Technology Practicum (3) |

SELECT ONE OF THE FOLLOWING:

| |
|---|
| 35-2501 Computer Programming for Interactive Multimedia (3) |
| 35-2550 C++ Programming (3) |
| 35-2560 Visual Basic Programming (3) |

SELECT ONE OF THE FOLLOWING:

| |
|---|
| 35-1610 Technology, Art, and Society (3) |
| 35-3610 Computer Arts Seminar: Defining a Digital Culture (3) |

SELECT 12 CREDIT HOURS OF DEPARTMENTAL ELECTIVES FROM THE FOLLOWING AREAS:

| |
|---------------|
| Imaging |
| Productivity |
| Technology |
| Time-Based |
| Programming |
| Web |
| Interactivity |

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

Introduction to Personal Computing

Course is designed to give people with little or no computer experience, basic computing skills that will allow them to be successful in other computer classes. Students will learn mouse basics, interacting with the operating systems, an introduction to word processing and the Internet. The emphasis will be on developing a level of confidence that permits the student to successfully move to more advanced computer classes. So, if you are computer phobic or it has been a while since you've been in school and the superhighway has passed you by, this is the class for you.

COURSE #35-1001

1 CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

PRODUCTIVITY

⌘ Foundations of Computer Applications

Course provides 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.

COURSE #35-1100

3 CREDITS CO

⌘ Advanced Productivity Applications

Course explores advanced functions of productivity programs and provides an overview of productivity applications and their operation with hands-on experience and industry-savvy advice. Topics covered include word processing, using the Internet as a research and resource tool, database management, spreadsheets, and presentation graphics. Course teaches productivity tools for business and independent professionals.

COURSE #35-2100

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Database Management

Study of advanced database management includes efficient organization, retrieval, and structuring of information. Both relational databases and conceptual database models are explored. Students build databases and work with current computer software.

COURSE #35-2102

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Information Project Management

Class introduces students to concepts of information project management. Emphasis is on the planning process, implementation of plans, application of charting techniques, and tracking of time and resources. Topics range from construction of simple business plans to more complex tasks such as planning a space shuttle launch.

COURSE #35-2110

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Creative Presentation Graphics

Using a variety of online presentations, computer graphics, digital video and sound, and photo manipulation software applications, students create and deliver dynamic multimedia presentations. Class is designed for students interested in advertising, public administration, marketing, management, education, and television.

COURSE #35-2111

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

Independent Project: Academic Computing

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

COURSE #35-3199

VARIABLE CREDITS

PERMISSION OF DEPARTMENT CHAIRPERSON

TECHNOLOGY

⌘ Computer Technology I

Course explores hardware of current computer systems. Students learn basic skills to safely perform maintenance and repairs, upgrade hardware, and troubleshoot effectively. Component-level understanding and identification are reviewed for Macintosh, PC compatible, and Unix workstations.

COURSE #35-1200

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

⌘ Operating Systems

Course teaches students how to install, configure, and maintain operating systems (OS). Course covers MS-DOS, UNIX, Windows, Mac OS and OS/2. Instruction includes procedures of system files, OS commands, errors, and system configurations to accommodate the OS.

COURSE #35-2201

3 CREDITS

PREREQUISITE: 35-1200 COMPUTER TECHNOLOGY I

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

Computer Technology II

Course explores relationship between hardware and operating systems of current computer systems and the peripheral devices and drivers used in art and communication. Field trips around the College and to local area businesses provide insight to standards and current trends.

COURSE #35-2202

3 CREDITS

PREREQUISITE: 35-2201 OPERATING SYSTEMS

Mac Tech

Class explores development and history of Apple computers. Students learn to troubleshoot current Macintosh hardware, operating systems, software, and networking protocols through a hands-on approach to materials.

COURSE #35-2203

3 CREDITS

PREREQUISITE: 35-1200 COMPUTER TECHNOLOGY I

⌘ Network I

Course introduces computer networking concepts, topologies, and hardware. Students study local area network systems (lans), wide area network systems (wans), and computer networking design concepts.

COURSE #35-2210

3 CREDITS

PREREQUISITE: 35-1200 COMPUTER TECHNOLOGY I

IMAGING

⌘ Introduction to Computer Graphics

Course introduces students to visual digital media. Students learn terms and concepts appropriate to working in these media forms. Instruction covers application software for exploring the unique visual and time-based capabilities of digital-based media.

COURSE #35-1300

3 CREDITS

⌘ 2D Imaging

Students explore complex 2D 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 2D paint graphics into high-resolution images for output and use in multimedia. Projects are designed to combine students' conceptual abilities with 2D technical expertise.

COURSE #35-2300

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS AND 22-1220 FUNDAMENTALS OF 2D DESIGN MAY BE CONCURRENT

2D Imaging Collage/Photoshop

Class explores techniques and approaches to digitization, manipulation, and enhancement of 2D imagery using photographic and non-photographic sources and imaging software. Instruction addresses issues of image alteration and the role of the computer in exploring means of representation.

COURSE #35-2301

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

⌘ Desktop 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.

COURSE #35-2310

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Computer Illustration

Class explores the use of object-oriented graphics for illustration, graphic arts, and fine arts applications. Emphasis is on mastery of high-resolution graphics production using Postscript drawing and text tools. Students learn to produce camera-ready art on a computer, including computer-based color separations, and the extended output options of object-oriented graphics.

COURSE #35-2320

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS OR 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Technology and the Performing Arts

This interdisciplinary course teaches students the basic conceptual and technical skills to create performance works that incorporate various media, including projections, video, as well as interactive forms. Focus will be placed on the creation of original solo and collaborative works, and how to find affordable, inventive solutions to the use of media. Previous experience in the performing arts or media arts is desirable, but not as essential as a willingness to explore new forms and methods of working.

COURSE #35-2366

3 CREDITS

CROSS-LISTED WITH DANCE 33-2980.

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

Experimental Imaging

Class explores 2D and 3D 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.

COURSE #35-3300

3 CREDITS

PREREQUISITE: 35-2300 2D IMAGING OR PERMISSION OF INSTRUCTOR

3D Modeling

Class explores advanced 2D imaging and paint application techniques for integration into 3D environments. As an introduction to 3D applications, course enables students to develop skills in model building, lights, cameras, and rendering algorithms.

COURSE #35-3301

3 CREDITS

PREREQUISITE: PERMISSION OF DEPARTMENT

2D/3D Imaging Studio

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

COURSE #35-3302

3 CREDITS

PREREQUISITE: 35-3301 3D MODELING

Digital Imaging 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.

COURSE #35-3303

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

Computer Graphics Portfolio Development and Presentation

Class focuses on discussion and critique of students' visual digital work for the selection and organization of a professional portfolio. Course includes review of résumé and cover letter writing, presentation methods, interviewing techniques, and overview of computer art marketplace. Course explores different types of portfolio presentations, including CD-ROM, video, slide, and flat prints.

COURSE #35-3390

3 CREDITS

PREREQUISITE: TWO ADVANCED COURSES, SENIOR STATUS OR PERMISSION OF INSTRUCTOR

Independent Project: Computer Graphics

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

COURSE #35-3399

VARIABLE CREDIT

MULTIMEDIA/WEB

Designing for the Web

Introduction to designing and shaping content for the Internet. Students learn to create websites and to optimize graphics for the web. Students become familiar with web design, interactivity and human interface design as currently disseminated. Completed assignments are published throughout the course on the Internet, giving students the opportunity to learn how to FTP files and concepts of file management, formatting, and organization.

COURSE #35-2400

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

Web-Based Animation I

Course guides students through time-based applications for use in multimedia and web projects. Students study cross-platform hardware and software troubleshooting for motion-based projects and learn how to combine applications for specific visual effects.

COURSE #35-2410

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

Web Animation II: Action 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.

COURSE #35-2411

3 CREDITS

PREREQUISITE: 35-2410 WEB-BASED ANIMATION I

⌘ Time-Based Composing I

Course explores issues and techniques involved in creating digital video sequences for multimedia production. Students learn to combine digitized video with still images, graphics, text, sound, and music using compositing and editing techniques detailed in class. Lectures, lab time, critiques, visiting artists, and field trips increase understanding of concepts and techniques.

COURSE #35-2440

4 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS AND A SECOND-LEVEL COURSE

Elements of Multimedia

Introductory course explores issues and techniques involved in interactive media production. Students learn design planning and production techniques with interactive media software applications that combine still images, graphics, text, digital video, and sound. Students are introduced to three industry-leading multimedia authoring environments. Lectures, lab time, critiques, visiting artists, and field trips increase understanding of concepts and techniques discussed in class.

COURSE #35-2450

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

Designing for the Web II

This project-oriented course covers intermediate design and production issues involved in the creation of websites. Students work with web page creation software to build cross-platform websites that feature sophisticated forms of interactivity. Students deploy websites that utilize workflow management tools such as templates and libraries, creating websites that are easily administered and maintained. Course also serves as an introduction to information architecture and useability.

COURSE #35-3405

3 CREDITS

PREREQUISITE: 35-2400 DESIGNING FOR THE WEB

Advanced Designing for the Web

This course is a continuation of 35-3405 Designing for the Web II, and covers advanced design, production and publishing issues involved in the creation of websites. In this class, students learn how to design and implement object-oriented, scalable, modular websites. Information architecture, identity creation, branding, usability, and pattern matching will be addressed in addition to online promotion, domain name research, site engine submission, and indexing.

COURSE #35-3406

3 CREDITS

PREREQUISITE: 35-3405 DESIGNING FOR THE WEB II

Computer Programming for Multimedia II

Students learn effective interactive programming using Lingo, a state-of-the-art multimedia programming language. Students design and present flow charts for interactivity and produce two projects that incorporate the skills learned in this class. Project one incorporates text, graphics, and basis interactivity. Project two, designed for CD-ROM application, is a stand-alone executable that uses advanced interactive techniques. Students must show finished work and work in progress in a group critique setting.

COURSE #35-3410

3 CREDITS

PREREQUISITE: 35-2450 ELEMENTS OF MULTIMEDIA OR 35-2501 COMPUTER PROGRAMMING FOR MULTIMEDIA

Programming for Multimedia III

Course incorporates high-level programming concepts using Lingo. Students program Lingo using object-oriented concepts and design and present flow charts for interactivity. Students produce two projects incorporating skills learned in this class. Project one uses techniques for handling multiple movies and inter-window communication. Project two, designed for CD-ROM or web application, is a stand-alone executable that uses advanced interactive programming techniques.

COURSE #35-3411

3 CREDITS

PREREQUISITE: 35-3410 COMPUTER PROGRAMMING FOR INTERACTIVE MULTIMEDIA II

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

Interface and Navigation

Course is an overview of and introduction to designing interactive multimedia pieces. Content explores models that use spatial metaphors. Navigation conventions are examined as students develop a model for an interactive space. Course surveys interface design with special attention given to designing across cultures and in gender- and age-sensitive ways.

COURSE #35-3415

3 CREDITS

PREREQUISITE: 35-2501 COMPUTER PROGRAMMING FOR INTERACTIVE MULTIMEDIA OR 35-2450 ELEMENTS OF MULTIMEDIA

Programming for the Web

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.

COURSE #35-3420

3 CREDITS

PREREQUISITE: 35-2400 DESIGNING FOR THE WEB

Advanced Programming for the Web

Course reviews computer architecture for hardware and software, core problem-solving skills, and traditional programming skills. Students broaden their programming skills and create advanced projects incorporating customized programming.

COURSE #35-3421

3 CREDITS

PREREQUISITE: 35-3420 PROGRAMMING FOR THE WEB

Programming Web Databases

Developing effective, large-scale websites requires the developer to take 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.

COURSE #35-3430

3 CREDITS

PREREQUISITE: 35-2400 DESIGNING FOR THE WEB, 35-3420 PROGRAMMING FOR THE WEB

Programming Web Graphics

This advanced programming course focuses on developing skills in managing interactive graphics applications on the web. Students design and adapt advanced applications for distribution via the web. Course is taught in the Java programming language and requires advanced knowledge in programming for the web.

COURSE #35-3435

3 CREDITS

PREREQUISITE: 35-3420 PROGRAMMING FOR THE WEB

Time-Based Composing II

Course continues concepts and techniques taught in 35-2440 Time-Based Composing I. Students develop visual digital time-based skills specifically addressing content. Lectures, labs, field trips, and exposure to interactive media are explored.

COURSE #35-3440

3 CREDITS

PREREQUISITE: 35-2440 TIME-BASED COMPOSING I

Introduction to VRML

Students learn to build basic 3D worlds in Virtual Reality Modeling Language (VRML), a new standard for the distribution of 3D spaces via the Internet. Students design and present 3D spaces, animations, and interactive environments to produce interactive projects. Students show finished work and work in progress in a group critique setting.

COURSE #35-3450

3 CREDITS

PREREQUISITE: 35-3420 PROGRAMMING FOR THE WEB

Web Design Production Workshop

Course covers the production process involved in the creation of websites around topics that vary each semester. Process and techniques are explored through work on a real-world production project. Students work cross-platform with formats, imaging, interface design, branching and linking, cataloging and naming files, and promotion. The end result is a collaboratively produced website. Students look for content from other classes and projects and focus on rendering the content in the most appropriate ways for new media.

COURSE #35-3490

3 CREDITS

PREREQUISITE: 35-2400 DESIGNING FOR THE WEB

PROGRAMMING

Computer Programming for Interactive Multimedia I

Class introduces basic computer programming concepts and multimedia authoring environment. Using the programming cycle of design, implement, test, and debug, students learn about control structures, branching and decision making, developing reusable code, writing functions and procedures, and structured flow. Students learn programming vocabulary and acquire necessary skills to begin authoring their own basic multimedia projects.

COURSE #35-2501

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

C++ Programming

Class 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.

COURSE #35-2550

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Visual BASIC Programming

Course introduces and develops basic programming skills in Visual BASIC. The course covers programming logic, algorithms, flowcharting, pseudocode, and other logic tools. Class will continue on to develop and compile programs with an emphasis on graphics and business applications.

COURSE #35-2560

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Visual BASIC Programming II

Course further develops students' abilities in programming logic, building algorithms, flowcharting, pseudocode, and other skills using object-oriented programming. Course concentrates on file handling, databases, communication with other applications, accessing the Internet, and web page programming using VBScript.

COURSE #35-2561

3 CREDITS

PREREQUISITE: 35-2560 VISUAL BASIC PROGRAMMING

Programming for Computer Graphics I

Course introduces sophisticated algorithmic visual graphics available through exploration of graphic programming routines. Students learn data structures and computer algorithms that create computer graphic programs, including interface design, interactive games, and special effects.

COURSE #35-3550

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS OR EQUIVALENT COURSE WITH PERMISSION OF INSTRUCTOR

Programming for Computer Graphics II

Course expands on skills and experiences developed in 35-3550 Programming for Computer Graphics I. Topics include image processing, animation, interactivity, and the creation of picture data files, or libraries of computer graphic techniques, which can be shared with other applications. Students are encouraged to apply their work in Programming II to their own projects in visual digital media.

COURSE #35-3551

3 CREDITS

PREREQUISITE: 35-3550 PROGRAMMING FOR COMPUTER GRAPHICS I

NEW MEDIA

Technology, Art, and Society

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

COURSE #35-1610

3 CREDITS

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 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. This course is intended to look at the connection between the physicality and the virtuality of digital devices.

COURSE #35-2622

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

COURSE DESCRIPTIONS

ACADEMIC COMPUTING

Computer in the Arts Seminar: Defining a Digital Culture

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

COURSE #35-3610

3 CREDITS

PREREQUISITE: TWO ADVANCED COMPUTER COURSES, SENIOR STATUS OR PERMISSION OF INSTRUCTOR

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.

COURSE #35-3620

3 CREDITS

PREREQUISITE: 56-1820 SCIENCE OF ELECTRONICS

Computer-Controlled Installation Environments

Course teaches students how to create and control an environment with the aid of a computer. Computer programs are used to control timers and on/off switches that electronically define and shape space with sound, light, and projected images.

COURSE #35-3630

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR 35-1300 INTRODUCTION TO COMPUTER GRAPHICS

Computer Games I

Course gives historical overview of the gaming industry, including artwork and the hook, motivation, and logic of the game. Students learn not only about computer games, but also how computers are used to create other games. Class includes demonstrations, field trips, guest lecturers, and tours of nearby gaming facilities.

COURSE #35-3640

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

INTERNSHIPS

Internship: Academic Computing

Course provides advanced students with the opportunity to gain commercial or industrial work experience in their area of concentration while receiving academic credit for completing coursework at Columbia College Chicago.

COURSE #35-3799

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

OPEN

☞ Digital Media Technology Practicum

Students work as digital technologists in one of Columbia College Chicago's departmental computer labs. Students will work closely with the computer lab manager and be responsible for all management duties including basic hardware maintenance and repair, software installation and maintenance and repair, software installation and maintenance, troubleshooting, and assisting students and faculty and staff with questions and problems. Students will also work with a departmental representative on specific projects.

COURSE #35-3999

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

AUDIO ARTS AND ACOUSTICS

DOUG JONES, CHAIRPERSON

Approach

Sound is an integral part of daily life—in music, radio, television, movies, and even the web. The Audio Arts and Acoustics department wants students to prepare for professional life by understanding the technology they're working with and by learning how to use emerging technologies. Equipment and technology change continually; therefore, our mission is to provide students with the mastery of professional audio on a theoretical, aesthetic, technical, and craft-based continuum.

Curriculum

The department offers concentrations in Acoustics, Recording, Sound Reinforcement, and Sound Contracting. Basics are designed to teach the complete language, vocabulary, and vernacular of professional audio, as well as concepts in basic theory. Students must also take science classes in acoustics and electronics during their training. We combine the theoretical and the hands-on approach in all our classes, regardless of desired concentration. In addition, our *Careers in Audio* class provides an overview of the job and career market in the broader field of audio.

Facilities

The Audio Technology Center (ATC) is the home of the Audio Arts and Acoustics major. It houses 24-track recording facilities, film mix suites, video post-production suites, and voice-over and production labs. Students have access to virtually every type of acoustic analysis and acoustical modeling and auralization software. In addition, the department owns world-class PA equipment which students use in their classes.

We recognize that working with the cutting-edge software and equipment we provide for our students, such as API, Midas, Neve, Martin, Norsonic, Audio Precision, and Audio Control, is certainly exciting. However, instead of focusing solely on equipment- or software-specific skills, we also emphasize using the equipment as a means to create a given aesthetic. Students learn to use the equipment and software as instruments, and instead focus on the bigger ideas of theory and aesthetics, which will carry them through their careers, no matter how the equipment and technology change.

Working Faculty

The department has perhaps the most prestigious and diverse group of working faculty in the country—each is employed in some aspect of audio. Many have international reputations and have worked in several different fields as acoustical consultants, sound contractors, composers of computer music, sound reinforcement engineers, and more.

Professional Opportunities

A vibrant internship program offers students a chance to gain practical work experience and develop professional contacts in Chicago, one of the nation's largest audio markets. Graduates of Columbia College Chicago's Audio Arts and Acoustics program are employed in every area of audio throughout the country.



AUDIO ARTS AND ACOUSTICS

BA in Sound Technology

Students must complete the departmental core (20 credits) as well as one of five concentrations: Recording, Acoustics, Sound for Picture, Sound Reinforcement or Sound Contracting.

AUDIO ARTS AND ACOUSTICS CORE (20)

Course Title and Credits

43-1110 Introduction to Audio (3)
43-1115 Production I: Audio (4)
43-2110 Basic Audio Systems (4)
43-2115 Careers in Audio (2)
56-1820 Science of Electronics (4), Science and Mathematics
56-2820 Science of Acoustics (3), Science and Mathematics

SELECT A CONCENTRATION:

RECORDING CONCENTRATION (32)

Course Title and Credits

43-2210 Audio Processing (4)
43-2215 Production II: Audio (4)
43-2220 Live Sound Recording (4)
43-3210 Audio Technologies (4)
43-3220 Contemporary Music Engineering (4)
43-3230 Master Class in Music Design on the Digital Audio Workstation (3)
43-3288 Internship in Sound (total of 6), repeatable
43-2510 The Aesthetics of Live Sound Reinforcement (3)

ACOUSTICS CONCENTRATION (33)

Course Title and Credits

43-3288 Internship in Sound (total of 4), repeatable
43-2310 Psychoacoustics (3)
43-2315 Architectural Acoustics (3)
43-3310 Acoustics of Performance Spaces (3)
43-3315 Environmental Acoustics (3)
43-3320 Acoustical Modeling (3)
43-3325 Acoustical Testing I (2)
43-3326 Acoustical Testing II (2)
43-3330 Engineered Acoustics (3)
43-3515 Studies in Transducer Theory (4)
43-2725 Studies in Hearing (3)

SOUND REINFORCEMENT CONCENTRATION (31)

Course Title and Credits

43-2210 Audio Processing (4)
43-3288 Internship in Sound (3)
43-2510 The Aesthetics of Live Sound Reinforcement (3)
43-2515 Live Sound Reinforcement (4)
43-3510 Advanced Sound Reinforcement (4)
43-3515 Studies in Transducer Theory (4)
43-3525 Live Sound Engineering Practicum (3)
43-2710 Audio Equipment Overview (3)
43-2725 Studies in Hearing (3)

SOUND CONTRACTING CONCENTRATION (29)

Course Title and Credits

43-3288 Internship/Independent Project (total of 4), repeatable
43-2310 Psychoacoustics (3)
43-3515 Studies in Transducer Theory (4)
43-3610 Sound System Design (4)
43-3615 Systems Contracting I (3)
43-3620 Computer-Aided Drafting for Audio (4)
43-2715 Audio Measurement Techniques (4)
43-2725 Studies in Hearing (3)

Second BA

Students must choose one of the following concentrations.

CONCENTRATION: ACOUSTICS

Students must complete the following for a total of 48 credit hours.

43-1115 Production I: Audio (4)
43-2110 Basic Audio Systems (4)
43-2115 Careers in Audio (2)
43-2310 Psychoacoustics (3)
43-2315 Architectural Acoustics (3)
43-3310 Acoustics of Performance Spaces (3)
43-3315 Environmental Acoustics (3)
43-3320 Acoustical Modeling (3)
43-3325 Acoustical Testing I (3)
43-3515 Studies in Transducer Theory (4)
43-2725 Studies in Hearing (3)
52-2802 Business and Technical Writing (3), English
56-1722 Introduction to Statistical Methods (3), Science and Mathematics
56-1820 Science of Electronics (4), Science and Mathematics
56-2820 Science of Acoustics I (3), Science and Mathematics

AUDIO ARTS AND ACOUSTICS

CONCENTRATION: RECORDING

Students must complete the following for a total of 49 credit hours.

43-1115 Production I: Audio (4)

43-2110 Basic Audio Systems (4)

43-2115 Careers in Audio (2)

43-2210 Audio Processing (4)

43-2215 Production II: Audio (4)

43-2220 Live Sound Recording (4)

43-3210 Audio Technologies (4)

43-3220 Contemporary Music Engineering (4)

43-3230 Master Class in Music Design on the Audio Digital Workstation (3)

43-2510 The Aesthetics of Live Sound Reinforcement (3)

43-2725 Studies in Hearing (3)

32-1900 Music Theory for Recording Engineers (3), Music

56-1820 Science of Electronics (4), Science and Mathematics

56-2820 Science of Acoustics (3), Science and Mathematics

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

⌘ Introduction to Audio

This lecture course is the beginning of professional preparation for those intending to major in audio. It concentrates on the materials of audio (speech, music, sound effects, and noise) and the methods of audio (science, craft, and aesthetics). Topics also include the physiology and psychology of hearing, and the interaction of sound and architectural structures.

COURSE #43-1110

3 CREDITS

PREREQUISITE: 43-1115 PRODUCTION I: AUDIO, MAY BE CONCURRENT

⌘ Production I: Audio

Course introduces students to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, mixing console operation, 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.

COURSE #43-1115

4 CREDITS

PREREQUISITE: 43-1110 INTRODUCTION TO AUDIO, MAY BE CONCURRENT, OR PERMISSION OF DEPARTMENT

⌘ Basic Audio Systems

Course is the last the audio core curriculum, which emphasizes fundamentals of audio systems and components. Students are introduced to professional audio systems from a theoretical, technical and functional point of view. Course is held in a classroom/lab with occasional lectures held in the Audio Technology Center (ATC) studios. Students must pass this course with a grade of C or better to continue in the program.

COURSE #43-2110

4 CREDITS

PREREQUISITE: 43-1115 PRODUCTION I: AUDIO, 56-1820 SCIENCE OF ELECTRONICS, 56-2820 SCIENCE OF ACOUSTICS I

⌘ Careers in Audio

Course provides 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 résumés and portfolios as they explore the possibilities of their own futures in professional audio.

COURSE #43-2115

2 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

⌘ Audio Processing

A studio class designed to help students develop a working understanding of systems and techniques associated with multi-track recording and production systems. Topics include console and tape machine operation, signal routing, mixing concepts, and outboard processors. Requires additional lab time at the Audio Technology Center (ATC).

COURSE #43-2210

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

⌘ Production II: Audio

This course is a continuation of 43-1115 Production I: Audio in which students continue to build upon their skills and knowledge to prepare for the continuously advancing role of computer-based digital audio workstations in sound and music production. Through lecture, demonstrations, reading, and production assignments, students will gain valuable knowledge of the theories and practices of digital audio recording, sample-based production, wave form editing, digital signal processing, digital multi-track production, automated mixing, and other computer-based production techniques in common use.

COURSE #43-2215

4 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS, 43-1115 PRODUCTION I: AUDIO, 43-2110 BASIC AUDIO SYSTEMS MUST BE CONCURRENT

⌘ Live Sound Recording

This studio course explores "stereo-pair" microphone location recording. These techniques are fundamental to concert music recording. The understanding, selection, and placement of microphones will be highlighted through a wide variety of acoustical environments and instruments. Emphasis will be placed on classical and acoustic music, ambient sound recording, sound effects recording, and critical listening. Students will be required to check out location recording equipment and record a number of concerts during the semester.

COURSE #43-2220

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

⌘ Audio Technologies

A studio class designed to help students develop a working understanding of the 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 (ATC).

COURSE #43-2210

4 CREDITS

PREREQUISITE: 43-2210 AUDIO PROCESSING

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

⌘ Contemporary Music Engineering

A studio practicum course that focuses on advanced techniques of studio recording and mixing. Topics include microphone usage, signal routing, and session set-up and psychology. This course is taught by leading recording engineers in Chicago and is geared toward advanced students desiring a career in music engineering. The course is taught in a commercial 24-track studio, with lab work to be complete at the Audio Technology Center (ATC).

COURSE #43-3220

4 CREDITS

PREREQUISITE: 43-3210 AUDIO TECHNOLOGIES

⌘ Master Class in Music Design on the Digital Audio Workstation

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. This approach to expanding the techniques of the conventional recording studio by integrating the digital audio workstation is rapidly becoming a standard practice in the professional world of music production. Each week, a component of the musical design (for post-production, editing, processing, and mixing) will be introduced and illustrated in the creation of a class project that will serve as a model for the techniques and aesthetics of Digital Audio Workstation (DAW) production.

COURSE #43-3230

3 CREDITS

PREREQUISITE: 43-3210 AUDIO TECHNOLOGIES, SENIOR STATUS, PERMISSION OF INSTRUCTOR

⌘ Internship in 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 ten to twenty 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.

COURSE #43-3288

VARIABLE CREDIT

PREREQUISITE: COMPLETION OF AUDIO ARTS AND ACOUSTICS CORE, 3.0 GPA, PERMISSION OF INTERNSHIP COORDINATOR

Advanced Studies in Sound Design

Course explores aesthetics and techniques of sound design/audio art as an independent, abstract, concrete, and documentary art form. Students will explore these issues by developing analytical tools, critical listening skills, and through the creation of a class project and a major individual production of their own choosing. A major component of the course will be the on-going analysis and critique of the students' works in progress. In addition to lecture, discussion, and analytical listening, students will have the opportunity to work one-on-one with the instructor. This is a capstone course for advanced students who are technically prepared to render a major work, sound track, sound composition or sound documentary.

COURSE #43-3290

3 CREDITS

PREREQUISITE: SENIOR STATUS, PERMISSION OF INSTRUCTOR

College Studio Operations

Practicum 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 will act as production engineers for music, television, film, and theater production courses, producing three to four finished pieces by the end of the semester. Session experiences are augmented by discussions of students' session experiences with the faculty supervisor.

COURSE #43-3292

3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

⌘ Psychoacoustics

Course 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 central nervous system and cognitive processes. Numerous demonstrations are used to reinforce theoretical material presented.

COURSE #43-2310

3 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

⌘ 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 semester to case studies.

Demonstrations are provided throughout the semester to emphasize both theoretical and practical concepts.

COURSE #43-2315

3 CREDITS

PREREQUISITE: 43-2725 STUDIES IN HEARING; 43-2310 PSYCHOACOUSTICS, MAY BE CONCURRENT

⌘ Acoustics of Performance Spaces

A continuation of 43-2315 Architectural Acoustics, course is dedicated to 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 critical understanding of acoustical design issues and reinforcement of their aesthetic sense for music and voice performances.

COURSE #43-3310

3 CREDITS

PREREQUISITE: 43-2310 PSYCHOACOUSTICS, 43-2725 STUDIES IN HEARING, 43-2315 ARCHITECTURAL ACOUSTICS

⌘ Environmental Acoustics

Course aims at providing comprehensive understanding of issues pertaining to noise pollution and noise control in a wide range of environments such as urban, industrial, airport, entertainment venues, and so forth.

Comprehensive course equally covers both theory and practice with field measurements performed by students and teacher. Data are used to reinforce theoretical models. Course emphasizes noise studies in the workplace and reviews current regulatory issues pertaining to noise pollution.

COURSE #43-3315

3 CREDITS

PREREQUISITE: 43-2725 STUDIES IN HEARING, 43-2310 PSYCHOACOUSTICS, MAY BE CONCURRENT

⌘ 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 acoustical environments using the most effective software currently available. Results of models are also used to simulate various acoustical environments using auralization techniques.

COURSE #43-3320

3 CREDITS

PREREQUISITE: 43-3310 ACOUSTICS OF PERFORMANCE SPACES, 43-3326 ACOUSTICAL TESTING II, MUST BE CONCURRENT

⌘ Acoustical Testing I

Testing is an integral component of acoustics. The testing of an acoustical space represents the proof of performance in the design phase. Testing is also the first step taken when assessing an existing acoustical environment. Class introduces students to a variety of testing tools, techniques, and protocols used in a wide range of situations.

COURSE #43-3325

3 CREDITS

PREREQUISITE: 43-2310 PSYCHOACOUSTICS, 43-2315 ARCHITECTURAL ACOUSTICS

⌘ Acoustical Testing II

This course is a continuation of 43-3325 Acoustical Testing I. The class resembles an independent project in which students are required to work on a semester-long analysis project. Student progress is monitored at regular intervals. The project is presented to the entire class at the end of the semester and is evaluated on the basis of the quality of the data, the organization of the project, and the support for the conclusions that are drawn from the data.

COURSE #43-3326

3 CREDITS

PREREQUISITE: 43-3325 ACOUSTICAL TESTING I, 43-3220 ACOUSTICAL MODELING, MUST BE CONCURRENT

⌘ Engineered Acoustics

Course examines acoustical issues pertaining to engineered systems in a wide range of environmental settings. Topics covered include HVAC (Heating, Ventilation, Air Conditioning), noise issues and design, NVH (Noise, Vibration, Harshness) using a computer tool, assessment, fundamentals of active noise control, and a primer to SQ (Sound Quality). Much of the course is dedicated to modeling various physical systems in order to assess their behavior to noise and/or vibration excitation.

COURSE #43-3330

3 CREDITS

PREREQUISITE: 43-3325 ACOUSTICAL TESTING I

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

Audio for Visual Media I

Studio class presents technology and techniques used to create sound tracks for film, video, and related visual media. Students learn to synchronize video with both linear and non-linear digital recording and editing systems. Requires additional lab time at the Audio Technology Center (ATC).

COURSE #43-2420

4 CREDITS

PREREQUISITE: 43-2210 AUDIO PROCESSING, 43-2115 PRODUCTION II: AUDIO

The Aesthetics of Live Sound Reinforcement

Course defines in a structured fashion the psychology of the musician and physics of the musical instrument within a framework of sound reinforcement and analysis. Course goals are the development of aural aesthetics. Students are familiarized with one instrument-musician sound reinforcement approach per week.

COURSE #43-2510

3 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS, MAY BE CONCURRENT

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.

COURSE #43-2515

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

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 concerts and other aspects of concert production, such as rigging and power distribution. Each semester, class visits behind the scenes of a major event. There are also opportunities for hands-on experience with smaller systems.

COURSE #43-3510

4 CREDITS

PREREQUISITE: 43-2515 LIVE SOUND REINFORCEMENT

Studies in Transducer Theory

Course presents the scientific principles behind loudspeaker and loudspeaker enclosure design. Students will be introduced to a detailed survey of processes used in creating models that predict the performance of loudspeakers in enclosed boxes. Students will also learn how computers are used to model loudspeaker enclosures.

COURSE #43-3515

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

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.

COURSE #43-3520

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

Live Sound Engineering 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.

COURSE #43-3525

3 CREDITS

PREREQUISITE: 43-3510 ADVANCED LIVE SOUND REINFORCEMENT, PERMISSION OF INSTRUCTOR

Sound System Design

Course offers an in-depth study of the design and installation of 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.

COURSE #43-3610

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

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.

COURSE #43-3615

3 CREDITS

PREREQUISITE: 43-3610 SOUND SYSTEM DESIGN

COURSE DESCRIPTIONS

AUDIO ARTS AND ACOUSTICS

⌘ Computer-Aided Drafting for Audio

Course introduces students to the process of using computer-aided drafting (CAD) software in the context of professional sound contracting.

COURSE #43-3620

4 CREDITS

PREREQUISITE: 43-3610 SOUND SYSTEM DESIGN

⌘ 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.

COURSE #43-2710

3 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

⌘ Audio Measurement Techniques

Course introduces students to the fundamentals of audio measurements and specifications. Students will gain a firm understanding of the specifications currently used to characterize audio equipment and why they are important. After a review of the measurement systems available, students will measure and evaluate various types of audio systems.

COURSE #43-2715

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

History of Audio

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.

COURSE #43-2720

3 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS, 52-1152 ENGLISH COMPOSITION II

⌘ Studies in Hearing

This course introduces students to the fundamentals of human hearing physiology and issues relating to hearing loss and protection. It is important for students to understand how complex and delicate the human hearing mechanism is and how society is now beginning to address the problem of environmentally induced hearing loss. The first half of the course will focus on physiology. This will give students foundation knowledge to engage in discussions of hearing loss and protection in the second half of the course.

COURSE #43-2725

3 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

Sound Engineering

This is an advanced lecture/demonstration course that covers many aspects of multi-track recording. Topics include console and studio signal flow, signal processing, microphone techniques, practical trouble-shooting techniques, and the psychology of recording sessions with an emphasis on multi-track recording of live music performances.

COURSE #43-2730

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS

MIDI Programming and Digital Synthesis

Course introduces students to theory and practices of MIDI programming and digital synthesis for applications in computer music and digital audio production. Through a series of graded laboratory assignments, lecture, and classroom demonstrations, students will learn the basic theory and principles of computer programming as applied to the Musical Instrument Digital Interface (MIDI) and software-based digital synthesis and signal processing. Using the MAX/MSP object-oriented programming language, students will have the opportunity to learn basic programming techniques as they apply to the new computer-based technologies of music and audio production.

COURSE #43-3725

4 CREDITS

PREREQUISITE: 43-2215 PRODUCTION II: AUDIO, PERMISSION OF INSTRUCTOR

Internships

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. Internships are available in all concentrations: Recording, Acoustics, Sound Reinforcement, and Sound Contracting.

COURSE #43-3288

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

AUDIO ARTS AND ACOUSTICS

Independent Project

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.

Independent projects are available in all concentrations: Recording, Acoustics, Sound Reinforcement, and Sound Contracting. Prior to registration, the student must submit a written proposal that outlines the project.

COURSE #43-3291

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR, WRITTEN PROPOSAL

FILM AND VIDEO

BRUCE SHERIDAN, CHAIRPERSON

Approach

Film and Video are more than terms for technologies; they describe our culture's dominant modes of expression, discourse, and inquiry. When light, sound, and performance converge on the screen, we can see the world in new ways and create worlds as yet unrealized. In Columbia College Chicago's Film and Video department, self-discovery is at the heart of the learning process. 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 believe the best way to learn filmmaking is to make films, so we provide as many opportunities as possible to do just that. By working collaboratively from the outset, students learn how to maintain strong personal vision and achieve self-expression while functioning as members of complex, specialized production teams.

Curriculum

Columbia's Film and Video department is the largest in the world. The program is rigorous, yet flexible enough to give students room to explore and grow. Core courses focus on the development of ideas for the screen and on studies in film history and aesthetics. At the same time, students begin their production experience, making short but increasingly sophisticated screen pieces in rotating teams. As they learn more about what they enjoy, students can choose to focus on one of the concentrations we offer—Alternative Forms, Traditional and Computer Animation, Audio, Cinematography, Critical Studies, Directing, Documentary, Editing, Producing, and Screenwriting—or they may complete their degree without specifying a concentration.

Facilities

Film and Video students use a full range of professional formats, including Arriflex, Panavision, and Sony production equipment, and Avid and Final Cut Pro non-linear digital editing systems. The department has multiple 16mm, 35mm, Cinemascope, and digital video projection theatres, as well as sound-mixing suites, a Bosch telecine, off-line video editing rooms, on-line broadcast-quality finishing suites, and image compositing rooms. Animators work with 3D models and traditional cel animation, and use industry standard software such as Maya and SoftImage in the digital domain.

Working Faculty

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 passion into 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.

Professional Opportunities

We are working hard to serve as a hub for Chicago and Illinois screen craft. The Film and Video department is extremely well connected to the full range of moving image arts in Chicago, from the vibrant experimental community to large-scale industry production. 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. The 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.



FILM AND VIDEO

Major in Film and Video

Students seeking a BA in Film and Video must complete the following for a total of 50 credit hours.

FILM AND VIDEO CORE (24):

24-1010 Production I (6)

24-1020 Production II (6)

24-1500 History of Cinema (3)

24-1510 Aesthetics of Cinema (3)

24-1700 Development and Pre-production (3)

24-1710 Screenwriting I: Writing the Short Film (3)

Students must complete an additional 36 credit hours of advanced courses which may or may not compose a concentration. Students who choose to pursue a concentration may choose from the following programs: Alternative Forms, Audio, Cinematography, Critical Studies, Directing, Documentary, Editing, Producing, and Screenwriting. For details about a concentration, students must see the department.

Major in Animation

Students seeking a BA in Animation must complete the following for a total of 46-47 credit hours.

ANIMATION CORE (32)

24-1010 Production I (3)

24-1500 History of Cinema (3)

24-1700 Development and Pre-production (3)

26-1000 Animation I (4)

26-2070 History of Animation (3)

26-3040 Animation II (4)

26-3060 Animation III (4)

26-3085 Animation Production Studio I (4)

26-3090 Animation Production Studio II (4)

STUDENTS MUST CHOOSE ONE OF THE FOLLOWING CONCENTRATIONS (TRADITIONAL ANIMATION OR COMPUTER ANIMATION):

TRADITIONAL ANIMATION CONCENTRATION (24):

26-2010 Animation Camera and Sound (3)

26-2025 Drawing for Animation I (3)

26-2028 Alternative Strategies in Animation (3)

26-2030 Stop-Motion Animation I (3)

26-2075 Digital Animation Techniques I (3)

22-2214 Figure Drawing I (3), Art and Design

6 credits of departmental electives.

COMPUTER ANIMATION CONCENTRATION (25):

26-2015 Introduction to Computer Modeling (3)

26-2025 Drawing for Animation I (3) or 26-2030 Stop Motion Animation I (3)

26-3045 Computer Animation I (4)

26-3055 Computer Animation II (4)

26-3059 Computer Animation III (4)

7 credits of departmental electives.

Students seeking a second BA in Film and Video should meet with a departmental faculty advisor about requirements.

COURSE DESCRIPTIONS

FILM AND VIDEO

PRODUCTION

⌘ Production I

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

COURSE #24-1010

6 CREDITS

PREREQUISITES: 24-1700 DEVELOPMENT AND PRE-PRODUCTION (C OR BETTER), 52-1151 ENGLISH COMPOSITION I

⌘ 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.

COURSE #24-1020

6 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 24-1710 SCREENWRITING I: WRITING THE SHORT FILM, (BOTH C OR BETTER), FULFILLMENT OF MATH AND COMPUTER GENERAL EDUCATION REQUIREMENTS

Advanced Production Seminar

This is an advanced production course. The class analyzes short work in selected genres. Students then develop a script and produce a short film or videotape in one or in a combination of genres. The class insures clear communication about equipment, space availability, post-production options, production fund applications, and collaborations with other students. Finally, the class looks to the next step beyond graduation—students polish résumés and create press kits.

COURSE #24-3000

4 CREDITS

PREREQUISITES: 24-2910 PRODUCTION III, COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Internship

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.

COURSE #24-3088

VARIABLE CREDIT

PREREQUISITE: 3.0 GPA COMPLETION OF AT LEAST 60 CREDIT HOURS, PERMISSION OF INTERNSHIP COORDINATOR AND DEPARTMENT CHAIRPERSON

Internship: Film and Video

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.

COURSE #24-3089

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF INTERNSHIP COORDINATOR AND DEPARTMENT CHAIR

Independent Project Workshop: Production

Instructor will act as supervisor for students who meet the criteria necessary for enrollment. Students must obtain an independent study form from the production manager.

COURSE #24-3098

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF SUPERVISOR, COMPLETED APPLICATION

Teacher Training in Film and 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.

COURSE #24-4063

2 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR, SIGNIFICANT PROFESSIONAL EXPERIENCE

AUDIO

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.

COURSE #24-1100

3 CREDITS

Film and Video Sound

An introductory audio-intensive course designed to be taken before or concurrently with 24-1010 Production I. Students are exposed to the basic components of the electro-acoustic chain, while developing the recording and editing skills necessary for the 24-1020 Production II curriculum. The introduction of non-linear editing using ProTools is also included. All reading material required will be provided throughout the semester.

COURSE #24-1101

4 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 24-1100 VISUAL AUDIO, BOTH MAY BE CONCURRENT

COURSE DESCRIPTIONS

FILM AND VIDEO

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 dialogue, music, and sound effects. Course also instructs students with the methodology of the track building process.

COURSE #24-2101

4 CREDITS

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-1101 FILM AND VIDEO SOUND AND 24-1020 PRODUCTION II, MAY BE CONCURRENT

Audio for Visual Media II

Course explores the post-production techniques used in creating effective audio for visual media. Students develop aesthetic judgment by analyzing the sound design of a variety of soundtracks. They develop technical skills, including track building, ADR, Foley, and mixing, by employing these techniques in creating their own projects.

COURSE #24-2102

4 CREDITS

PREREQUISITE: 43-2420 AUDIO FOR VISUAL MEDIA I

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 use of professional location sound packages, Nagra recorders, hard and wireless microphones, mic mixers, and booms.

COURSE #24-2103

4 CREDITS

PREREQUISITE: 43-2110 BASIC AUDIO SYSTEMS OR COMPLETION OF THE FILM AND VIDEO CORE (C OR BETTER) AND 24-1101 FILM AND VIDEO SOUND

Music for Film and Video

This course explores the relationships between film and music, filmmaker and composer, score and soundtrack, songwriters and music supervisors, by examining motion pictures and the function of their scores. The aesthetic of film scoring will be illustrated by viewing clips (commercial feature films as well as alternative forms and television programming). The in-class dialogue is mixed with student-based projects in which creativity is emphasized along with an understanding of technology and technique. MIDI-based productions are contrasted with traditional orchestrations, while the language of the composer is translated into a working dialogue for the beginning director, editor, composer, and film enthusiast. Qualified students may work on original scores to their own works-in-progress.

COURSE #24-2104

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

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.

COURSE #24-3101

4 CREDITS

PREREQUISITE: 24-2103 LOCATION SOUND RECORDING

Audio for Visual Media III

This course is designed for the serious and advanced Audio student. Through group film projects, the student will be responsible for the design and delivery of a complete motion picture soundtrack. The use of digital linear and non-linear skills will be applied to the rendering of a creative soundtrack. This will be achieved through supervised and unsupervised studio sessions.

COURSE #24-3122

4 CREDITS

PREREQUISITE: 24-2102 AUDIO FOR VISUAL MEDIA II

Independent Project: Location Audio

Under guidance of an advisor, student is responsible for on-location production sound recording and playback on student or professional films.

COURSE #24-3198

VARIABLE CREDIT

PREREQUISITES: 24-2103 LOCATION SOUND RECORDING, PERMISSION OF AUDIO COORDINATOR, QUALIFIED ADVISOR, COMPLETED APPLICATION

Independent Project: Audio Post-Production

Student designs and renders the necessary elements for completion of a soundtrack on student or professional films.

COURSE #24-3199

VARIABLE CREDIT

PREREQUISITES: 24-2101 POST-PRODUCTION AUDIO I OR 24-2102 AUDIO FOR VISUAL MEDIA II, PERMISSION OF AUDIO COORDINATOR, QUALIFIED ADVISOR, COMPLETED APPLICATION

CINEMATOGRAPHY

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.

COURSE #24-1200

4 CREDITS

PREREQUISITE: 24-1010 PRODUCTION I (C OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

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 to 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.

COURSE #24-2201

3 CREDITS

PREREQUISITE: 24-1010 PRODUCTION I, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

Cinematography: Camera Seminar I

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.

COURSE #24-2202

4 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-1200 LIGHTING I

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.

COURSE #24-2203

3 CREDITS

PREREQUISITE: 24-1010 PRODUCTION I (C OR BETTER)

Visual Effects

Through practical hands-on application, students learn methodology of visual effects production. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.

COURSE #24-2204

3 CREDITS

PREREQUISITES: 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR I, 24-1200 LIGHTING I

Telecine

Students acquire a working knowledge of the aesthetics and technical aspects of the film-to-tape transfer process known as Telecine. 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 Telecine experience.

COURSE #24-2206

3 CREDITS

PREREQUISITE: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I

Compositing for Cinema

Students learn various analog 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.

COURSE #24-2207

3 CREDITS

PREREQUISITE: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I OR 24-4421 ADVANCED EDITING: DIGITAL AND OPTICAL EFFECTS II

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.

COURSE #24-3200

4 CREDITS

PREREQUISITES: 24-1200 LIGHTING I, 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR I

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, Aeton 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.

COURSE #24-3201

4 CREDITS

PREREQUISITES: 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR I, 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I, PERMISSION OF INSTRUCTOR

COURSE DESCRIPTIONS

FILM AND VIDEO

Special Studies in 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.

COURSE #24-3202

4 CREDITS

PREREQUISITES: 24-2201 IMAGE DESIGN FOR CINEMA, 24-2202 CINEMATOGRAPHY: CAMERA SEMINAR I, 24-1200 LIGHTING I, AND 24-3206 PHOTOGRAPHIC THEORY/LABORATORY PRACTICE. MAY BE CONCURRENT

Special Studies in Cinematography II

Course acquaints students with the role of the cinematographer in motion pictures. Content focuses on creation of the movie's visual concept, problems of style, and design and arrangement in connection with choice of creative techniques. Course also deals with color structure of the motion picture.

COURSE #24-3203

4 CREDITS

PREREQUISITES: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I, 24-3206 PHOTOGRAPHIC THEORY/LABORATORY PRACTICE, 24-3201 CINEMATOGRAPHY: CAMERA SEMINAR II, MAY BE CONCURRENT, PERMISSION OF INSTRUCTOR

Digital Cinematography

Course explores technical and aesthetic demands of inter-format production, digital cinematography, and digital post-production 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 final product on 35mm print and evaluate how different recording mediums handle the video-to-film transfer process.

COURSE #24-3204

4 CREDITS

PREREQUISITE: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I

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.

COURSE #24-3205

3 CREDITS

PREREQUISITES: 24-3200 LIGHTING II, 24-3201 CINEMATOGRAPHY: CAMERA SEMINAR II, PERMISSION OF INSTRUCTOR

Photographic Theory/Laboratory 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.

COURSE #24-3206

4 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Contemporary Trends in Cinematography

This course will analyze motion picture photographic techniques of the past seventy years, with particular attention to those of the most recent ten years. The class will examine cinematography through case studies of directors of photography, and a survey of stylistic trends. The students will perform tests to achieve various effects and present results to their classmates.

COURSE #24-3207

3 CREDITS

PREREQUISITE: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I

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.

COURSE #24-3297

VARIABLE CREDIT

PREREQUISITES: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I, COMPLETED APPLICATION

Independent Project: Cinematography

This independent project provides Cinematography students an opportunity to shoot a film outside the classroom and receive credit for the project.

COURSE #24-3298

VARIABLE CREDIT

PREREQUISITES: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I, PERMISSION OF CINEMATOGRAPHY COORDINATOR, COMPLETED APPLICATION

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.

COURSE #24-3299

VARIABLE CREDITS

PREREQUISITES: 24-3202 SPECIAL STUDIES IN CINEMATOGRAPHY I, COMPLETED APPLICATION

COURSE DESCRIPTIONS

FILM AND VIDEO

DIRECTING

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.

COURSE #24-1300

4 CREDITS

PREREQUISITE: 24-1010 PRODUCTION I (C OR BETTER)

Directing I

Course emphasizes study of the basic relationship between actor, text, and director, using the tools of director's breakdown, beat counts, ground plans, plot analysis, and character biographies. Training in casting procedures and directing/acting in short class projects leads to final project of student's own choosing.

COURSE #24-2301

6 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-1300 ACTING TECHNIQUES FOR FILMMAKERS

Directing II

Students direct four scenes shot on videotape in this workshop class, preparing productions from script development, storyboard, and rehearsal, through 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.

COURSE #24-3302

6 CREDITS

PREREQUISITE: 24-2301 DIRECTING I

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.

COURSE #24-3303

6 CREDITS

PREREQUISITES: 24-3302 DIRECTING II, PERMISSION OF INSTRUCTOR AND DIRECTING COORDINATOR

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.

COURSE #24-4310

4 CREDITS

PREREQUISITE: 24-2301 DIRECTING I

Improvisational Film

Course provides an opportunity for students to collectively create a narrative video. Using acting exercises, creative writing techniques, and elements of performance theory, students work as actors, improvising a dramatic text. The piece is then videotaped and edited using only the class as crew and post-production personnel. Final project is a ten-minute video. Thematic and narrative focus is led and shaped by the instructors. All students must present an audition piece for acceptance into the class.

COURSE #24-3320

6 CREDITS

PREREQUISITES: 24-2202 CAMERA SEMINAR I AND ONE OF THE FOLLOWING: 24-1300 ACTING TECHNIQUES FOR FILMMAKERS, 24-2301 DIRECTING I OR 31-1200 ACTING: BASIC SKILLS (THEATER)

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.

COURSE #24-3398

VARIABLE CREDIT

PREREQUISITES: 24-2301 DIRECTING I, COMPLETION OF APPLICATION, PERMISSION OF DIRECTING COORDINATOR

EDITING

Editing the Narrative Film I

This course provides basic narrative editing experience in three areas: developing information-handling skills to deal with large amounts of film and audio material, acquiring the means to apply ideas about that material in order to develop an authorial approach, and using digital, non-linear off-line video editing equipment for each student to edit their own filmic interpretation. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. Editing the Narrative Film I is the first class in the Editing concentration and is required in order to take advanced courses. The fundamental skills established in this course provide the foundation for the work in 24-2402 Editing the Narrative II.

COURSE #24-2401

4 CREDITS

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

Advanced Editing: Editing the Narrative Film II

This course provides advanced narrative editing experience in three areas: developing information-handling skills to deal with large amounts of film and audio material, acquiring the means to apply ideas about that material to develop an authorial approach, and using digital, non-linear off-line video editing equipment for each student to edit his/her own interpretation. This course builds out of the foundation of knowledge taught in 24-2401 Editing the Narrative Film I. Projects grow with increasing complexity. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity.

COURSE #24-2402

4 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-2401 EDITING THE NARRATIVE FILM I

Advanced Editing Seminar: Narrative

This course will provide an opportunity for advanced Editing students to cut independent projects, advanced directing, and thesis projects in a classroom environment. This course will also provide Editing students with a reel of their work for use in future endeavors.

COURSE #24-4406

4 CREDITS

PREREQUISITES: 24-2402 EDITING NARRATIVE FILM II, 24-2205 ADVANCED EDITING: FINISHING STRATEGIES, PERMISSION OF INSTRUCTOR

Editing the Documentary

This course provides documentary editing experience in three areas: developing information-handling systems to deal with large amounts of filmic material, acquiring the means to apply ideas about that material in order to develop a comprehensive authorial approach, and using digital, non-linear off-line video editing equipment for each student to edit their own filmic interpretation out of a variety of documentary materials.

COURSE #24-4403

4 CREDITS

PREREQUISITES: COMPLETION OF THE FILM AND VIDEO CORE (C OR BETTER), 24-2401 EDITING THE NARRATIVE FILM I

Editing the Commercial

This class will emphasize editing and post-production producing under tight deadlines. Students will be required to edit commercials, trailers, and PSAs, completing a project every two weeks. This course will also provide editing students with a reel of their work for use in future endeavors.

COURSE #24-4404

4 CREDITS

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I, COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Advanced Editing: Finishing Strategies

This class explores strategies of online editing and preparation for finishing on film. Students learn conforming techniques and film finishing, including lab preparation and audio optical track requirements. Students will perform online edits in consultation with off-line editors and directors. There will be onsite visits to a variety of post-production facilities.

COURSE #24-4405

3 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-2401 EDITING THE NARRATIVE FILM I

Advanced Editing Seminar: Digital and Optical Effects/Motion Graphics

This course will provide an opportunity for advanced optical effects students to create independent projects in a classroom environment. This course will also provide digital optical effects students with a reel of their work for use in future endeavors.

COURSE #24-4407

3 CREDITS

PREREQUISITES: 24-2402 ADVANCED EDITING: EDITING THE NARRATIVE FILM II, 24-4405 ADVANCED EDITING: FINISHING STRATEGIES, PERMISSION OF INSTRUCTOR

Advanced Editing: Digital and Optical Effects I

In this course, students will learn techniques to integrate software digitally and composite layers of images. The creative use of software is encouraged through discussion of effects from concepts to design. Emphasis on titling and motion graphics using designed computer-generated originals.

COURSE #24-4420

4 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER) AND 24-2401 EDITING THE NARRATIVE FILM I

Advanced Editing: Digital and Optical Effects II

Students will learn complex film and video compositing under tight deadlines using advanced high-end software. Emphasis is on complex effects and design, as well as post-production house protocols.

COURSE #24-4421

4 CREDITS

PREREQUISITE: 24-4420 ADVANCED EDITING: DIGITAL AND OPTICAL EFFECTS I

COURSE DESCRIPTIONS

FILM AND VIDEO

Advanced Editing: Digital and Optical Effects 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.

COURSE #24-4422

3 CREDITS

PREREQUISITE: 24-4421 ADVANCED EDITING: DIGITAL AND OPTICAL EFFECTS II

Graphic Design Workshop for Editors

An intensive two-day seminar in graphic design. The instruction will be on layouts, typography, color theory, and motion graphics, along with trends in design. Students will refine their graphic design skills in order to improve the presentation of their film and video work. This course will be taught by graphic design specialists. Work will be created and critiqued in the workshop.

COURSE #24-4423

1 CREDITS

PREREQUISITE: 24-4420 ADVANCED EDITING: DIGITAL AND OPTICAL EFFECTS I

Online Workshop for Editors

An intensive two-day seminar in online editing. Students will perform online edits and learn the basic operation of the Discreet Logic Edit.

COURSE #24-4424

1 CREDIT

PREREQUISITE: 24-2402 EDITING THE NARRATIVE FILM II

The Assistant Editor

This course is designed to give student thorough training in all the protocols for being an editing assistant. The primary focus of the class will be on the handling of 16- and 35-mm film elements along with use of the equipment necessary for finishing a project on film using uprights, flatbeds, gang synchs, and more. Students will learn the proper practices and procedures for working with the lab, organizing materials, and logging, synching, and coding of film and mag stock in preparation for editing. Several exercises will teach the fundamentals, and the final project will be to cut a short feature-length film.

COURSE #24-4425

3 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-2401 EDITING THE NARRATIVE FILM I

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, and more. This course is designed for beginning and intermediate Photoshop users.

COURSE #24-4426

1 CREDIT

PREREQUISITE: 24-2401 EDITING THE NARRATIVE FILM I

Advanced Editing: The Post-Production Supervisor

Class is designed for the advanced Editing student who is working as a post-production producer. Content emphasizes pre-production decisions necessary for post-production: 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 post-production houses. Class uses feature length film as model.

COURSE #24-4427

3 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-2401 EDITING THE NARRATIVE FILM I

Advanced Editing: Avid Media/Film Composer

This course provides an advanced editing experience in three areas: developing information-handling skills to deal with large amounts of film and audio material, acquiring the means to apply that knowledge, and using Avid Media/Film Composer equipment to complete assigned projects. Through a series of exercises, students learn the organizational skills necessary to edit projects on the Avid Media/Film Composer and gain advanced knowledge of post-production protocols in digital editing. Specific skills include video finishing skills with 30 fps projects, off-line editing, developing Edit Decision Lists (EDLs), and online editing. Other skills include film finishing skills with 24 fps projects, keycode and logging, synching footage, offline editing at 24 fps, and generating keycode lists for conforming. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. The course will culminate with the editing of a film project from off-line to online, and the generation of a keycode cutlist.

COURSE #24-4428

4 CREDITS

PREREQUISITES: PERMISSION OF INSTRUCTOR; APPLICANTS MUST HAVE A FILM PROJECT THAT THEY ARE READY TO EDIT

COURSE DESCRIPTIONS

FILM AND VIDEO

Advanced Editing: Experimental Editing

This course explores alternative editing strategies and problem-solving techniques for narrative and non-narrative expression using non-linear editing. Advanced Editing: Experimental Editing surveys the different traditions of experimentation in editing, such as, Eisenstein's Montage Theory, Surrealism, the French New Wave, Cinema Verité, Assemblage Films, and the Music Video. Students cut three short projects based on the experimental topics, and one longer final project. Projects develop with increasing complexity and enable students to develop and apply their own style and aesthetic to their material.

COURSE #24-4429

3 CREDITS

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I AND 24-2506 SHORT FORMS IN FILM AND VIDEO OR 24-2401 EDITING THE NARRATIVE FILM I AND 24-2901 PRODUCTION III

Advanced Editing Practicum

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.

COURSE #24-4430

1 CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I AND 24-2910 PRODUCTION III OR PERMISSION OF DEPARTMENT

DVD Design and Authoring

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. The class will investigate current design trends in the DVD authoring industry. We will use Final Cut Pro 2.0 in conjunction with DVD Pro and AfterEffects to generate interactive interfaces for DVDs. We will also cover how to work with audio in DVD authoring, specifically building Surround soundtracks. We will cover the digital presentation formats available to independent artists, as well as the entertainment, corporate, educational, and government industries. A final project allows students to make a DVD of a single film or of their editing reel.

COURSE #24-4431

3 CREDITS

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I, 24-4421 ADVANCED EDITING: DIGITAL AND OPTICAL EFFECTS II

Independent Project: Pre-Post-Production

Provides the independent editor with an opportunity to log and organize a project in preparation for editing.

COURSE #24-4492

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

Independent Project: Editing—Narrative Short

Provides the independent editor or independent filmmaker an opportunity to edit a short narrative film.

COURSE #24-4493

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

Independent Project: Editing—Documentary Short

Provides the independent editor or independent filmmaker an opportunity to edit a short documentary film.

COURSE #24-4494

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

Independent Project: Editing—Experimental Short

Provides the independent editor or independent filmmaker an opportunity to edit a short experimental film.

COURSE #24-4495

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

Independent Project: Editing—Motion Graphic/Special Effects

Provides the independent editor or independent filmmaker an opportunity to edit motion graphics or special effects for a short film.

COURSE #24-4496

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

COURSE DESCRIPTIONS

FILM AND VIDEO

Independent Project: Editing—Music Video

Provides the independent editor or independent filmmaker an opportunity to edit a music video.

COURSE #24-4497

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

Independent Project: Editing—Director's/Editor's Reel

Provides the independent editor or independent filmmaker an opportunity to edit a reel of work.

COURSE #24-4498

VARIABLE CREDIT

PREREQUISITES: 24-2401 EDITING THE NARRATIVE FILM I OR 24-2910 PRODUCTION III, PERMISSION OF EDITING COORDINATOR, COMPLETED APPLICATION

CRITICAL STUDIES

History of Cinema

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

COURSE #24-1500

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

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 discussion of film elements and their functions. The course is divided into units of study, with each unit accompanied by films and videotapes demonstrating the material. All undergraduates are encouraged to enroll in this course, especially those beginning the Production sequence.

COURSE #24-1510

3 CREDITS

IAI#F2905

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Authorship

This screening/discussion class is an intensive study of a single director (or directors) as auteur. The featured director(s) will change each semester. Class examines recurring themes, stylistic innovations, and differing interpretations of director's films. This course may be repeated as featured directors change.

COURSE #24-2501

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

Studies in Film Genre

Course explores the conventions of film genres and their influence on the style and content of motion pictures.

Topics covered in the past have included the Thriller, and Cult Classics. Course may be repeated as topics change.

COURSE #24-2510

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

Science Fiction Visions of a Post-Human Future

Focusing on robots, androids, cyborgs, intelligent viruses and thinking computers, this 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 will explore fundamental questions of human and gender identity as well as 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 are the next stage.

COURSE #24-2511

3 CREDITS HU

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

Studies in National Cinema

Course investigates how social, economic, and political institutions 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 allows 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 interested in the media treatment of a culture. Course may be repeated as topics change.

COURSE #24-2520

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

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 Fifties, Films of the Sixties, Films of the Seventies, Films of the Eighties, Movies and War Propaganda, and Black Roles in Film and Society. Course may be repeated as topics change.

COURSE #24-2540

3 CREDITS

PREREQUISITE: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

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, cinema verité movement, collective and personal documentaries of anti-war and women's movements, role and impact of video in the 80s and 90s, and the recent trend to incorporate narrative techniques.

COURSE #24-2543

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

Short Forms in Film and Video

Narrative and experimental short films and videotapes are viewed to define the range of structural and stylistic techniques available to student filmmakers and to provide models for kinds of filmmaking encouraged by the College's Production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.

COURSE #24-2560

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Studies in Film Aesthetics

Course investigates how film 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 3D. Course may be repeated as topics change.

COURSE #24-2561

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Myth, Dream, and Movie: Studies in Image and Structure

Course examines myths and dreams, the storyteller's fundamental source of raw materials. Class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films.

COURSE #24-2562

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Outside the System: The Independent Filmmaker

Despite enormous budgets and international audiences of the commercial industry, independent filmmaking is alive and flourishing. Course examines a group of outstanding films produced outside the system, revealing the advantages of personal authorship and exploring the ingenuity required to create unorthodox solutions to cinematic problems. Screenings include works by well-known independents and works by young filmmakers just breaking into view. Class discussion covers role of experimentation in developing new forms and use of creativity in overcoming limitations of time.

COURSE #24-2563

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

Strategies in Film Criticism

Course is for students interested in exploring the craft of writing about movies for publication. After surveying intertwined histories of film criticism, movie reviews, and cinema theory, students track diverse genres of movie journalism in Chicago's daily and weekly newspapers as well as in national and international monthly magazines.

COURSE #24-2571

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Sexual Perspectives in Film

Course includes historical, psychological, and sociological examinations of sexual behavior and relationships, shifting concerns, and changing morals as 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.

COURSE #24-2580

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (C OR BETTER) OR 51-1271 TOPICS IN HUMANITIES: GAY AND LESBIAN STUDIES (LIBERAL EDUCATION) OR 52-2655 GAY AND LESBIAN LITERATURE (ENGLISH)

COURSE DESCRIPTIONS

FILM AND VIDEO

Space, Time, and the Arts: a Multidisciplinary Seminar

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) 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.

COURSE #24-3561

3 CREDITS SC

CROSS-LISTED WITH DANCE 33-3980, MUSIC 32-3605, AND SCIENCE AND MATHEMATICS 56-3610.

PREREQUISITES: JUNIOR STANDING. PERMISSION OF DEPARTMENT

Image and Symbols in Film

Students are exposed to historic, mythological explanations of images and symbols and see a wide selection of examples from visual arts. Discussion is focused on universal symbols, nature symbols, and contextualization of symbols. Students apply examples to their creative work, which might include journal writings, photoramas, scenes or prose writing. Various creative exercises highlight students' internal symbology and personal vision.

COURSE #24-4565

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Film Festivals

Course reviews and evaluates the role and function of major national and international film festivals in promoting, marketing, and distributing certain styles of filmmaking. Instruction also considers the roles of film criticism and festival directors. The course provides an overview of the history and politics of film festivals in different periods.

COURSE #24-4566

4 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Visual Analysis

Course provides detailed, specific analysis of two classic films, discovering in their component parts their visual strategy. Films paired for examination might include *Citizen Kane* and *Bonnie and Clyde* or *Klute* and *The Magnificent Ambersons*. Course may be repeated as featured films change.

COURSE #24-4567

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Theory of Film and Video

Course explores nature of film and video and principles that govern the functions of these media. Topics discussed include authorship, ideology, and genre. Course provides perspectives and possibilities for the student's own creative efforts.

COURSE #24-4573

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA

PRODUCING

Producing I: Production Manager

Course explores the role of the production manager in forming a film budget and schedule from script analysis and breakdown to vendor relationships and project management setup and development. The post-production supervisor role will also be explored including distribution and delivery requirements.

COURSE #24-3600

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Production Management: Scheduling and Budget Workshop

Brief, intensive 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, art and design elements, and to determine appropriate scheduling, costs, rate sheets, and budgets. Class utilizes hybrid teaching-learning modes, meeting once while students complete coursework and providing additional feedback online.

COURSE #24-3610

2 CREDITS

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

Production Management: Script Supervisor Workshop

Brief, intensive 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. Course utilizes hybrid teaching-learning modes, meeting two times while students complete coursework and providing additional feedback online.

COURSE #24-3612

1 CREDIT

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

Production Management: Post-Production Supervisor Workshop

Brief, intensive 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. Course utilizes hybrid teaching-learning modes, meeting one time while students complete coursework and providing additional feedback online.

COURSE #24-3613

1 CREDIT

PREREQUISITE: 24-3600 PRODUCTION MANAGER OR 24-2401 EDITING THE NARRATIVE FILM I (C OR BETTER)

The Assistant Director

Course teaches assistant directors how to run a long-form film set. All aspects of the assistant director's role are covered, including how to schedule the film and work with management, producers, directors, production staff, cast members, and crew. Additionally, the course explores directing background and second unit action and organizing action for the camera. Job considerations are discussed.

COURSE #24-3614

4 CREDITS

PREREQUISITE: 24-3600 PRODUCING I: PRODUCTION MANAGER

The Production Designer: Feature Production

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 model and set construction. Students examine and critique case studies. Strategies of collaboration are discussed.

COURSE #24-3616

3 CREDITS

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

Art Direction Workshop

Brief, intensive workshop examines the role of the art director in film production. Course focuses on ensuring that the look of the film is consistent with the intent of the director and the director of photography. Content explores acquisition of props and wardrobe as well as location set construction and dressing. Preparation of the art department budget is also examined. Course utilizes hybrid teaching-learning modes, meeting one time while students complete coursework and providing additional feedback online.

COURSE #24-3617

1 CREDIT

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

Production Management: Location Management Workshop

Brief, intensive 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. Course utilizes hybrid teaching-learning modes, meeting one time while completing coursework and providing additional feedback online.

COURSE #24-3618

1 CREDIT

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

The Creative Producer

The role of the creative producer is examined in the context of feature and television films. Class enhances technical and artistic expertise and expands creative and organizational skills needed to produce films within the confines of nearly impossible budgets. Course emphasizes selection and development of properties, pitching, casting, script problems and rewriting, staffing, working with the creative team, scheduling, budgeting, scouting locations, production design, production, and post-production.

COURSE #24-4620

3 CREDITS

PREREQUISITES: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER), 24-3600 PRODUCING I: PRODUCTION MANAGER

Producing: Distribution and Marketing Workshop

Brief, intensive 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. Course utilizes hybrid teaching-learning modes, meeting one time while students complete coursework and providing additional feedback online.

COURSE #24-4621

1 CREDIT

PREREQUISITE: 24-3600 PRODUCING I: PRODUCTION MANAGER (C OR BETTER)

Producing: Film Financing Workshop

Brief, intensive 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. Course utilizes hybrid teaching-learning modes, meeting one time while students complete coursework and providing additional feedback online.

COURSE #24-4622

1 CREDIT

PREREQUISITE: 24-3600 PRODUCING I: PRODUCTION MANAGER (C OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

Producing: Legal Elements Workshop

Brief, intensive 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. Course utilizes hybrid teaching-learning modes, meeting one time while students complete course-work and providing additional feedback online.

COURSE #24-4623

1 CREDIT

PREREQUISITE: 24-3600 PRODUCING I: PRODUCTION MANAGER (C OR BETTER)

Producing II: Producing Independent Films

Taking a pragmatic view as independent filmmakers, this course examines the basic structure of independent feature and documentary industries. Topics include financing, research, rights and contracts, budgeting, production, distribution, exhibition, international co-productions, and the cable and public television markets. With a limited budget, students develop a project from idea to complete proposal.

COURSE #24-4625

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

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.

COURSE #24-4626

3 CREDITS

PREREQUISITE: 24-3600 PRODUCING I: PRODUCTION MANAGER OR 24-4625 PRODUCING II: PRODUCING INDEPENDENT FILMS OR PERMISSION OF INSTRUCTOR.

Producing Commercials and Corporate Films

Course examines the role of the producer/director in design, production, post-production, and delivery of commercials and corporate films. Instruction emphasizes standard practices in the Chicago market. Students learn how to rewrite scripts for production, bid on projects, and schedule production and post-production. Course also covers building client base and developing client relations. Job considerations are explored.

COURSE #24-4627

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Producing IV: Project Development

Course focuses on creation and execution of cinematic ideas in the context of small budgets, small formats, and alternative media outlets. Students develop and pre-produce projects suitable for production during the following semester. Students must have a script prior to the first week of class. Students apply for admission by application.

COURSE #24-4628

3 CREDITS

PREREQUISITES: 24-4625 PRODUCING II: PRODUCING INDEPENDENT FILMS OR 24-4426 PRODUCING III: PRODUCING: FILM FINANCING, PERMISSION OF INSTRUCTOR

Producing: Concept, Pitch, Sales (L.A.)

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 #24-4630

4 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM BY PRODUCING COORDINATOR

Producing: Studio Producing (L.A.)

Students learn the ins and outs of the studio system as it is currently structured and practiced. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Additional components include development, reading for coverage, complex financing, and distribution structure. Class also explores the various roles of executives in the film industry.

COURSE #24-4631

4 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM BY PRODUCING COORDINATOR

Producing: Practicum

In this workshop, students produce a significant, short production within the semester. Emphasis on script development, crew assembly and pre-production, production management, and post-production supervision. Students collaborate with students in other concentrations.

COURSE #24-4635

3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

COURSE DESCRIPTIONS

FILM AND VIDEO

Independent Project: Producing Pre-Production

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 #24-4652

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF PRODUCING COORDINATOR, COMPLETED APPLICATION

Independent Project: Producing—Development and Pre-Production

This project combines the development and pre-production phases of an independent project.

COURSE #24-4653

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF PRODUCING COORDINATOR, COMPLETED APPLICATION

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 #24-4654

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF PRODUCING COORDINATOR, COMPLETED APPLICATION

Independent Project: Producing—Los Angeles

Course is a component of the Semester in Los Angeles program. Students develop a project then research and contact studios, production companies, and agents regarding the developed feature-length film project.

COURSE #24-4656

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF PRODUCING COORDINATOR, COMPLETED APPLICATION

Internship: Los Angeles

Internship with established producing, production or post-production entity in Los Angeles.

COURSE #24-4689

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF PRODUCING COORDINATOR

SCREENWRITING

Development and Pre-Production

Students will examine their own creative 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 pre-production stage. Portfolios developed in this class are then used in 24-1010 Production I, 24-1020 Production II, and in Screenwriting courses.

COURSE #24-1700

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Screenwriting I: Writing the Short Film

Building on concepts and techniques introduced in 24-1700 Development and Pre-Production, course allows students to explore basic methods of film writing and to further develop skills in presenting their film ideas in written form. Three significant short-film form modes or strategies are addressed: documentary, narrative, and experimental. Students also develop craft skills basic to film and video writing: research, story development, dialogue, and character definition. Course emphasizes finding visual equivalence for human emotions and developing the writer's individual point of view.

COURSE #24-1710

3 CREDITS

PREREQUISITES: 24-1700 DEVELOPMENT AND PRE-PRODUCTION (C OR BETTER), 52-1151 ENGLISH COMPOSITION I (ENGLISH)

Script Analysis

Course provides students with an opportunity to learn more about the Film and Video department's 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, scripts' strengths and weaknesses are discussed in relationship to producing, directing, acting, production design, cinematography, editing, and sound design. Course material links with material from each of the major concentration areas in the department of Film and Video.

COURSE #24-2700

3 CREDITS

PREREQUISITES: 52-1151 ENGLISH COMPOSITION I (ENGLISH), 24-1510 AESTHETICS OF CINEMA, MAY BE CONCURRENT

COURSE DESCRIPTIONS

FILM AND VIDEO

Comparative Screenwriting

This is a repeatable course that provides the student with an extensive examination of the screenwriter's role, career and development in 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 non-traditional writer. Students study the role of the screenwriter and the impact of the writer on the production process.

COURSE #24-2705

3 CREDITS

PREREQUISITES: 24-2700 SCRIPT ANALYSIS, 24-2710 SCREENWRITING II (B OR BETTER)

Screenwriting II: Writing 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.

COURSE #24-2710

3 CREDITS

PREREQUISITE: 24-1710 SCREENWRITING I: WRITING THE SHORT FILM (B OR BETTER)

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 College Chicago Production program.

COURSE #24-2715

3 CREDITS

PREREQUISITES: 24-1010 PRODUCTION I, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER), 24-1710 SCREENWRITING I: WRITING THE SHORT FILM (B OR BETTER)

Adaptation II in Los Angeles

Students develop a previously completed work of prose (non-scripted material) into an expanded step outline and then a 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).

COURSE #24-2716

3 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM

Acquiring Intellectual Property for Adaptation in L.A.

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 their second choice (and so on).

COURSE #24-2718

3 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM

Genres in Screenwriting

This course will study 3 screenplays, each of which effectively captures a sense of their specific historical moment. Students will also examine the screenplays in terms of the writers' ability to deal with contemporary or universal issues and themes in the context of a period film. Students will develop and write the first draft of a screenplay based in an historical moment but reflective of their own personal themes.

COURSE #24-2720

3 CREDITS

PREREQUISITE: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

Writers' Round Table In L.A.

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.

COURSE #24-2723

3 CREDITS

CROSS-LISTED WITH TELEVISION 40-3820

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION (BOTH TELEVISION), ACCEPTANCE INTO THE L.A. PROGRAM

Screenwriting Workshops

This is a repeatable course consisting of a rotating series of intensive topics. Course includes topics such as Hollywood narrative structure, dialogue, character development or dealing with agents.

COURSE #24-2730

3 CREDITS

PREREQUISITE: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER)

Screenwriting Workshops: Reading for Coverage In L.A.

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.

COURSE #24-2731

3 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM

Screenwriting Workshops: Coverage of Adapted Screenplays In L.A.

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.

COURSE #24-2732

3 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM

Independent Project: Screenwriting Semester In L.A.

In individual consultation with prearranged faculty advisor and guest speakers, students will learn and practice methods of pitching and marketing their film ideas, primarily using the student script from 24-3711 Screenwriting III: Senior Thesis in L.A., taken concurrently.

COURSE #24-2791

3 CREDITS

PREREQUISITES: ACCEPTANCE INTO THE L.A. PROGRAM, 24-3711 SCREENWRITING III: SENIOR THESIS IN L.A., CONCURRENTLY.

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.

COURSE #24-2796

VARIABLE CREDIT

PREREQUISITES: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER), PERMISSION OF SCREENWRITING COORDINATOR, COMPLETED APPLICATION

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.

COURSE #24-2797

VARIABLE CREDIT

PREREQUISITES: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER), PERMISSION OF SCREENWRITING COORDINATOR, COMPLETED APPLICATION

Independent Project: Development and/or First 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.

COURSE #24-2798

VARIABLE CREDIT

PREREQUISITES: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER), PERMISSION OF SCREENWRITING COORDINATOR, COMPLETED APPLICATION

COURSE DESCRIPTIONS

FILM AND VIDEO

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 pre-written treatment. Students must complete a rigorous application process.

COURSE #24-2799

VARIABLE CREDIT

PREREQUISITES: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER), PERMISSION OF SCREENWRITING COORDINATOR, COMPLETED APPLICATION

Ideation and 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 a prerequisite for 24-3710 Screenwriting III: Senior Thesis and is recommended for Seniors.

COURSE #24-3700

3 CREDITS

PREREQUISITES: COMPLETION OF 25 HOURS WITHIN THE SCREENWRITING CURRICULUM, INCLUDING THE FOLLOWING: 24-2700 SCRIPT ANALYSIS, 24-2705 COMPARATIVE SCREENWRITING, 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER), 24-2715 ADAPTATION, 24-2720 GENRES IN SCREENWRITING, 24-3740 SCREEN TREATMENT AND PRESENTATION

Screenwriting III: Senior Thesis

Based on student goals as identified in 24-3700 Ideation and Theme: Portfolio Review, course allows the student to develop a final portfolio thesis project. This thesis is the culmination of the skills the student has developed during her or his studies at Columbia College Chicago.

COURSE #24-3710

3 CREDITS

PREREQUISITES: 24-3700 IDEATION AND THEME: PORTFOLIO REVIEW AND 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (GRADE OF A)

Screenwriting III: Senior Thesis in 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.

COURSE #24-3711

3 CREDITS

PREREQUISITES: 24-3700 IDEATION AND THEME: PORTFOLIO REVIEW AND ACCEPTANCE INTO THE L.A. PROGRAM

Pitching the Series Concept in L.A.

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.

COURSE #24-3713

3 CREDITS

CROSS-LISTED WITH TELEVISION 40-3821

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION (BOTH TELEVISION), ACCEPTANCE INTO THE L.A. PROGRAM

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 and Video majors who are concentrating in Screenwriting are required to take at least one Topics in Screenwriting course.

COURSE #24-3730

3 CREDITS

PREREQUISITE: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER)

Screen Treatment and 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. Course emphasizes rewriting and developing skills to sell screenplays.

COURSE #24-3740

3 CREDITS

PREREQUISITES: 24-2710 SCREENWRITING II: WRITING THE FEATURE FILM (B OR BETTER), 24-2700 SCRIPT ANALYSIS, COMPLETED ROUGH DRAFT OF A SHORT SCRIPT (10 TO 30 PAGES), A FULL-LENGTH DRAFT (120 PAGES)

Topics in Screenwriting: Techniques and Business of Adaptation in L.A.

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 pre-existing material.

COURSE #24-3732

3 CREDITS

PREREQUISITE: ACCEPTANCE INTO THE L.A. PROGRAM

COURSE DESCRIPTIONS

FILM AND VIDEO

Conceiving and Writing the Show Bible in L.A.

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.

COURSE #24-3733

3 CREDITS

CROSS-LISTED WITH TELEVISION 40-3822

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION (BOTH TELEVISION), ACCEPTANCE INTO THE L.A. PROGRAM

Teacher Training: Aesthetics and 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 provide opportunity for critiqued "teach back" sessions in the student's area of choice.

COURSE #24-4763

2 CREDITS

PREREQUISITES: SIGNIFICANT PROFESSIONAL EXPERIENCE, PERMISSION OF INSTRUCTOR

DOCUMENTARY

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 comprise lectures, screenings, in-class discussion, debates, and analysis, 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.

COURSE #24-1800

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I (ENGLISH)

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.

COURSE #24-2801

3 CREDITS

PREREQUISITE: COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Culture, Race, and Media

The media—television, film, and print—have a pervasive influence upon how we view the world. Students will analyze overt, subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and sexual orientation and ability as presented to us through the media. Through open discussions, research, and stimulating readings, we will learn who we are and why we view things the way we do. Students will gain new insights into media influence, re-evaluate their responsibilities as media makers, and examine their personal, cultural, and racial identity.

COURSE #24-2803

3 CREDITS

PREREQUISITE: COMPLETION OF 30 CREDIT HOURS

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.

COURSE #24-2805

3 CREDITS

PREREQUISITE: 24-2801 DOCUMENTARY I OR PERMISSION OF INSTRUCTOR

Topics in Documentary: Aesthetics

This non-production course explores topics and issues within the realm of documentary filmmaking. Topics may include The Music Documentary, Cinema Verité, How America Sees the World, and Documentary: Art or Activism.

COURSE #24-2810

3 CREDITS

PREREQUISITE: 24-2801 DOCUMENTARY I

Documentary II

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.

COURSE #24-3801

4 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I, 24-2910 PRODUCTION III (B OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

Creating the Personal Documentary

Course examines the aesthetic and production aspects of personal documentary films. Class trains students to articulate their identities and 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.

COURSE #24-3805

3 CREDITS

PREREQUISITE: 24-2801 DOCUMENTARY I OR 24-2910 PRODUCTION III (B OR BETTER)

Topics in Documentary: Production

This production-based course focuses on topics and subgenres in documentary. Topics may include the natural history film, the investigative documentary, and cross-cultural filmmaking.

COURSE #24-3820

3 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I, 24-2910 PRODUCTION III

Independent Project: Documentary Production

An independent project in documentary is designed by the student and supervising faculty to pursue topics discovered subsequent to completing 24-2801 Documentary I or 24-3801 Documentary II. Responsibilities will include fundamental research, pre-interviews, assembling a crew, capturing action elements, and conducting on-camera interviews. The goal is to accumulate all materials necessary to enter into the post-production phase. Prior to registration, the student must submit a written proposal outlining the project.

COURSE #24-3898

VARIABLE CREDIT

PREREQUISITES: 24-2801 DOCUMENTARY I, PERMISSION OF DOCUMENTARY COORDINATOR

Independent Project: Documentary Post-Production

An independent project in documentary post-production is designed by the student and supervising faculty to complete a documentary. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an online fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student submits a detailed post-production schedule.

COURSE #24-3899

VARIABLE CREDIT

PREREQUISITES: 24-2801 DOCUMENTARY I, PERMISSION OF DOCUMENTARY COORDINATOR

The Documentary Proposal: Research, Writing, and Budgeting

This course explores methods of formulating and packaging documentary proposals whose audience includes potential funders and distributors. Emphasis on clear, direct language; solid secondary source research; and realistic budgeting. This is an online, distance learning class. Students are required to meet as a group the first week of the semester.

COURSE #24-4805

3 CREDITS

PREREQUISITE: 24-2801 DOCUMENTARY I OR PERMISSION OF INSTRUCTOR

Producing the Issue-Oriented Documentary

This advanced Production course explores the relationship between the filmmaker and issues of social, personal, and political importance. It is intended for advanced students who feel strongly about matters of wide-reaching societal 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. The class may be open to students from other disciplines and departments, with the permission of the instructor.

COURSE #24-4810

3 CREDITS

PREREQUISITE: 24-2801 DOCUMENTARY I OR PERMISSION OF INSTRUCTOR

Representation and Activism

This is an advanced video production course that explores alternative representations of selected current issues of our times. Students will work on individual and collaborative projects in order to (re)present, engage and inspire through the creation of video art. Particular attention will be paid to studying the works of narrative and documentary video/filmmakers engaged in the struggle to create liberational, alternative images of people and communities "othered" by the lens of dominant cinema. The role of history and memory, race, gender, class, and sexuality are foregrounded.

COURSE #24-4811

3 CREDITS

PREREQUISITES: 24-2801 DOCUMENTARY I AND/OR 24-2910 PRODUCTION III

COURSE DESCRIPTIONS

FILM AND VIDEO

Documentary III

This course is offered to advanced Documentary students and builds on the foundations developed in 24-3801 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.

COURSE #24-4852

3 CREDITS

PREREQUISITE: 24-3801 DOCUMENTARY II

ALTERNATIVE FORMS

History of Video and 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.

COURSE #24-2900

3 CREDITS

PREREQUISITES: 24-1500 HISTORY OF CINEMA, 24-1510 AESTHETICS OF CINEMA (BOTH C OR BETTER)

Production III

Project-oriented course introduces filmmakers to portable video and digital production techniques. Students learn videography, non-linear digital editing, and the basics of electronic recording. Projects are theme-based and center around several non-narrative, alternative forms, including music videos, documentary, diary, and other experimental approaches.

COURSE #24-2910

4 CREDITS

PREREQUISITE: 24-1020 PRODUCTION II (C OR BETTER)

Experimental Video and Digital Production

This is an advanced Production class. 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.

COURSE #24-3915

4 CREDITS

PREREQUISITES: 24-2910 PRODUCTION III, COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Music Video Production

This is an advanced Production class. Course analyzes ways in which artists combine visual imagery with music, including MTV-style music videos. 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.

COURSE #24-4900

3 CREDITS

PREREQUISITES: 24-2910 PRODUCTION III, COMPLETION OF FILM AND VIDEO CORE (C OR BETTER)

Multimedia Techniques: Digital Production for the Internet

This is an advanced Production class. Students learn how to combine their existing skills and develop new ones in digital video production, 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.

COURSE #24-4910

4 CREDITS

PREREQUISITES: 24-2910 PRODUCTION III (B OR BETTER), COMPLETION OF THE FILM AND VIDEO CORE (C OR BETTER)

Production IV: Avid Xpress

This is an advanced Production class. The technical component of this production class focuses on the Avid Xpress and advanced, digital production equipment. Students learn sophisticated, nonlinear digital editing, including capturing, titling, audio mixing, and special effects. The class culminates in a personal, 5-minute project that each student develops from script to final online edit.

COURSE #24-4920

4 CREDITS

PREREQUISITES: 24-2910 PRODUCTION III, 24-2401 EDITING THE NARRATIVE FILM I

ANIMATION

Animation I

Course explores basic animation techniques, including object, drawn, and three-dimensional, plus storyboarding and final production techniques. Over forty animated films and videos are screened and discussed. Students complete short exercises in each of the techniques discussed, then complete a ten-second final project, from storyboard to final shooting on film. Course is designed for students with little or no animation production experience.

COURSE #26-1000

4 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I (ENGLISH)

COURSE DESCRIPTIONS

FILM AND VIDEO

⌘ Animation Camera and Sound

Course focuses on establishing a thorough understanding of our three professional animation stands by completing a series of weekly exercises that include pans, zooms, compound rotations, variable shutter applications, and the layout and exposure sheeting that assure accurate execution of each. Students also learn how to use professional recording equipment, resulting in a 20-second final inter-locked animation that incorporates dialogue, sound effects, sound reading, exposure sheeting, and multi-track building.

COURSE #26-2010

3 CREDITS

PREREQUISITE: 26-1000 ANIMATION I (C OR BETTER)

⌘ Introduction to Computer Modeling

Course familiarizes students with terminology and theories specific to computer based 3D visualization. Content covers concepts and tools employed in creating imagery within this environment, including 3D visualization theory, lighting and shading concepts, and progressing to character design and creation. Students are introduced to the tools they will explore in coming semesters, comparing their strengths and weaknesses. Actual class work during the semester uses Lightwave software.

COURSE #26-2015

3 CREDITS

PREREQUISITE: 35-1300 INTRODUCTION TO COMPUTER GRAPHICS (ACADEMIC COMPUTING), 26-2025 DRAWING FOR ANIMATION I OR 26-2030 STOP MOTION ANIMATION I

⌘ Drawing for Animation I

Through this drawing-intensive course, students acquire an understanding of figurative human emotions and movements, enabling them to create believable animated characters. Students create model sheets, describe and refine character attributes, and learn how to endow their characters with human traits and actions. Video pencil testing allows the refinement of movement and expressions, with final images shot on 16mm film. Particular attention is given to timing and layout, the creation of key (extreme) drawings, the process of in-betweening, and final cleanup. Creating small clay models enhances the process.

COURSE #26-2025

3 CREDITS

PREREQUISITE: 26-1000 ANIMATION I (C OR BETTER)

⌘ Alternative Strategies in Animation

Course explores alternative approaches to the normally highly structured, technically oriented process of creating an animated film. Imagination and creativity are stimulated as students are introduced to sand, pastels, drawing directly on film stock, paint-on-glass, and other unorthodox methods of producing animated films. The screening of films created by non-mainstream artists and animators, such as Len Lye and Norman McLaren, introduces students to highly graphic and imaginative movement and messages.

COURSE #26-2028

3 CREDITS

PREREQUISITE: 26-3040 ANIMATION II (C OR BETTER)

⌘ Stop-Motion Animation I

Course begins with a series of single-frame exercises exploring the controlling of timing and movement. Exercises involve shooting on our Clay-cam, where bas-relief clay images appearing on multiple levels of glass under a Bolex camera allow the creation of non-shadowed images that seem to float above one another. Storyboards are completed prior to the creation of characters made with armatures, and shooting is done with a digital workstation on a small stage.

COURSE #26-2030

3 CREDITS

PREREQUISITE: 26-1000 ANIMATION I (C OR BETTER), 24-1010 PRODUCTION I IS HIGHLY RECOMMENDED

⌘ History of Animation

Course explores the origins of animation, from films by J. Stewart Blackton, Emil Cohl, Len Lye, and Winsor McCay to present-day productions. Class studies these animators' lives, environments, motivations, and artistic and narrative influences. Instruction involves screening films and videos from around the world, both independent and commercial, to understand where this art form has been and where it is going.

COURSE #26-2070

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I (ENGLISH)

⌘ Digital Animation Techniques I

Course introduces students to what is becoming a norm at most studios: digital ink and paint and digital camera/compound moves. Students work with animated drawings created in 26-2025 Drawing for Animation I. These drawings are scanned, processed, and painted within the digital environment.

COURSE #26-2075

3 CREDITS

PREREQUISITE: 26-2025 DRAWING FOR ANIMATION I

COURSE DESCRIPTIONS

FILM AND VIDEO

Digital Animation Techniques II

Course expands on the concepts and techniques introduced in 26-2075 Digital Animation Techniques I. An additional software application is introduced, which allows students to move from simple ink and paint production to using digital camera/compound moves and transitional effects. Students incorporate these new techniques into their advanced projects.

COURSE #26-2076

3 CREDITS

PREREQUISITE: 26-2075 DIGITAL ANIMATION TECHNIQUES I

Advanced Computer Modeling

Course builds on the knowledge learned in 26-2015 Introduction to Computer Modeling. Students experience using advanced Lightwave techniques. They 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.

COURSE #26-3016

3 CREDITS

PREREQUISITE: 26-2015 INTRODUCTION TO COMPUTER MODELING

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-sync and adding personality and depth to their creations.

COURSE #26-3026

3 CREDITS

PREREQUISITE: 26-2025 DRAWING FOR ANIMATION I

Stop-Motion Animation II

Students develop a project of their creation and become responsible for constructing sets, props, and stop-motion puppets. Ball-and-socket armatures will be fabricated for the puppets. Students increase their knowledge and refine their animation techniques through short exercises, and shoot key scenes for their films. They also have the opportunity to shoot their projects digitally on a Windows NT workstation as well as 16mm equipment.

COURSE #26-3031

3 CREDITS

PREREQUISITE: 26-2030 STOP-MOTION ANIMATION I

Animation II

Course emphasizes story and concept development. Students research, develop, present, and illustrate their concepts on storyboards. They present their work and receive constructive critiques and feedback from their instructor and classmates. Students complete several storyboards while exploring fables, personal experiences, myths, and poetry. They are expected to complete a short Leica reel of one of their completed storyboard projects by the end of the semester.

COURSE #26-3040

4 CREDITS

PREREQUISITES: 26-1000 ANIMATION I (C OR BETTER), 24-1700 DEVELOPMENT AND PRE-PRODUCTION

Computer Animation I

Class familiarizes students with the Unix-based 3D environment. Using Alias Maya software, and tools specific to the 3D environment, course begins with broad concepts then progresses to advanced computer animation techniques. The second half of the class focuses on one project in order to encourage personal expression within the digital animation environment.

COURSE #26-3045

4 CREDITS

PREREQUISITES: 26-2015 INTRODUCTION TO COMPUTER MODELING, 26-3040 ANIMATION II (C OR BETTER)

Advanced Computer Animation I

This class will expand upon the skills and concepts introduced in 26-3045 Computer Animation I. Using Alias 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 assure that students understand these skills and techniques as the class progresses. A final project will encourage students to exhibit these acquired skills.

COURSE #26-3046

4 CREDITS

PREREQUISITE: 26-3045 COMPUTER ANIMATION I

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 around in the world.

COURSE #26-3050

3 CREDITS

PREREQUISITE: 26-3040 ANIMATION II (C OR BETTER)

COURSE DESCRIPTIONS

FILM AND VIDEO

⌘ Computer Animation II

Course introduces Softimage software. Class builds on the broad concepts and methodology introduced in 26-2015 Introduction to Computer Modeling, explaining new and refined approaches to problem solving and animation techniques in a digital environment. The first half stresses technical mastery of the broad range of tools available for animation purposes. The second half focuses on the animation production process, giving the student a great degree of freedom in expressing their stories and ideas while honing their technical skills.

COURSE #26-3055

4 CREDITS

PREREQUISITES: 26-2015 INTRODUCTION TO COMPUTER MODELING, 26-3040 ANIMATION II (C OR BETTER)

Advanced Computer Animation II

Emphasis will be on character refinement through sophisticated tools offered for both modeling and animation in Softimage XSI. Students will begin by working with models and concepts developed previously as they explore the new tools available. Weekly lectures and demonstrations will present the XSI software in stages, with exercises that insure students' understanding prior to moving on. Students will be expected to complete a short (:30-1:00) animated work by the end of the semester.

COURSE #26-3056

4 CREDITS

PREREQUISITE: 26-3055 COMPUTER ANIMATION II

⌘ Computer Animation III

Instruction stresses technical mastery of advanced tools and refines aesthetic techniques for achieving various animation effects. Course emphasizes character animation, with ancillary techniques devoted to advanced modeling, textures and materials mapping, and animation problem solving. Focus also includes nuances of actor, dynamic simulation, and special effects. Students devote much of their time to scripting, storyboarding, modeling, and animating a 30- to 40-second multi-scene animation.

COURSE #26-3059

4 CREDITS

PREREQUISITES: 26-3045 COMPUTER ANIMATION I, 26-3055 COMPUTER ANIMATION II

⌘ Animation III

Students complete a short 30-second to two-minute story reel, also called a Leica reel and a short film or video consisting of storyboard panels, timed to an audio track and edited to length. This film could be based on a new project or one of their Animation II storyboarded ideas. The final animation is digitally interlocked as a pencil test on videotape with accompanying sound and several short animated scenes.

COURSE #26-3060

4 CREDITS

PREREQUISITES: 26-3040 ANIMATION II (C OR BETTER), 26-2010 ANIMATION CAMERA AND SOUND OR 26-2015 INTRODUCTION TO COMPUTER MODELING

Animation Semester in Los Angeles Preparation

This 5-week class will prepare animation students enrolled in the Animation Semester in L.A. program for work to be completed in the program. Emphasis will be on refining and finalizing a storyboard for a 2-3 minute animated film, defining and developing characters and their environment, and voice talent auditioning and recording (where applicable) in preparation for the trip to L.A.

COURSE #26-3061

3 CREDITS

PREREQUISITE: 26-3040 ANIMATION II (C OR BETTER)

Animation Work-In-Progress

Course provides feedback to self-motivated students wishing to work on an independent project outside of any particular class. Students must bring to the first class a finished storyboard ready for production and must present an outline of their goals and expectations for the semester. All Animation faculty are invited to participate throughout the semester.

COURSE #26-3065

2 CREDITS

PREREQUISITE: 26-3060 ANIMATION III, MAY BE CONCURRENT

⌘ Animation Production Studio I

Course is the first of two semesters in which the students work collectively on a single project. Course simulates an actual production environment, which students face after graduating. The instructor, acting as the executive producer, assigns a job title to each student. Students must fulfill the responsibilities of their assigned role to complete the project. Content focuses on pre-production, including screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and Leica reel completion.

COURSE #26-3085

4 CREDITS

PREREQUISITES: 26-3060 ANIMATION III (C OR BETTER), SENIOR STATUS

COURSE DESCRIPTIONS

FILM AND VIDEO

⌘ Animation Production Studio II

Students continue working on the project they began in 26-3085 Animation Production Studio I. Animation Production Studio II is primarily devoted to production and post-production, with the students analyzing dialogue tracks, beginning their animation, generating visual effects, editing sound and visual, and placing music effectively. Storyboards, characters, and stories are established, and production crews near completion on production. The goal this semester is to finish production and be fully into post-production about mid-term.

COURSE #26-3090

4 CREDITS

PREREQUISITE: 26-3085 ANIMATION PRODUCTION STUDIO I (C OR BETTER)

Independent Project: Animation

An independent project is designed by the student, with the approval of a supervising full-time Animation faculty member, to work on an advanced project. Prior to registration, the student must submit a written proposal and storyboard that describes the project to be undertaken. Students are encouraged to register for 26-3065 Animation Work in Progress for work on independent projects.

COURSE #26-3098

2 CREDITS

PREREQUISITE: PERMISSION OF ANIMATION PROGRAM DIRECTOR

INTERACTIVE MULTIMEDIA

WADE ROBERTS, DIRECTOR

Approach

As the first undergraduate degree program of its kind in the country, Interactive Multimedia prepares students to participate in the dynamic marketplace of ideas and to create art that emphasizes innovation, discourse, dialogue, and collaboration. Students learn to focus on the "user" as much as on themselves as the creators. They learn that the user is an equal partner in authoring his or her experience in the way that he or she navigates content. Through a rigorous curriculum, students develop aesthetic sensibilities and technical skills in tandem, as well as gain important problem-solving skills applicable to a wide range of personal and professional experiences.

Curriculum

The job market for interactive multimedia professionals is growing exponentially in practically every sector of the economy. Our innovative, interdisciplinary curriculum is structured to be responsive to changes in the field so that graduates can continue to succeed as the profession evolves. The program is designed for students who want to work in team production environments. Core classes introduce each component of media (programming, visual design, sound, video, management, photography, and animation) to allow students to begin developing a common, well-rounded language. The core classes also provide students with an in-depth understanding of the design issues raised by user interaction, the unique aspect of this medium. Students build skills using the latest production tools and techniques while pursuing concentrations in the media component of their choice.

Working Faculty

The program has assembled a committed, passionate, and accomplished group of faculty and staff members with interdisciplinary backgrounds in a wide array of fields, such as programming, art and design, and music theory. All are working professionals who make a living in their individual disciplines, and who also often combine their expertise with multidisciplinary and interactive work.

Facilities

Our multimedia production studios are constantly evolving to provide students with hands-on access to the latest tools and techniques. Our five teaching labs are equipped with both PC and Macintosh computers as well as state-of-the-art software, scanners, video, sound editing stations, and animation workstations. We also house digital video and still cameras and DAT recorders. Our open-access Studio is designed to provide a comfortable, inviting work environment in which students can share ideas.

Professional Opportunities/Internships

The curriculum involves an intense two-semester capstone class in which students come together as specialists in a production team environment to partner with an outside, real-world client and produce a collaborative multimedia product. Students take great satisfaction in collaborating with professional clients on complex projects that result in portfolios of work with which they may begin their careers. Several past projects have so impressed outside partners/clients that they have hired students immediately after graduation from Columbia College Chicago.

The program also offers numerous internship possibilities, both on and off campus, with a prominent slate of companies and organizations. In addition, the department sponsors an annual juried student showcase of work that is widely attended by the interactive community, including artists and prospective employers.



INTERACTIVE MULTIMEDIA

BA in Interactive Multimedia

Students pursuing a Major in Interactive Multimedia must complete 39 credit hours of core requirements and either an additional 9 credits of required courses from one of the concentration areas (for a BA in Interactive Multimedia) or an additional 18 to 23 credits of completed concentration requirements (for a BA in Multimedia in Interactive Multimedia with a concentration).

CORE REQUIREMENTS (39)

Course Title and Credits

39-1100 Aesthetics of Interactive Multimedia (3)

39-1300 Sound for Interactive Multimedia (4)

39-2600 Interactive Multimedia Production I: Individual (5)

COMPLETE 8 CREDITS, OR TWO SEMESTERS, OF:

39-3600 Interactive Multimedia Production: Team I (4) and

39-3601 Interactive Multimedia Production: Team II (4)

COMPLETE ALL OF THE FOLLOWING NON-DEPARTMENTAL COURSES:

22-1221 Visual Design for Interactive Multimedia (3), Art and Design

23-1200 Photography for Interactive Multimedia (3), Photography

24-1710 Screenwriting I: Writing the Short Film (3), Film and Video

26-2005 Computer Graphics and Animation for Interactive Multimedia (3), Film and Video

35-2501 Computer Programming for Interactive Multimedia (3), Academic Computing

40-1701 Video for Interactive Multimedia (4), Television

Majors in Interactive Multimedia must complete additional credits of advanced courses in one of the concentrations below. Students may choose either to complete 9 credits of requirements in a concentration, resulting in a BA in Interactive Multimedia, or a full concentration (whose requirements range from 18 to 23 credit hours, depending on the concentration), resulting in a BA in Interactive Multimedia with a concentration. See the department for details of the requirements for each concentration.

Animation

Programming

Graphic Design

Sound Design

Photography

Project Management

Video

Writing

Second BA in Interactive Multimedia

Students seeking a second BA must complete the following for 50 credit hours.

39-3000 Interactive Multimedia Production: Individual (5)

39-1100 Aesthetics of Interactive Multimedia (3)

39-1300 Sound for Interactive Multimedia (4)

39-3600 Production for Interactive Multimedia: Team I (4)

39-3601 Team Production for Interactive Multimedia: Team II (4)

22-1221 Art for Interactive Multimedia (3), Art and Design

23-1200 Photography for Interactive Multimedia (3), Photography

24-1710 Screenwriting I: Writing the Short Film (3), Film and Video

26-2005 Computer Graphics and Animation for Interactive Multimedia (3), Film and Video

35-1100 Foundations for Computer Applications (3) (may be waived by testing) Academic Computing

35-2501 Computer Programming for Interactive Multimedia (3), Academic Computing

40-1701 Video for Interactive Multimedia (4), Television

6 to 9 credits of Interactive Multimedia electives

COURSE DESCRIPTIONS

INTERACTIVE MULTIMEDIA

⌘ Aesthetics of Interactive Multimedia

Course discusses the emerging aesthetic of computer-based interactive multimedia. It seeks to identify the aural, visual, rhetorical, and dramatic aesthetic traditions that preceded and now pervade interactive forms. Students learn strategies for critical analysis of interactive multimedia pieces. Students are then prepared to apply these strategies proactively in the creation of interactive multimedia pieces.

COURSE #39-1100
3 CREDITS

Computer Graphics and Animation for Interactive Multimedia

Current trends in multimedia require animators to comprehend a wide range of computer-based animation applications. Course covers broad techniques in creating art for computer animation with an introduction to methods for making animation interactive. Applications used include Photoshop for generating and manipulating images and basic 3D rendering programs. Students should have basic understanding of computer operating systems prior to enrolling in the course.

COURSE #39-1200
3 CREDITS

Prerequisites: 39-1100 AESTHETICS OF INTERACTIVE MULTIMEDIA, 22-1221 VISUAL DESIGN FOR INTERACTIVE MULTIMEDIA (ART AND DESIGN), 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS (ACADEMIC COMPUTING)

⌘ Sound for Interactive Multimedia

Course focuses on the creative application of sound and music for implementation in computer-based multimedia presentations. Students learn the basic principles of acoustics, digital theory, sound recording, and editing. Production involves creating sound for streaming audio, streaming video and music in the context of an interactive project. Students acquire the skills necessary to create compelling and technically proficient sound tracks.

COURSE #39-1300
4 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS (ACADEMIC COMPUTING)

Sound and Music for Interactive Visual Media

This course will offer students a chance to study the psychological and technical aspects of applying sound and music to interactive visual media. Students will be given projects to complete which will include creating their own 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 other similar software).

COURSE #39-2300
3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

Information Design for Interactive Multimedia

Information structure affects every aspect of interactive production. Course explores information theory and data design, including normalization rules. Theory is coupled with practical skills, including introduction to SQL programming, database design, and interactive project/database integration.

COURSE #39-2500
4 CREDITS

PREREQUISITES: 39-1100 AESTHETICS OF INTERACTIVE MULTIMEDIA, 35-2501 PROGRAMMING FOR INTERACTIVE MULTIMEDIA (ACADEMIC COMPUTING), PERMISSION OF DEPARTMENT

Information Design for Interactive Multimedia II

Course builds on the three fundamental skills introduced in 39-2500 Information Design for Interactive Multimedia, including analysis, modeling, and implementation. These three skills are explored to further the student's ability to develop and deploy complex client-centered interactive solutions. Analysis includes methods of ascertaining clients' requirements as visual architecture which can "blueprint" a solution. Implementation skills covered in the class include advanced client-server techniques and SQL database design.

COURSE #39-2501
4 CREDITS

PREREQUISITES: 39-2500 INFORMATION DESIGN FOR INTERACTIVE MULTIMEDIA

DVD Design and Authoring

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.

COURSE #39-3520
3 CREDITS

PREREQUISITES: 39-1200 COMPUTER GRAPHICS AND ANIMATION FOR INTERACTIVE MULTIMEDIA, 40-3411 GRAPHICS FOR TELEVISION, 40-34122 VIDEO TECHNIQUES III (TELEVISION)

COURSE DESCRIPTIONS

INTERACTIVE MULTIMEDIA

Introduction to Interactive Multimedia Production

Students learn the basics of designing and constructing their own interactive project for the Internet. Production focuses on creating an interactive interface that is both efficient and intuitive. Production emphasizes orientation, fluency, engagement, and visual design. Students may incorporate component media created in other classes.

COURSE #39-1600

3 CREDITS

PREREQUISITES: 39-1100 AESTHETICS OF INTERACTIVE MULTIMEDIA, 39-1300 SOUND FOR INTERACTIVE MULTIMEDIA, 22-1221 VISUAL DESIGN FOR INTERACTIVE MULTIMEDIA (ART AND DESIGN), 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS (ACADEMIC COMPUTING)

Interactive Multimedia Production I: Individual

Course focuses on the integration of component media in an interactive multimedia project. Students design, produce, debug, and modify several interactive multimedia pieces. Students learn the basics by creating an autobiographical/personal project and identifying techniques for ongoing portfolio development. Contemporary authoring technology and content creation tools will be utilized.

COURSE #39-2600

5 CREDITS

PREREQUISITES: 39-1100 AESTHETICS OF INTERACTIVE MULTIMEDIA, 39-1300 SOUND FOR INTERACTIVE MULTIMEDIA, 22-1221 VISUAL DESIGN FOR INTERACTIVE MULTIMEDIA, 23-1200 PHOTOGRAPHY FOR INTERACTIVE MULTIMEDIA, 35-2501 COMPUTER PROGRAMMING FOR INTERACTIVE MULTIMEDIA I, 40-3732 WRITING FOR MULTIMEDIA, COMPLETION OF AT LEAST 6 ADDITIONAL CREDIT HOURS OF INTERACTIVE MULTIMEDIA CORE CLASSES

Interactive Multimedia Production: Team I

Intensive year-long team production, students learn to work collaboratively while producing projects for an external client. This two-semester senior-level sequence builds on 39-2600 Interactive Multimedia Production I: Individual and caps the four-year major in Interactive Multimedia. 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 delivering multiple versions of the project throughout the year.

COURSE #39-3600

4 CREDITS

PREREQUISITE: COMPLETION OF INTERACTIVE MULTIMEDIA CORE REQUIREMENTS

Interactive Multimedia Production: Team II

Intensive year-long team production, students learn to work collaboratively while producing projects for an external client. This two-semester senior-level sequence builds on 39-2600 Interactive Multimedia Production I: Individual, and caps the four-year major in Interactive Multimedia. 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 delivering multiple versions of the project throughout the year.

COURSE #39-3601

4 CREDITS

PREREQUISITE: COMPLETION OF INTERACTIVE MULTIMEDIA CORE REQUIREMENTS

Portfolio Practicum

This course is a supervised, junior-level, practical application of iterative portfolio development. Students are expected to have a portfolio which will be revised throughout the semester with feedback from class critiques and professionals in the Interactive Multimedia industry. Topics to be covered will include production strategies, the interactive process, and assessment techniques.

COURSE #39-2700

1 CREDIT

PREREQUISITES: 39-1100 AESTHETICS OF INTERACTIVE MULTIMEDIA, 39-1200 COMPUTER GRAPHICS FOR INTERACTIVE MULTIMEDIA, 35-2501 PROGRAMMING FOR INTERACTIVE MULTIMEDIA (ACADEMIC COMPUTING), 40-3732 WRITING FOR INTERACTIVE MULTIMEDIA (TELEVISION)

Internship

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

COURSE #39-3088

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT, 3.0 GPA, PORTFOLIO, A RÉSUMÉ

Independent Project

An independent project is designed by the student, with the approval of a supervising faculty member, to create work that goes beyond what is available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

COURSE #39-3098

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF INSTRUCTOR

JOURNALISM

BARRY RICE, ACTING CHAIRPERSON

Approach

Journalism is not just about how to tell a good story, but also about how to explain, interpret, and inform. The Journalism department strives to instill strong values of journalistic integrity and ethics in our students—accuracy and skill in gathering information and putting it into context to make sense of the world. Though technology may change the way the public receives information, the role of the journalist as the gatekeeper of that information remains unchanged.

Curriculum

The Journalism program provides practical, hands-on experience in reporting, writing, editing, and publishing. It offers a strong foundation 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 an overview of the history and role of mass media in America, and introductory courses in writing and reporting, media ethics and law, copy editing, and computer-assisted journalism. These courses prepare students for intermediate and advanced work in the major's four concentrations: News Reporting and Writing, the Magazine Program, Broadcast Journalism, and Reporting on Health Science and the Environment.

In all four concentrations, students have the opportunity to get real-world training to prepare them for their careers upon graduation. Students in the College Newspaper Workshop produce the Columbia Chronicle, the College's weekly student newspaper, and its companion website, www.columbiachronicle.com. Magazine majors write, edit, and design Echo, an award-winning, four-color magazine that focuses on Chicago arts and media. Broadcast Journalism students, in collaboration with the Television and Radio departments, produce news programs such as "600 South," a television news magazine, and "Newsbeat," a live television newscast. All of our publications and productions consistently win awards in student competitions. Students leave our program knowing not only about the theory of communication; they also experience producing journalism that mirrors the work they will do in their careers.

Working Faculty

All Journalism courses are taught by professional journalists from national and local media, some of whom have won Pulitzers and Emmys, among other awards. We are an incredibly diverse department, with a wide variety of racial, ethnic, religious, cultural, and professional backgrounds. Students at Columbia College Chicago have maximum exposure to various points of view through the experiences, energy, and wisdom of their instructors.

Internship Opportunities

An extensive internship program complements on-campus journalism activities by placing students in local and national media where they receive practical exposure to a variety of journalism careers.



JOURNALISM

BA in Journalism

Students must complete 18 credit hours in core courses and additional courses in a concentration. Students select from four concentrations: News Reporting and Writing, the Magazine Program, Broadcast Journalism (Television or Radio), and Reporting on Health, Science, and the Environment.

JOURNALISM CORE (18)

Course Title and Credits

53-1010 Introduction to Mass Media (3)

53-1015 Introduction to Writing and Reporting (3)

53-2015 Media Ethics and Law (3)

53-2020 Reporting for Print and Broadcast (3)

53-2025 Copy Editing (3)

53-2030 Information Search Strategies (3)

JOURNALISM MAJORS MUST SELECT ONE OF FOUR CONCENTRATIONS:

News Reporting and Writing (24)

Magazine Program (24)

Radio Broadcast Journalism (31-33) or Television Broadcast Journalism (34)

Reporting on Health, Science, and the Environment (29)

NEWS REPORTING AND WRITING CONCENTRATION (24)

Course Title and Credits

53-2110 Advanced Reporting (3)

53-3110 Feature Writing (3)

53-3115 Investigative Reporting (3)

53-3130 Interpretive Reporting (3)

COMPLETE TWO OF THE FOLLOWING COURSES:

53-3120 Covering Urban Affairs (3)

53-3125 Covering the Courts (3)

53-4110 The Business Beat (3)

53-4115 Community News (3)

53-4410 Covering Science and Medicine I (3)

53-4415 Covering Science and Medicine II (3)

Complete six credits of Journalism electives.

MAGAZINE PROGRAM CONCENTRATION (24)

Course Title and Credits

53-2210 Introduction to Magazines (3)

53-2215 Magazine Article Writing (3)

53-2220 Desktop Publishing for Journalists (3)

53-2225 Magazine Design (3)

53-3210 Magazine Editing (3) or 53-3215 Trade Magazines (3)

53-3220 Advanced Magazine Article Writing (3)

COMPLETE SIX CREDITS OF JOURNALISM ELECTIVES

(including 53-3535 College Magazine Workshop, 6).

RADIO BROADCAST JOURNALISM CONCENTRATION (31-33)

Course Title and Credits

53-2310 Broadcast News Writing (3)

53-3115 Investigative Reporting (3) or 53-3130 Interpretive Reporting (3)

41-1107 Voice and Articulation (3), Radio

41-1114 Radio Studio Operations (4), Radio

41-1128 Radio Production I (4), Radio

41-1135 The Radio Producer (3), Radio

41-2207 Radio Writing and Newscasting (3), Radio

41-2214 Radio Interviewing (3), Radio

41-3207 WCRX Practicum: On-Air News/Sports (Var), Radio

COMPLETE ONE OF THE FOLLOWING COURSES:

53-2110 Advanced Reporting (3)

53-3120 Covering Urban Affairs (3)

53-3125 Covering the Courts (3)

53-4110 The Business Beat (3)

53-4410 Covering Science and Medicine I (3)

53-4415 Covering Science and Medicine II (3)

JOURNALISM

TELEVISION BROADCAST JOURNALISM CONCENTRATION (34)

Course Title and Credits

- 53-3115 Investigative Reporting (3) or 53-3130 Interpretive Reporting (3)
-
- 53-2310 Broadcast News Writing (3)
-
- 53-3310 Writing and Reporting Television News (3)
-
- 40-1103 Aesthetics of Television (3), Television
-
- 40-1302 Television and New Media Production (4), Television
-
- 40-2302 Video Techniques I (4), Television
-
- 40-2401 Video Techniques II (4), Television
-
- 40-2601 Creating the Television News Package (3), Television
-
- 40-3601 The Television News Practicum (4) or 40-3621 Practicum: Producing the News (4), Television

COMPLETE ONE OF THE FOLLOWING COURSES:

- 53-2110 Advanced Reporting (3)
-
- 53-3120 Covering Urban Affairs (3)
-
- 53-3125 Covering the Courts (3)
-
- 53-4110 Business Beat (3)
-
- 53-4410 Covering Science and Medicine I (3)
-
- 53-4415 Covering Science and Medicine II (3)

REPORTING ON HEALTH, SCIENCE, AND THE ENVIRONMENT CONCENTRATION (29)

Course Title and Credits

- 53-2110 Advanced Reporting (3)
-
- 53-3115 Investigative Reporting (3)
-
- 53-3130 Interpretive Reporting (3)
-
- 53-2410 Science and Medicine in the Media (3)
-
- 53-4410 Covering Science and Medicine I (3)
-
- 53-4415 Covering Science and Medicine II (3)
-
- 53-3598 Independent Project: Journalism (3)

SELECT TWO OF THE FOLLOWING SCIENCE COURSES:*

- 56-1110 Biology: The Living World Around Us (4), Science and Mathematics
-
- 56-1210 Chemistry in Daily Life (4), Science and Mathematics
-
- 56-1310 Geology: The Earth as a Planet (4), Science and Mathematics
-
- 56-1810 Physics: Light, Sound, and Electricity (4), Science and Mathematics

*Students must take two additional Science courses to fulfill General Education requirements.

Minor in Publication Production

Students must complete 21 credit hours.

Course Title and Credits

- 53-1010 Introduction to Mass Media (3)
-
- 53-1015 Introduction to Writing and Reporting (3)
-
- 53-2025 Copy Editing (3)
-
- 53-2220 Desktop Publishing for Journalists (3)
-
- 53-2225 Magazine Design (3)
-
- 53-3510 Advanced Desktop Publishing for Journalists (3)
-
- 53-3515 Online Publishing and Production (3)

Interdisciplinary Minor in Creative Nonfiction

Students must complete 24 credit hours in the following:

Course Title and Credits

- 52-2830 Creative Non-Fiction I (3), English
-
- 52-2831 Creative Non-Fiction II (3), English
-
- 55-1101 Fiction Writing I (4), Fiction Writing
-
- 55-4102 Fiction Writing II (4), Fiction Writing
-
- 55-4104 Prose Forms (4), Fiction Writing

COMPLETE 6 TO 8 CREDIT HOURS FROM THE FOLLOWING:

- 53-1015 Introduction to Writing and Reporting (3)
-
- 53-2020 Reporting for Print and Broadcast (3)
-
- 53-2215 Magazine Article Writing (3)
-
- 53-3220 Advanced Magazine Article Writing (3)
-
- 52-2695 Connections in Literature: Journalists as Authors (3), English
-
- 52-2810 Expository Writing: The Personal Essay (3) English
-
- 52-2832 Creative Non-Fiction: Journal Writing, strongly recommended (3), English
-
- 55-4213 Critical Reading and Writing: Fiction Writers as Non-Fiction Writers (4), Fiction Writing
-
- 55-4315 Story and Journal (4), Fiction Writing
-
- 55-4318 Bibliography and Research Techniques for Fiction Writers (4), Fiction Writing
-
- 55-4319 Creative Non-Fiction, strongly recommended (4), Fiction Writing

JOURNALISM

Second BA

Students must choose one of the following concentrations.

CONCENTRATION: BROADCAST JOURNALISM (RADIO)

STUDENTS MUST COMPLETE THE FOLLOWING FOR 50 CREDIT HOURS:

- 53-1010 Introduction to Mass Media (3) or
- 53-2010 History of Journalism (3)

- 53-1015 Introduction to Writing and Reporting (3)

- 53-2015 Media Ethics and Law (3)

- 53-2020 Reporting for Print and Broadcast (3)

- 53-2025 Copy Editing (3)

- 53-2030 Information Search Strategies (3)

- 53-2310 Broadcast Newswriting (3)

- 53-3115 Investigative Reporting (3) or
- 53-3130 Interpretive Reporting (3)

- 41-1107 Voice and Articulation (3), Radio

- 41-1114 Radio Studio Operations (4), Radio

- 41-1128 Radio Production I (3), Radio

- 41-1135 Radio Producing (3), Radio

- 41-2207 Radio Writing and Newscasting (3), Radio

- 41-2214 Radio Interviewing (3), Radio

- 41-3207 College Radio Practicum: On Air News/Sports (Variable), Radio

AND ONE OF THE FOLLOWING:

- 53-2110 Advanced Reporting (3)

- 53-3120 Covering Urban Affairs (3)

- 53-3125 Covering the Courts (3)

- 53-4110 Business Beat (3)

- 53-4410 Covering Science and Medicine I (3)

- 53-4415 Covering Science and Medicine II (3)

CONCENTRATION: BROADCAST JOURNALISM (TELEVISION)

STUDENTS MUST COMPLETE THE FOLLOWING FOR 49 CREDIT HOURS:

- 53-1010 Introduction to Mass Media (3) or
- 53-2010 History of Journalism (3)

- 53-1015 Introduction to Writing and Reporting (3)

- 53-2015 Media Ethics and Law (3)

- 53-2020 Reporting for Print and Broadcast (3)

- 53-2025 Copy Editing (3)

- 53-2030 Information Search Strategy (3)

- 53-2310 Broadcast Newswriting (3)

- 53-3115 Investigative Reporting (3) or
- 53-3130 Interpretive Reporting (3)

- 40-1103 Aesthetics of Television (3), Television

- 40-1302 Television and New Media Production (4), Television

- 40-2302 Video Techniques I (4), Television

- 40-2401 Video Techniques II (4), Television

- 40-2601 Creating the Television News Package (3), Television

- 40-3601 The Television News Practicum (4), Television or
- 40-3621 Practicum: Producing the News (4), Television

AND ONE OF THE FOLLOWING:

- 53-2110 Advanced Reporting (3)

- 53-3120 Covering Urban Affairs (3)

- 53-3125 Covering the Courts (3)

- 53-4110 Business Beat (3)

- 53-4410 Covering Science and Medicine I (3)

- 53-4415 Covering Science and Medicine II (3)

CONCENTRATION: HEALTH, SCIENCE, AND THE ENVIRONMENT

STUDENTS MUST COMPLETE THE FOLLOWING FOR A TOTAL OF 49 CREDIT HOURS:

- 53-1010 Introduction to Mass Media (3) or
- 53-2010 History of Journalism (3)

- 53-1015 Introduction to Writing and Reporting (3)

- 53-2020 Reporting for Print and Broadcast (3)

- 53-2025 Copy Editing (3)

- 53-2030 Information Search Strategies (3)

- 53-2015 Media Ethics and Law (3)

- 53-2110 Advanced Reporting (3)

- 53-3130 Interpretive Reporting (3)

- 53-3115 Investigative Reporting (3)

- 53-2410 Medicine and Science in the Media (3)

- 53-4410 Covering Science and Medicine I (3)

- 53-4415 Covering Science and Medicine II (3)

- 53-3598 Independent Project: Journalism (3)

JOURNALISM

AND TWO OF THE FOLLOWING*:

- 56-1110 Biology: The Living World Around Us (4), Science and Mathematics
- 56-1210 Chemistry in Daily Life (4), Science and Mathematics
- 56-1310 Geology: The Earth as a Planet (4), Science and Mathematics
- 56-1810 Physics: Light, Sound, and Electricity (4), Science and Mathematics
- 3 credit hours of Journalism Electives

CONCENTRATION: MAGAZINE PROGRAM

STUDENTS MUST COMPLETE THE FOLLOWING FOR A TOTAL OF 50 CREDIT HOURS:

- 53-1010 Introduction to Mass Media (3) or
- 53-2010 History of Journalism (3)
- 53-1015 Introduction to Writing and Reporting (3)
- 53-2020 Reporting for Print and Broadcast (3)
- 53-2025 Copy Editing (3)
- 53-2030 Information Search Strategies (3)
- 53-2015 Media Ethics and Law (3)
- 53-2215 Magazine Article Writing (3)
- 53-3220 Advanced Magazine Article Writing (3)
- 53-2210 Introduction to Magazines (3)
- 53-2220 Desktop Publishing for Journalists (3)
- 53-2225 Magazine Design (3)
- 53-3215 Trade Magazines (3) or
- 53-3210 Magazine Editing (3)
- 53-3535 College Magazine Workshop (6) or 2 advanced Journalism electives
- 8 additional credit hours as agreed upon by program director.

CONCENTRATION: NEWS REPORTING AND WRITING

STUDENTS MUST COMPLETE THE FOLLOWING FOR A TOTAL OF 50 CREDIT HOURS:

- 53-1010 Introduction to Mass Media (3) or
- 53-2010 History of Journalism (3)
- 53-1015 Introduction to Writing and Reporting (3)
- 53-2020 Reporting for Print and Broadcast (3)
- 53-2025 Copy Editing (3)
- 53-2030 Information Search Strategies (3)
- 53-2015 Media Ethics and Law (3)
- 53-2110 Advanced Reporting (3)
- 53-3110 Feature Writing (3)
- 53-3115 Investigative Reporting (3)
- 53-3130 Interpretive Reporting (3)

AND TWO OF THE FOLLOWING:

- 53-3125 Covering the Courts (3)
- 53-3120 Covering Urban Affairs (3)
- 53-4110 The Business Beat (3)
- 53-4115 Community News (3)
- 53-4410 Covering Science and Medicine I (3)
- 53-4415 Covering Science and Medicine II (3)
- 6 additional credit hours of Journalism electives (excluding Publications and Internships)
- 8 additional credit hours, as agreed upon by program director.

COURSE DESCRIPTIONS

JOURNALISM

CORE

☞ Introduction to Mass Media

This survey course serves as an introduction to the entire field of mass communication, including history of journalism. Senior faculty and guest media professionals lecture on broadcast and print journalism, as well as online publishing, providing students with a broad overview of today's highly competitive marketplace.

COURSE #53-1010

3 CREDITS

IAI#MC 911

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I OR 52-1101 INTRODUCTION TO COLLEGE WRITING MUST BE CONCURRENT

☞ Introduction to Writing and Reporting

Course offers 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, along with 53-1010 Introduction to Mass Media, is designed to give students a solid foundation for further studies in print or broadcast journalism.

COURSE #53-1015

WI

3 CREDITS

PREREQUISITES: JOURNALISM MAJORS: 52-1151 ENGLISH COMPOSITION I, 53-1010 INTRODUCTION TO MASS MEDIA, 52-1152 ENGLISH COMPOSITION II MUST BE CONCURRENT. NON-MAJORS: 52-1151 ENGLISH COMPOSITION I, 52-1152 ENGLISH COMPOSITION II MUST BE CONCURRENT; MAY TAKE TO FULFILL WRITING INTENSIVE REQUIREMENT WITHOUT 53-1010 INTRODUCTION TO MASS MEDIA

Grammar for Journalists

This one-credit course will supplement 53-1015 Introduction to Writing and Reporting and 53-2025 Copy Editing, and will enable Journalism majors to improve their grammar, punctuation, and spelling skills, relative to journalistic content.

COURSE #53-1016

1 CREDIT

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

History of Journalism

Course covers multicultural evolution of news from ancient spoken and written forms through printed, broadcast, and online journalism of today. Major developments in news media are examined, especially American newspapers, magazines, radio, and television, with emphasis on Chicago examples.

COURSE #53-2010

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I RECOMMENDED

☞ 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.

COURSE #53-2015

3 CREDITS

PREREQUISITE: 53-1010 INTRODUCTION TO MASS MEDIA

☞ Reporting for Print and Broadcast

Course concentrates on interviewing, news gathering, and lead-writing techniques for print and broadcast. Reporting with accuracy and objectivity is stressed.

COURSE #53-2020

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING AND REPORTING, 52-1152 ENGLISH COMPOSITION II

☞ Copy Editing

Essential course teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies, and edit a story to meet generally accepted journalistic standards and Associated Press style.

COURSE #53-2025

3 CREDITS

PREREQUISITES: 53-1015 INTRODUCTION TO WRITING AND REPORTING, 53-2020 REPORTING FOR PRINT AND BROADCAST MUST BE CONCURRENT

☞ Information Search Strategies

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.

COURSE #53-2030

3 CREDITS

PREREQUISITE: 53-1015 INTRODUCTION TO WRITING AND REPORTING

NEWS REPORTING AND WRITING

☞ Advanced Reporting

Course continues development of interviewing and news-gathering skills; students learn how to add depth, context, and human-interest elements to stories. Actual field reporting emphasizes interviews with newsmakers and expert sources.

COURSE #53-2110

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

COURSE DESCRIPTIONS

JOURNALISM

⌘ Feature Writing

Students learn to recognize, report, and write about human, social, and cultural events that enhance and supplement news reported each day by newspapers, radio, and television. Stories as follow-ups to news events and stories relevant for human-interest qualities are emphasized.

COURSE #53-3110

3 CREDITS

PREREQUISITE: 53-2110 ADVANCED REPORTING OR 53-3310 WRITING AND REPORTING TELEVISION NEWS OR PERMISSION OF DEPARTMENT

⌘ Investigative Reporting

Course focuses on exploring methods of tracking a story to its roots. Students are taught how to "sniff out" tough stories, gather relevant information and documentation, and present results. Instruction also addresses structural differences that modify the presentation for radio, television, newspaper or magazine.

COURSE #53-3115

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT AND BROADCAST AND 53-2030 INFORMATION SEARCH STRATEGIES OR PERMISSION OF DEPARTMENT

Covering Urban Affairs

Students cover City Hall, agencies, and institutions that impact city life, and city, suburban or 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.

COURSE #53-3120

3 CREDITS

PREREQUISITE: 53-2110 ADVANCED REPORTING OR 53-3310 WRITING AND REPORTING TELEVISION NEWS OR PERMISSION OF DEPARTMENT

Covering the Courts

Students learn structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.

COURSE #53-3125

3 CREDITS

PREREQUISITE: 53-2110 ADVANCED REPORTING OR 53-3310 WRITING AND REPORTING TELEVISION NEWS OR PERMISSION OF DEPARTMENT

⌘ 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.

COURSE #53-3130

3 CREDITS

PREREQUISITE: 53-2110 ADVANCED REPORTING OR 53-3310 WRITING AND REPORTING TELEVISION NEWS OR PERMISSION OF DEPARTMENT

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, and more.

COURSE #53-4110

3 CREDITS

PREREQUISITE: 53-2110 ADVANCED REPORTING OR 53-3310 WRITING AND REPORTING TELEVISION NEWS OR PERMISSION OF DEPARTMENT

Community News

This course is designed to introduce students to the requisites of good, basic community journalism in an increasingly global media environment. Students will cover a variety of public policy issues that impact communities and neighborhoods by discovering sources at the grassroots level that mainstream media often ignore. Speakers and field trips will focus on the many "backyard resources" around Columbia College Chicago and its burgeoning South Loop neighborhood.

COURSE #53-4115

3 CREDITS

PREREQUISITE: 53-2110 ADVANCED REPORTING OR 53-3310 WRITING AND REPORTING TELEVISION NEWS OR PERMISSION OF DEPARTMENT

MAGAZINE PROGRAM

⌘ Introduction to Magazines

Course examines world of magazines primarily, but not exclusively, from the point of view of the editor. Field trips and guest lectures, combined with a comprehensive survey of the magazine business, prepare students for the range of courses offered in the magazine curriculum.

COURSE #53-2210

3 CREDITS

PREREQUISITE: 53-1015 INTRODUCTION TO WRITING AND REPORTING

COURSE DESCRIPTIONS

JOURNALISM

⌘ Magazine Article Writing

Course takes students step by step through the process of creating magazine articles: brainstorming for ideas, thesis development, research, interview techniques, structure, targeting an appropriate magazine, writing, and rewriting.

COURSE #53-2215

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

⌘ Desktop Publishing for Journalists

Course focuses on journalistic aspects of desktop publishing, using the computer to its fullest extent in graphic presentation of written material. News and magazine layout are taught using the leading desktop publishing software.

COURSE #53-2220

3 CREDITS

PREREQUISITE: JUNIOR OR SENIOR STANDING OR PERMISSION OF DEPARTMENT

⌘ Magazine Design

This course teaches students to design magazine layouts within the framework of common practices in the graphic design, magazine, and printing industries. Students will learn basic design principles, how to conceptualize a layout, how to use typography effectively, how to understand color, how to select and place photographs, and how the printing process affects the overall design of a magazine.

COURSE #53-2225

3 CREDITS

PREREQUISITE: 53-2220 DESKTOP PUBLISHING FOR JOURNALISTS

⌘ Magazine Editing

Course teaches students advanced skills necessary to edit a consumer or trade magazine. Students learn advanced copy editing, editorial packaging, and editing for online publications.

COURSE #53-3210

3 CREDITS

PREREQUISITES: 53-2025 COPY EDITING, 53-2210 INTRODUCTION TO MAGAZINES, 53-2215 MAGAZINE ARTICLE WRITING

⌘ Trade Magazines

Magazine writing and editing skills are applied to magazines serving various industries. Students learn to cover specific businesses for specialized audiences. Course provides excellent preparation for Chicago's many trade publications.

COURSE #53-3215

3 CREDITS

PREREQUISITE: 53-2210 INTRODUCTION TO MAGAZINES

⌘ Advanced Magazine Article Writing

Course develops skills acquired in 53-2215 Magazine Article Writing, concentrating on developing and marketing one long-form magazine piece. In addition to working on this piece, students read and discuss examples of long-form magazine writing and investigate immersion reporting techniques and the borrowing of literary techniques for non-fiction use.

COURSE #53-3220

3 CREDITS

PREREQUISITE: 53-2215 MAGAZINE ARTICLE WRITING

BROADCAST JOURNALISM

⌘ Broadcast News Writing

Intended for students entering the Broadcast Journalism concentration, this course teaches basic techniques for writing radio and television news scripts.

COURSE #53-2310

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST, MAY BE CONCURRENT

Writing and Reporting Television News

Course builds upon skills taught in 53-2310 Broadcast News Writing by focusing on special techniques and skills necessary for writing and reporting television news. Also included is an examination of ethical issues and challenges facing today's broadcasters.

COURSE #53-3310

3 CREDITS

PREREQUISITE: 53-2310 BROADCAST NEWS WRITING

REPORTING ON HEALTH, SCIENCE, AND ENVIRONMENT

⌘ Science and Medicine in the 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.

COURSE #53-2410

3 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I RECOMMENDED

⌘ Covering Science and Medicine I

Ability to write and report clearly about scientific, health, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast, book publishers, business, and industry. Students learn to take complex ideas and express them in language accessible to the reading public.

COURSE #53-4410

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

COURSE DESCRIPTIONS

JOURNALISM

⌘ Covering Science and Medicine II

Course is designed for students who have completed 53-4410 Covering Science and Medicine I. Students gain an opportunity to do advanced writing and reporting on research and issues in areas of science, health, and the environment.

COURSE #53-4415

3 CREDITS

PREREQUISITES: 53-4410 COVERING SCIENCE AND MEDICINE I OR PERMISSION OF DEPARTMENT

ELECTIVES

Opinion Writing

This is the area of writing that students enjoy most—writing in their own voices for newspapers, magazines, and broadcast. Course includes exercises in editorial writing, column, and opinion writing for Op Ed pages, reviews, and criticism.

COURSE #53-2510

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

Writing Reviews and Criticism

Course teaches philosophy of criticism and practical principles and skills of its application. Instruction concentrates on reviewing films, books, theater, dance, music, and television.

COURSE #53-2515

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

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.

COURSE #53-2520

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

Fashion Journalism Workshop

Course introduces students to fashion journalism, covering designers, models, and stars. This discipline involves interviewing, research, and analysis—skills that enable writers to sift through hype and relay stories to readers. Workshop includes a final writing project that brings all components into focus.

COURSE #53-2525

2 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Introduction to Magazine Photography

Survey course in techniques of selecting photos for use in publications, from trade to consumer magazines, teaches students to use stock photos, create ideas for a shoot, direct a shoot, and edit photos for a layout. Some knowledge of photography is helpful.

COURSE #53-2530

3 CREDITS

PREREQUISITE: 53-2210 INTRODUCTION TO MAGAZINES

Newsletter Workshop

Students gain hands-on experience in creating, writing, editing, and designing newsletters for various audiences, both in print and online.

COURSE #53-2535

3 CREDITS

PREREQUISITES: 53-2320 DESKTOP PUBLISHING FOR JOURNALISTS, RECOMMENDED

Spanish News Reporting

This course is intended for bilingual students who are interested in writing for the Spanish-language print media. Writing exercises, geared to improving the student's command of written Spanish, combine with field reporting to help students gain practical experience in writing news for Spanish print media outlets. Students should be fluent in Spanish.

COURSE #53-2540

3 CREDITS

PREREQUISITE: 53-1015 INTRODUCTION TO WRITING AND REPORTING

Spanish Broadcast News

This workshop is intended for bilingual students interested in producing and reporting for Spanish-language broadcast news media. Writing exercises, geared to improving the student's command of written and spoken Spanish, combine with field reporting and producing to help students gain practical experience for positions in Spanish broadcast news.

COURSE #53-2541

3 CREDITS

PREREQUISITE: 53-1015 INTRODUCTION TO WRITING AND REPORTING

Travel Writing Workshop

In this “traveling workshop,” students will take short trips to interesting sites and locales in and around Chicago, learning to observe and report on their excursions using the highly detailed and personal style characteristic of travel journalism.

COURSE #53-2545

3 CREDITS

PREREQUISITE: 53-1015 INTRODUCTION TO WRITING AND REPORTING OR PERMISSION OF DEPARTMENT

COURSE DESCRIPTIONS

JOURNALISM

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.

COURSE #53-2570

3 CREDITS

PREREQUISITE: 53-1015 INTRODUCTION TO WRITING AND REPORTING OR PERMISSION OF DEPARTMENT

Advanced Desktop Publishing for Journalists

Instruction continues development of skills taught in 53-2220 Desktop Publishing for Journalists. Students apply knowledge of software to full graphic and editorial production of journalistic material.

COURSE #53-3510

3 CREDITS

PREREQUISITE: 53-2220 DESKTOP PUBLISHING FOR JOURNALISTS OR 53-2225 MAGAZINE DESIGN OR PERMISSION OF DEPARTMENT

Online Publishing and 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 creation of their own original online publications.

COURSE #53-3515

3 CREDITS

PREREQUISITE: 53-2030 INFORMATION SEARCH STRATEGIES OR PERMISSION OF DEPARTMENT

Producing the TV Newsmagazine

Students produce and write a TV newsmagazine that focuses on issues of importance to the American public. Each student will research, write, and produce an in-depth segment intended for broadcast.

COURSE #53-3520

3 CREDITS

PREREQUISITES: 53-2020 REPORTING FOR PRINT AND BROADCAST OR PERMISSION OF INSTRUCTOR

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.

COURSE #53-3525

3 CREDITS

PREREQUISITE: PERMISSION OF INSTRUCTOR

College Newspaper Workshop

The *Columbia Chronicle*, the weekly College newspaper and its website, is written and designed by this class. Students get hands-on experience in writing and reporting, copy editing, headline and caption writing, photo editing, advertising layout, and page design.

COURSE #53-3530

3 CREDITS

PREREQUISITES: JUNIOR OR SENIOR STANDING AND PERMISSION OF DEPARTMENT

College Magazine Workshop

In this fast-paced, hands-on course, students produce a glossy, four-color magazine in a single semester. Students assign, write, and edit stories; assign photography and illustrations; design and desktop publish the magazine; and send it out for printing.

COURSE #53-3535

6 CREDITS

PREREQUISITE: PERMISSION OF MAGAZINE PROGRAM DIRECTOR

Internship: Print Journalism

Internships provide advanced Print Journalism students with opportunities to gain work experience in their areas of concentration or interest while receiving academic credit toward their degrees.

COURSE #53-3588

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF PRINT JOURNALISM INTERNSHIP COORDINATOR

Internship: Broadcast Journalism

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.

COURSE #53-3589

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF BROADCAST JOURNALISM INTERNSHIP COORDINATOR

☞ Independent Project: Journalism

An independent project is designed by the student, with approval of a supervising faculty member, 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.

COURSE #53-3598

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

COURSE DESCRIPTIONS

JOURNALISM

New Media Literacy for Journalists

This course teaches basic literacy in New Media, including use of HTML, text formatting, spreadsheets for data analysis, and electronic presentations for screen and the Internet. It also provides an introduction to "infographics" from a journalistic and information-design perspective. In this project-based course, students learn to "read" and "write" using visual language by creating a variety of news and information presentations.

COURSE #53-4510

3 CREDITS

PREREQUISITE: 53-2025 COPY EDITING, 53-2030 INFORMATION SEARCH STRATEGIES, AND EITHER 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS OR PERMISSION OF DEPARTMENT

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 new trends, one-time events of national or local interest, and emerging technology. Topics have included Covering the Presidential Election and Environmental Reporting.

COURSE #53-4570

3 CREDITS

PREREQUISITES: JOURNALISM MAJORS: 53-2020 REPORTING FOR PRINT AND BROADCAST. NON-MAJORS: JUNIOR OR SENIOR STANDING WITH 3.0 GPA

International Reporting

This course is a practical guide to covering international stories from the U.S. 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 and learn to look for the political and cultural context. They will also learn to look for the human element and downplay crisis-oriented coverage.

COURSE #53-4610

3 CREDITS

PREREQUISITE: 53-2020 REPORTING FOR PRINT AND BROADCAST

MARKETING COMMUNICATION

MARGARET SULLIVAN, CHAIRPERSON

In the age of information, the art of persuasion is key. The culture of advertising shapes and colors the world we live in. The science of marketing turns technological innovations into billion dollar industries. The skills of public relations dominate not only the marketplace of ideas, but the political arena as well.

The worldwide information industry is exploding with opportunities and fresh challenges that put a new competitive burden on artists, technicians, businesspeople, and civic leaders to promote their messages effectively.

The best way to get into the game is to work and study with the professionals who are making up the rules as they go along, then breaking them into exciting new forms. Our faculty members are working professionals: the creative minds who have made Chicago a world capital of advertising, marketing, and public relations.

Students majoring in Marketing Communication select from among four concentrations to complete a major: Advertising, Marketing, Creative Sports Marketing, and Public Relations.

We manage one of the country's most effective internship programs with overseas study opportunities as well. Marketing Communication majors receive a solid education in the academic fundamentals, then complement their studies with practical experience. An internship in a Chicago advertising, marketing or public relations agency is often the springboard to entry into the profession. The department provides extremely competitive internship opportunities to upper division students who earn credit as they train with leading creative directors and decision makers.

Students who pursue a minor in Marketing Communication learn to become empowered to control their own artistic careers. Marketing Communication skills help creative artists turn their talent into paying careers.



MARKETING COMMUNICATION

BA in Marketing Communication

Students must complete 18 credit hours of core courses and one of the following required concentrations: Advertising, Marketing, Creative Sports Marketing, and Public Relations.

MARKETING COMMUNICATION CORE (18)

Course Title and Credits

54-1500 Integrated Marketing Communication (3)

54-2500 Introduction to Market Research (3)

54-1600 Introduction to Advertising (3)

54-1601 AdCult: Cultural and Psychological Aspects in Advertising Communication (3)

54-1700 Introduction to Public Relations (3)

54-2900 Introduction to Media (3)

Marketing Communication majors must select one of four required concentrations.

ADVERTISING CONCENTRATION (24)

Course Title and Credits

54-1501 Introduction to Sales Promotion (3)

54-1605 Advertising Copywriting I (3)

54-2601 Advertising Workshop (3)

54-2602 Production I (3)

Select 12 credit hours of departmental electives.

MARKETING CONCENTRATION (27)

Course Title and Credits

54-1501 Introduction to Sales Promotion (3)

54-1503 Introduction to Sales and Sales Management (3)

54-2502 Creativity and Marketing (3)

54-3501 Marketing Case Workshop (3)

54-3502 Developing a Marketing Plan (3)

Select 12 credit hours of departmental electives.

CREATIVE SPORTS MARKETING CONCENTRATION (27)

Course Title and Credits

54-3502 Developing a Marketing Plan (3)

54-1701 Public Relations Writing (3)

54-2702 How to Manage Promotions and Special Events (3)

54-1800 Introduction to Sports Marketing (3)

54-2801 Sports Public Relations and Marketing (3)

54-2802 Legal Aspects of Sports Marketing (3)

49-2656 History of Sports (3), Liberal Education

Complete 3 credits of 54-3088 Marketing Communication Internship or 54-3098 Marketing Communication Independent Study.

Select 3 credit hours of college-wide, sports-related electives.

PUBLIC RELATIONS CONCENTRATION (27)

Course Title and Credits

54-1701 Public Relations Writing (3)

54-2701 Public Relations Cases and Crisis Management (3)

54-2702 How to Manage Promotions and Special Events (3)

54-2703 Public Relations Resources: Tools of the Trade (3)

53-1015 Introduction to Writing and Reporting (3), Journalism

Select 12 credit hours of departmental electives.

Minor in Marketing Communication

Students must complete 21 credit hours.

Course Title and Credits

54-1500 Integrated Marketing Communication (3)

54-1501 Introduction to Sales Promotion (3)

54-1600 Introduction to Advertising (3)

54-1605 Advertising Copywriting I (3)

54-1700 Introduction to Public Relations (3)

54-2500 Introduction to Market Research (3)

54-3505 Marketing Yourself/Job-Seeking Strategies (3)

Students must complete an independent project taken in the major area and evaluated by advisors from major and minor departments.

Minor in e-Commerce

Students must complete the following for 21 credit hours:

54-1500 Integrated Marketing Communication (3)

54-1501 Introduction to Sales Promotion (3)

54-2505 e-Commerce/Database Marketing (3)

54-1604 Interactive Advertising (3)

54-2603 Business-to-Business Advertising (3)

54-3770 e-Commerce Workshop (3)

39-1600 Introduction to Interactive Multimedia Production (3),
Interactive Multimedia

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

MARKETING

⌘ **Integrated Marketing Communication**

Introductory survey course explores marketing objectives and strategies, research techniques, market segmentation, distribution, and new product development.

COURSE #54-1500

3 CREDITS

⌘ **Introduction to Sales Promotion**

Course examines merchandising and sales promotion as vital elements of the media mix. Students explore how these disciplines contribute to the development of an effective marketing plan.

COURSE #54-1501

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

⌘ **Introduction to Sales and 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.

COURSE #54-1503

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

⌘ **Introduction to Market Research**

Course introduces measurement and research techniques employed in examining consumer behavior. Curriculum places emphasis on design, execution, analysis, and interpretation of research. Students learn to initiate and execute a meaningful research study.

COURSE #54-2500

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

⌘ **Creativity and Marketing**

Exploratory course encourages students to consider non-traditional methods of marketing products. Students engage in creative problem solving across marketing disciplines to achieve marketing objectives and increase profitability.

COURSE #54-2502

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

Marketing in 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.

COURSE #54-2503

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

Techniques of Direct Marketing

Course is a comprehensive study of direct marketing and applications for consumer and business-to-business marketing. Curriculum covers all aspects of direct marketing from planning and concepts to creative execution, lists and media, catalogues, direct mail, display advertising, telemarketing, and response analysis.

COURSE #54-2504

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

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 understand customer behavior. Course demonstrates the means to improve 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.

COURSE #54-2505

3 CREDITS

PREREQUISITES: 54-2504 TECHNIQUES OF DIRECT MARKETING, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

⌘ **Marketing Case Workshop**

Advanced marketing course focuses on case study review and discussion. Students apply basic marketing principles to real-life situations.

COURSE #54-3501

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

⌘ **Developing a Marketing Plan**

Comprehensive course teaches students to prepare a marketing plan for a specific product or service. Students learn to formulate marketing strategies using current tools available in marketing management.

COURSE #54-3502

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

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.

COURSE #54-3503

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

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.

COURSE #54-3504

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

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 learn to develop résumés 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 recommended for all Marketing Communication majors.

COURSE #54-3505

3 CREDITS

PREREQUISITES: COMPLETION OF MARKETING COMMUNICATION CORE COURSES AND MINIMUM 30 CREDIT HOURS

ADVERTISING

Introduction to Advertising

Students examine the essentials of advertising in this survey course. Curriculum is designed to accommodate Marketing Communication majors and students from other departments, such as Photography, Television, and Film and Video, who are likely to confront advertising issues in their careers.

COURSE #54-1600

3 CREDITS

AdCult: Cultural and Psychological Aspects in Advertising Communication

Recognizing that shopping and consumption are as much social activities as they are marketing acts, this course explores cultural and psychological factors, both conscious and unconscious, which influence consumer behavior. Readings and exercises in the psychology of perception and attitude formation, as well as exposure to culture studies and research projects, help students develop insight into advertising as social communication.

COURSE #54-1601

3 CREDITS

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 employment-motivated Advertising and Film students.

COURSE #54-1602

4 CREDITS

Advertising in America

Survey course emphasizes the unique role of advertising in American society, traced through the sociological development of advertising in America from the earliest days to the present.

COURSE #54-1603

3 CREDITS

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 analysis and problem solving with digital media.

COURSE #54-1604

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

⌘ Advertising Copywriting I

Students learn to write advertising copy that will be used in campaigns that target large numbers of consumers. Focused on the writing of print and broadcast advertisements, the course teaches students the elements of style and creativity, introduces them to relevant communication techniques, and teaches them the basics of how advertisements are constructed.

COURSE #54-1605

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1600 INTRODUCTION TO ADVERTISING

⌘ Advertising Workshop

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

COURSE #54-2601

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

⌘ Production I

Course introduces students to the marketing imperatives that inform the creation and production of television commercials, radio commercials, and infomercials and includes a sequence on print production basics. Students develop, write, and art-direct creative concepts that support a stated marketing goal, which has been substantiated by qualitative and quantitative data. Focus is on such issues as talent casting, costuming, scenic design, labor relations, and business contracts in the production industry. Students complete a field project consisting of a professional bid package that reflects real-world production costs for the commercials they create.

COURSE #54-2602

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

Business-to-Business Advertising

Course is an intensive workshop covering differences between consumer and industrial advertising. Class is designed to help Journalism, Marketing, and Advertising students understand the career opportunities available in the field. Course's curriculum enables professional communicators to improve utilization of available resources.

COURSE #54-2603

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

Advertising Campaigns and Case Studies

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

COURSE #54-2604

3 CREDITS

PREREQUISITES: 54-1500 INTEGRATED MARKETING COMMUNICATION, 54-1600 INTRODUCTION TO ADVERTISING

Advertising Copywriting II

Course continues study of relevant communication techniques, elements of style, and creativity in writing for large numbers of people. Course emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media.

COURSE #54-2605

3 CREDITS

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PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, 54-1605 ADVERTISING COPY I,

Copywriting and 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. In addition, the course focuses on the importance of understanding memetics.

COURSE #54-3601

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

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 should be sensitive.

COURSE #54-3602

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

Copywriter/Art Director Team

Based on practices in most advertising agencies, Advertising students and students in Art and Design are taught to work together in developing advertising campaigns. Teams consist of art directors and copywriters who work together throughout the course.

COURSE #54-3603

4 CREDITS

CROSS LISTED WITH ART AND DESIGN 22-5325

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

Portfolio Development

Course teaches students how to prepare professionally viable portfolios that consist of original advertising campaigns they create. Students are required to create five different campaigns (three print ads each) with at least two related storyboards. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters.

COURSE #54-3604

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

Advertising Campaigns Practicum I

Course focuses on the American Advertising Federation (AAF) student competition. Students develop a comprehensive marketing and advertising plan that answers a problem posed by the AAF. Students then formally present the creative solution, which is showcased during the regional competition. Course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum.

COURSE #54-3605

4 CREDITS

PREREQUISITES: COMPLETION OF MARKETING COMMUNICATION CORE COURSES, PERMISSION OF DEPARTMENT CHAIRPERSON

Advertising Campaigns Practicum II

Course is a continuation of 54-3605 Advertising Campaigns Practicum I. It focuses on the American Advertising Federation student competition. Students develop a comprehensive marketing and advertising plan that answers a problem posed by the AAF. Students then formally present the creative solution, which is showcased during the regional competition. Course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum.

COURSE #54-3606

4 CREDITS

PREREQUISITES: COMPLETION OF MARKETING COMMUNICATION CORE COURSES, PERMISSION OF DEPARTMENT CHAIRPERSON

Semiotics for Creators of Popular Culture

This course explores the study and use of semiotics (or symbolic language) in the development of advertising and other creative works that contribute to the content of popular culture. Interdisciplinary in scope, the course will explore 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.

COURSE #54-3670

3 CREDITS SS

PREREQUISITE: PERMISSION OF DEPARTMENT

Buzz in Popular Culture

This course teaches students to appreciate, analyze, and utilize the viral marketing phenomenon of "buzz" (word of mouth) as a communication system in contemporary pop culture. Although originally intended for students in the Marketing Communication disciplines, this course's focus on human interaction in society at large renders it highly appropriate for students in other disciplines.

COURSE #54-3675

3 CREDITS

PUBLIC RELATIONS

☞ Introduction to Public Relations

Course is an overview of the contemporary applications and techniques of public relations, one of the booming career opportunities in our service and information society. Research, planning, action, and evaluation are backdrops for studying actual and hypothetical situations.

COURSE #54-1700

3 CREDITS

IAI#MC913

☞ Public Relations Writing

Course covers all forms of writing for public relations, including magazine queries, securing television and radio interviews, coverage memos, media alerts, news releases, features, trade press writing, video news releases, and public service announcements.

COURSE #54-1701

3 CREDITS

WI

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II, 54-1700 INTRODUCTION TO PUBLIC RELATIONS

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

Marketing Practicum: The College as Client

Course engages select students in a real-world marketing communication effort, with the College as client. This capstone course uses advertising, marketing, and public relations techniques to identify and address challenges posed by the marketing needs of Columbia College Chicago or individual departments or activities of the College. A professionally-oriented assignment and specific client will be given at the beginning of each term.

COURSE #54-1750

3 CREDITS

PREREQUISITE: PERMISSION OF DEPARTMENT CHAIRPERSON

Public Relations Cases and Crisis Management

Course examines application of basic principles in public relations through the case history method. Students explore recent major public relations case histories and analyze and critique each decision with emphasis on public relations management. Special attention is given to crises by examining cases such as the September 11, 2001 terrorist attacks, the TWA crash of flight 800, and the Exxon oil spills. Course teaches students methods of handling various events with respect to target audiences.

COURSE #54-2701

3 CREDITS

PREREQUISITE: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

How to Manage Promotions and Special Events

Class focuses on the business of special events, event management, event production, and public relations. The relationship between special events and public relations is examined. Students plan and discuss special events ranging from parades to news conferences and planned tours. Course examines activities that promotional professionals are called upon to create, plan, implement, and evaluate. Class takes numerous field trips and frequently meets guest speakers. Students are required to participate in at least three special events during the semester for class credit. Many events are held in the evenings and on weekends. Additional emphasis is placed on budgeting and evaluation.

COURSE #54-2702

3 CREDITS

PREREQUISITE: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

Public Relations Resources: Tools of the Trade

Basic course helps Public Relations students identify the tools of public relations specialists. Course addresses what these tools cost, how to locate them, how they are used, and how results can be measured. Video news releases, clipping services, and professional directories are among the countless resources introduced to potential public relations professionals.

COURSE #54-2703

3 CREDITS

PREREQUISITE: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

Public Relations for Arts, Culture and Social Services

Course prepares students as skilled communicators who promote non-profit activities in our society, 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.

COURSE #54-2704

3 CREDITS

PREREQUISITE: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

Political and Government Public Relations

Course focuses on specialized promotional activities of political campaigns and the public relations activities of various government bodies at national, state, and local levels. Some of the questions addressed by the course are: What are public relations roles in the intensity of the political campaign? How are statements prepared for public officials? How does one interpret policy? How does one handle media relations? How does one handle the inevitable crises that occur in politics and government?

COURSE #54-2705

3 CREDITS

PREREQUISITE: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

PR Using the Internet

Students will learn to incorporate online solutions to reach targeted audiences. Most major PR firms and corporations have executive positions dedicated to web issues. The class will be taught in the computer lab to allow a hands-on approach to current campaigns, while students learn the many techniques and tools at their disposal in this high-tech age of public relations.

COURSE #54-2706

3 CREDITS

PREREQUISITE: 54-1700 INTRODUCTION TO PUBLIC RELATIONS

Public Relations Presentation Skills

Course emphasizes verbal skills, from selling ideas and budgets to placing stories, speaking in public, and employing various forms of self-expression. Students learn techniques used by public relations professionals to guide others in presenting themselves on radio and television. Course is ideal for students who seek a career in public relations, advertising or other related communications.

COURSE #54-3701

3 CREDITS

SP

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

Public Relations Agency/Portfolio Development

Course allows students to establish a real-life agency and serve the public relations needs of one or more clients. Class is taught by a veteran public relations executive and affords students the opportunity to test their skills in a real-life professional setting. Students develop a complete public relations proposal for inclusion in their portfolios.

COURSE #54-3702

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

E-Commerce Workshop

Students learn the fundamental skills of e-Commerce advertising, marketing, and public relations, as applied to one or more fields of artistic production, with an emphasis on the student's own art interests. Students will register, design, publish, and manage an individual commercial website. Lab fee covers cost of domain-name registration.

COURSE #54-3770

VARIABLE CREDIT

SPORTS MARKETING

⌘ 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.

COURSE #54-1800

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

⌘ 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.

COURSE #54-2801

3 CREDITS

PREREQUISITE: 54-1800 INTRODUCTION TO SPORTS MARKETING

⌘ Legal Aspects of Sports Marketing

Course provides students with a fundamental understanding of the causal relationship between a strategic sports marketing plan and the legal agreements that are inherent to its implementation. Students will develop an understanding of the value of sports celebrity endorsements. The course introduces them to methods of assessing that value, as well as means to assess the legal implications of sports marketing plans. The first half of the course will focus on theoretical issues, and the second half will be hands-on conceptualization and development of legal agreements.

COURSE #54-2802

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

MEDIA

⌘ Introduction to Media

Course introduces the theory and utilization of media for the dissemination of strategic marketing communication messages. Students examine aspects of the process of buying time and/or space in different kinds of media, such as television, radio, newspapers, magazines, supplements, outdoor/transit, and newly emerging vehicles. Students learn what considerations determine which media vehicles to include in a campaign media mix. Course also focuses on marketing and media plans, budgeting, defining target audiences, time and creative limitations, and the use of industry reference sources such as Arbitron, Nielsen, and Standard Rate and Data.

COURSE #54-2900

3 CREDITS

PREREQUISITE: 54-1500 INTEGRATED MARKETING COMMUNICATION

Buying Broadcast Media

Course covers techniques of purchasing broadcast media. It analyzes the process of buying broadcast advertising time from the initial request for "avails," to the negotiation of rates and the final purchasing decision. The process includes the purchasing of time on network and spot market television, unwired networks, cable and syndicated television, as well as network and spot market radio.

COURSE #54-2901

3 CREDITS

PREREQUISITE: 54-2900 INTRODUCTION TO MEDIA

COURSE DESCRIPTIONS

MARKETING COMMUNICATION

Selling Advertising Media

Course examines the work of the media salesperson for both broadcast and printed media. Students learn how to read and use broadcast ratings data, audience surveys, and media content analyses as selling tools. The course also focuses on techniques of advertising rate or cost negotiations in competitive environments. This course also analyzes the relationship between the media salesperson, advertising agency executives, and advertisers.

COURSE #54-2902

3 CREDITS

PREREQUISITE: 54-2900 INTRODUCTION TO MEDIA

Media Workshop

Advanced course in media planning challenges students to develop marketing communication media plans that encompass target audience definitions, media objectives, media rationale, media mix, media budgets, and estimates of reach and frequency.

COURSE #54-3901

3 CREDITS

PREREQUISITES: 54-2901 BUYING BROADCAST MEDIA, 54-2902 SELLING ADVERTISING MEDIA

AdCult at the Movies

This course combines popular film and video screenings with critical discussions to examine how advertising is depicted in cinema as both a profession, and as a cultural phenomenon that shapes and colors the world in which we live.

COURSE #54-3970

3 CREDITS

INTERNSHIPS AND INDEPENDENT PROJECTS

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.

COURSE #54-3088

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT CHAIRPERSON

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.

COURSE #54-3098

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF DEPARTMENT CHAIRPERSON AND WRITTEN PROPOSAL

Topics in Marketing

Students in all concentrations are presented a rotation of specialized topics of existing and emerging interest in the areas of Marketing, Creative Sports Marketing, Advertising, and Public Relations.

COURSE #54-3X70

3 CREDITS

PREREQUISITE: COMPLETION OF MARKETING COMMUNICATION CORE COURSES

RADIO

BARBARA CALABRESE, CHAIRPERSON

Approach

Radio is global. It is the single medium of mass communication that can reach everyone freely and with a minimum of technology. From day one, students have available the ability to create, produce, and perform radio. We provide a program philosophy that emphasizes creativity and individual expression, wide exposure to all facets of the radio industry, and ethical and responsible decision-making. We prepare students to enter a multi-billion dollar industry by providing complete knowledge of the field of radio and guiding our students individually through the curriculum to connect their talents with their dreams and their dreams to a future in radio.

Curriculum

The Radio department at Columbia College Chicago offers the largest and most comprehensive program in the country and is unique in providing in-depth concentrations in both the art and the business of radio. Required core classes emphasize both creative and business fundamentals such as studio operations, marketing and promotion, programming, and ethics. Students can then choose to concentrate in either Talent/Production or Business. The Talent/Production concentration immerses students in on-air and technical production skills. The Business concentration prepares students to obtain positions in radio sales, marketing, promotion, and research. A wide variety of radio electives allows students to pursue special interest areas such as voice over, sportscasting, and internet radio. All students must complete at least one semester working in the student radio station.

Facilities

Radio department facilities utilize equipment that meets or exceeds the quality and range of equipment found in commercial radio stations. Studio classrooms are outfitted with a control room and booth that provide all the capabilities for producing, editing, and broadcasting live and taped radio programs as well as computers and access to Associated Press audio and wire copy. Technical production classrooms are designed for laboratory-style learning using production interface boards, analog and digital recording equipment, turntables, mini disc players/recorders, CD, DAT and a complete line of computers with ProTools digital software. We also house 6 separate studios used exclusively for practice outside the classroom.

Our radio station is designed per the specifications of a commercial broadcast outlet. Facilities include main and secondary on-air broadcast studios, a newsroom, an off-line studio, a digital production center, a music library and a cyber-center with computer and software dedicated to real-time audio streaming. All facilities utilize digital recording and editing including mini-disc, DAT, and CD, as well as turntables and dual tape decks to allow students a full range of possibilities for creating their own programs.

Internships and Professional Opportunities

We offer professional internships in commercial and public radio stations, voice over talent companies, and media sales companies in the Chicago market, the third largest in the nation. Students participate fully in day-to-day job responsibilities, such as producing a morning show, creating radio spots in the digital studio, preparing sales presentations for prospective clients, and writing and editing news and sports broadcasts. Our internship program has provided many of our students with his or her first job.

WCRX 88.1 FM, our student-managed radio station, has won numerous national awards in production, music features, promotional spots, and news. WCRX reaches as many as 250,000 Chicago-area listeners with quality news and public service programming as well as music specialty shows and sports-talk programs. Students can choose to host and/or produce music, sports, news and public affairs programs, work in the digital production studio, design and implement promotional events, manage staff, program radio station content or manage the station website. All students receive college credit for their work and are supervised by radio faculty who are experienced managers, on-air talent, and production specialists.

Working Faculty

Our faculty are experienced professionals in both the creative and business aspects of radio. Many have held management-level positions in large- and major-market stations. All faculty continue to actively participate in their profession as voice over artists, program producers, talk show hosts, digital production specialists or sales/marketing consultants. An award-winning and high achieving group, they are some of the best-known names in the radio industry and bring a passion for the industry and a dedication to educating successful radio broadcasters of the future.



RADIO

BA in Radio

Students must complete a core of 23 credit hours and 16 credit hours of electives. In addition to the core and electives, students must complete 19 credit hours in one of two concentrations: Talent/Production or Business.

CORE REQUIREMENTS (23)

Course Title and Credits

41-1100 Introduction to Radio (3)

41-1107 Voice and Articulation (3)

41-1114 Radio Studio Operations (4)

41-1128 Radio Production I (4)

41-2114 Ethics in Broadcasting (3)

41-3107 Radio Marketing and Promotion (3)

41-3114 Radio Programming (3)

Students must select one of two concentrations.

TALENT/PRODUCTION CONCENTRATION (35)

Course Title and Credits

41-1121 Radio Broadcasting I (4)

41-1135 The Radio Producer (3)

41-2407 Digital Production for Radio (4)

CHOOSE ONE OF THE FOLLOWING:

41-3300 WCRX Practicum: Talent (Var.)

41-3400 WCRX Practicum: Production (Var.)

Students may then choose up to 6 credit hours of advanced courses in music, news, talk, sports or public service.

Complete 16 credit hours of Radio electives.

BUSINESS CONCENTRATION (35)

Course Title and Credits

41-3100 Radio Sales (3)

41-3121 Radio Station Management (3)

41-2300 Broadcast Law (3)

CHOOSE ONE OF THE FOLLOWING:

41-3214 WCRX Practicum: Promotion (Var.)

41-3514 WCRX Practicum: Management (Var.)

Complete up to 8 credit hours of advanced courses in radio station marketing, promotion, sales, research, and management.

Complete 16 credit hours of Radio electives.

Second BA in Radio

Students must complete the following for a total of 50 credit hours:

CORE : 23 CREDIT HOURS

41-1100 Introduction to Radio (3)

41-1107 Voice and Articulation (3)

41-1114 Radio Studio Operations (4)

41-1128 Radio Production I (4)

41-2114 Ethics in Broadcasting (3)

41-3107 Radio Marketing and Promotion (3)

41-3114 Radio Programming (3)

Students may choose the Talent/Production or Business Concentration: 19 credit hours

TALENT/PRODUCTION CONCENTRATION: 19 CREDIT HOURS

41-1121 Radio Broadcasting I (4)

41-1135 The Radio Producer (3)

41-2407 Digital Production (4)

STUDENTS MAY CHOOSE 2-4 FROM THE FOLLOWING:

41-3207 WCRX Practicum: News/Sports (Var.)

41-3300 WCRX Practicum: Talent (Var.)

41-3400 WCRX Practicum: Production (Var.)

41-3528 WCRX Practicum: Webcasting (Var.)

Advanced Studio/Capstone course in Talent/Production: 4-6 (Students may choose from a variety of course offerings)

BUSINESS CONCENTRATION: 19 CREDIT HOURS

41-3100 Radio Sales (3)

41-3121 Radio Station Management (3)

41-2300 Broadcast Law (3)

STUDENTS MAY CHOOSE 2-4 FROM THE FOLLOWING:

41-3214 WCRX Practicum: Promotions (Var.)

41-3514 WCRX Practicum: Management (Var.)

Advanced/Capstone Course in Sales or Marketing/Promotions 6-8 (Students may choose from a variety of course offerings)

RADIO ELECTIVES: 8 CREDIT HOURS

All students may choose up to 8 credit hours of radio electives including internships and independent projects

COURSE DESCRIPTIONS

RADIO

CORE

⌘ Introduction to Radio

Introductory course deals with the language and concepts of radio broadcasting. 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.

COURSE #41-1100

3 CREDITS

⌘ Voice and Articulation

Students acquire pronunciation and grammar 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.

COURSE #41-1107

3 CREDITS

⌘ Radio Studio Operations

This is an entry-level course that provides an introduction to theory and practice in the operation of control room source and recording equipment, including basic format execution and radio terminology.

COURSE #41-1114

4 CREDITS

⌘ Radio Broadcasting I

An introductory course in radio broadcasting provides hands-on experience in the basic responsibilities of an on-air host or announcer at a radio station. This includes writing and performing formative elements such as personality bits, news, commercials, promos, traffic, weather, and interviews.

COURSE #41-1121

4 CREDITS

IAI#MC918

PREREQUISITES: 41-1107 VOICE AND ARTICULATION, 41-1114 RADIO STUDIO OPERATIONS.

⌘ Radio Production I

Course uses theory and hands-on practice to familiarize students with the fundamentals of commercial radio production. Students learn production techniques, including recording, editing, mixing, dubbing, and copy writing. Students utilize analog and digital equipment for in-class and out-of-class assignments.

COURSE #41-1128

4 CREDITS

IAI#MC915

⌘ The Radio Producer

Course covers behind-the-scenes production techniques for telephone talk radio programs, live interview shows, and news programs. Curriculum emphasizes aspects of the radio producer's job, such as tracking down guests, contacting VIPs, and researching talk show topics. Class completes actual production assignments and interviews.

COURSE #41-1135

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 ENGLISH COMPOSITION I

News for the Music Format

Course is an introduction to the basic principles of contemporary radio news writing as it pertains to a music-oriented radio station. Students learn basic broadcast news writing styles with an emphasis on headline writing. Students perform various short-form newscasts in conformity with various station formats.

COURSE #41-1142

2 CREDITS

PREREQUISITE: 52-1151 ENGLISH COMPOSITION I

Radio Broadcasting II

This advanced-level course in radio broadcasting provides hands-on experience in developing one's radio personality and skills through creating a music specialty show. Students will create show themes and concepts, conduct research and interviews, select music, and produce a complete show for broadcast on WCRX.

COURSE #41-2100

4 CREDITS

PREREQUISITES: 41-1121 RADIO BROADCASTING I, 52-1152 ENGLISH COMPOSITION II

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.

COURSE #41-2107

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-1114 RADIO STUDIO OPERATIONS, 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

RADIO

⌘ Ethics in Broadcasting

This 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 discussions. The course introduces the student to legal issues such as defamation, the use of anonymous sources, the privacy torts, and the media's role in First-Amendment theory.

COURSE #41-2114

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 ENGLISH COMPOSITION I

⌘ Radio Sales

Course introduces basic principles of radio as a profit-producing advertising medium from the viewpoint of a radio account executive. Students learn how radio advertising is purchased on local, national and agency levels, and how to analyze radio ratings research. Course culminates in a comprehensive sales presentation project.

COURSE #41-3100

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-1114 RADIO STUDIO OPERATIONS, 52-1151 ENGLISH COMPOSITION I

⌘ Radio Marketing and Promotion

Course introduces basic information required to create a radio station marketing and promotions plan from positioning to flow chart, and to develop a complete promotional concept from start to finish. Course includes an investigation of psychographics and demographics, an overview of positioning, and sales/programming promotions.

COURSE #41-3107

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 52-1151 ENGLISH COMPOSITION I

⌘ Radio Programming

Students will learn how music radio programming is developed for a specific target audience. Students will learn to read and interpret ratings, music, and perceptual research; to create schedules and make decisions about music and other program elements; to manage and develop an on-air staff; and to work effectively within a station and corporation.

COURSE #41-3114

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-3107 RADIO MARKETING AND PROMOTION, 52-1151 ENGLISH COMPOSITION I

⌘ Radio Station Management

Course focuses on the various facets of managing a radio station. Curriculum analyzes management theories and approaches, in addition to the Telecommunications Act, Family Leave Act, labor and discrimination law, crisis management, FCC rules, and Americans with Disabilities Act. Through specific case studies, role-playing, group discussion, and individual exercises, students learn how to interview prospective employees, handle difficult employment issues, prepare a crisis management plan, and write station policy and procedure.

COURSE #41-3121

3 CREDITS

PREREQUISITES: 41-3100 RADIO SALES, 41-3114 RADIO PROGRAMMING, 52-1152 ENGLISH COMPOSITION II

Career Preparation: Radio

Course deals with elements that are important for a successful job search in radio broadcasting. Topics include Internet employment search, writing informative business letters, preparing résumés, and developing interpersonal communication skills. Students produce and record a professional quality audition tape suitable for submission to prospective employers or talent agents.

COURSE #41-3128

3 CREDITS

PREREQUISITES: SENIOR STATUS, COMPLETION OF RADIO CORE

JOURNALISM TRACK ELECTIVES

Radio Sportscasting

Course covers the writing and delivery style of sports anchoring and reporting. Students learn how to cover various sports events and conduct interviews. Coursework encompasses covering locker rooms, working with sources, and gathering and disseminating sports news. There is a performance-based component for students to gain on-air experience anchoring and reporting.

COURSE #41-2200

3 CREDITS

PREREQUISITES: 41-1114 RADIO STUDIO OPERATIONS, 52-1151 ENGLISH COMPOSITION I

Radio Writing and Newscasting

Course covers the basic principles of broadcast news writing with an emphasis on producing and delivering radio news. There is a performance-based component for students to gain on-air experience anchoring or reporting news for news or news/talk formats.

COURSE #41-2207

3 CREDITS

PREREQUISITES: 41-1114 RADIO STUDIO OPERATIONS, 41-1100 INTRODUCTION TO RADIO OR 53-1015 INTRODUCTION TO WRITING AND REPORTING

COURSE DESCRIPTIONS

RADIO

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.

COURSE #41-2210

2 CREDITS

PREREQUISITE: 41-1107 VOICE AND ARTICULATION

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, writing copy, 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.

COURSE #41-2214

3 CREDITS

PREREQUISITES: 52-1151 ENGLISH COMPOSITION I, 41-1107 VOICE AND ARTICULATION, 41-1114 RADIO STUDIO OPERATIONS

Commercial News Practicum

Advanced course teaches the roles of reporter, anchor, and editor in a working newsroom environment. Students assume roles of various positions in a newsroom and are responsible for producing a weekly one-hour news program that airs live on WCRX Radio. Students conduct phone interviews, edit tape, provide live and recorded reportage, write news packages, stack newscasts, and make on-air decisions working under real deadline pressure.

COURSE #41-3200

4 CREDITS

PREREQUISITE: PERMISSION OF RADIO BROADCAST JOURNALISM COORDINATOR

WCRX Practicum: On-Air News/Sports

Intended for the advanced student, course requires a minimum of eight hours per week. Student news anchors are responsible for the gathering and dissemination of news/sports. Students are responsible for newscasts in morning and afternoon drive over the Columbia College Chicago radio station WCRX. Students participate in tape gathering process utilizing the Associated Press feed services, and perform radio interviews for news or sports reports in a working newsroom environment.

COURSE #41-3207

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF WCRX FACULTY ADVISOR

WCRX Practicum: Promotion

Intended for the advanced student, this practicum requires a minimum of eight hours per week. Students are responsible for creating, implementing, and maintaining internal and external contests and station promotion for Columbia College Chicago radio station WCRX. In this advanced practicum, students assist at various station functions including "live" broadcasts and off-site station events.

COURSE #41-3214

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF WCRX FACULTY ADVISOR

Radio Feature 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 arts/cultural topics. The class will also study exemplary radio features and documentaries as role models.

COURSE #41-3221

3 CREDITS

PREREQUISITES: 52-1151 ENGLISH COMPOSITION I AND 41-1107 VOICE AND ARTICULATION, 41-1114 RADIO STUDIO OPERATIONS, 41-2407 DIGITAL PRODUCTION FOR RADIO OR PERMISSION OF INSTRUCTOR

TALENT TRACK ELECTIVES

The Club DJ

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 use of portable equipment such as turntables, speakers, and microphones. Content covers production techniques inherent to this specialized field of audio entertainment.

COURSE #41-1300

3 CREDITS

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 video and audio-tape, and on-location training at various sports venues.

COURSE #41-1307

3 CREDITS

COURSE DESCRIPTIONS

RADIO

Rock and Soul on the Radio: Roots

Course covers the progression of rock music from its roots in rhythm and blues, country, and jazz music in the 1920s through the 60s. Students study individual artists and the bands that created the music, trends and styles of music, the music's influence on modern culture, and the impact of current events on the music.

COURSE #41-1314

3 CREDITS

Rock and Soul on the Radio: Contemporary

Course covers the progression of rock and soul music on the radio from the 1970s to current times. Students study individual artists and bands who perform this music, music trends and styles, the music's influence on modern culture, and the impact of current events on rock and soul music as it is programmed for the radio.

COURSE #41-1321

3 CREDITS

⌘ Broadcast Law

Course concentrates on practical applications of broadcast law and examines various general principles that apply to the daily broadcast business. Course includes defamation law, invasion of privacy, the media, and the justice system and issues related to employment contracts, intellectual property, free speech, and FCC regulations.

COURSE #41-2300

3 CREDITS

PREREQUISITE: 52-1152 ENGLISH COMPOSITION II

Commercial Announcing

Course introduces elements of the highly competitive voice-over profession, including timing and interpretation, industrial narration techniques, character voices for animation, and other styles will be practiced and performed. Class culminates in production of voice-over demo tape and professional critique.

COURSE #41-2307

4 CREDITS

PREREQUISITES: 41-1121 RADIO BROADCASTING I, 41-1128 RADIO PRODUCTION I

The Club DJ II

This advanced, talent-based course is for students who have completed 41-1300 The Club DJ or have experience as a club DJ. Students learn advanced DJ skills of beat matching, scratching, and mixing, as well as setting up, troubleshooting, and operating the primary disc jockey equipment in a nightclub. Lecture content includes the history and development of the nightclub and mobile DJ industry, musical styles, and turntablism as an art form in modern commercial culture.

COURSE #41-2314

3 CREDITS

PREREQUISITE: 41-1300 THE CLUB DJ OR PERMISSION OF THE INSTRUCTOR

Internet Radio

This course covers the basics of the web as it pertains to over-the-air radio stations. It also will explore Internet-only webcasting and the use of the web in promotions, sales, and business models. There will be an emphasis on innovation, and students will create experimental pages for the WCRX website. Students need not have advanced computing skills.

COURSE #41-2321

3 CREDITS

PREREQUISITE: 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

Voice-Over Copy Interpretation and 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.

COURSE #41-2328

4 CREDITS

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, 41-2307 COMMERCIAL ANNOUNCING

COURSE DESCRIPTIONS

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.

COURSE #41-2370

3 CREDITS

PREREQUISITES: 41-1100 INTRODUCTION TO RADIO, 41-1107 VOICE AND ARTICULATION, 41-1114 RADIO STUDIO OPERATIONS, 52-1151 ENGLISH COMPOSITION I

WCRX Practicum: Talent

Course is intended for the advanced student and requires a minimum of eight hours per week. Student personalities host one or more air shifts per week on Columbia College Chicago radio station WCRX. Formats vary from dance and sports talk to alternative and heavy metal. Students utilize advanced analog and digital equipment and have access to extensive show prep resources.

COURSE #41-3300

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF WCRX FACULTY ADVISOR

Radio Workshop: 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 Columbia College Chicago radio station WCRX. Course content includes script writing, sound effects, casting, rehearsing, directing, and editing for on-air use. This course is open to non-radio majors, with the permission of the instructor.

COURSE #41-3321

4 CREDITS

PREREQUISITES: 41-1121 RADIO BROADCASTING I, 41-2407 DIGITAL PRODUCTION FOR RADIO, 52-1152 ENGLISH COMPOSITION II OR PERMISSION OF INSTRUCTOR

PRODUCTION TRACK ELECTIVES

⌘ Digital Production for Radio

Course enhances basic foundation in production procedures gained in 41-1128 Radio Production I, using the Digital Audio Workstation (DAW). Students learn digital recording and editing techniques while producing in-class assignments and a long-form final project.

COURSE #41-2407

4 CREDITS

PREREQUISITES: 41-1128 RADIO PRODUCTION I, 35-1100 FOUNDATIONS OF COMPUTER APPLICATIONS

WCRX Practicum: Production

Course is intended for the advanced student and requires a minimum of eight hours per week. Using advanced production studio facilities, students write, voice, and technically produce station promos, public service announcements, and imaging for Columbia College Chicago radio station WCRX.

COURSE #41-3400

VARIABLE CREDITS

PREREQUISITE: PERMISSION OF WCRX FACULTY ADVISOR

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.

COURSE #41-3488

VARIABLE CREDIT

PREREQUISITES: JUNIOR STATUS, PERMISSION OF INTERNSHIP COORDINATOR

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.

COURSE #41-3498

VARIABLE CREDIT

PREREQUISITES: PERMISSION OF INSTRUCTOR, WRITTEN PROPOSAL

MANAGEMENT TRACK ELECTIVES

Radio Workshop: Public Service in the Media

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 services announcements for broadcast on Columbia College Chicago radio station WCRX. The class also covers critical Federal Communications Commission (FCC) rules and regulations.

COURSE #41-3500

4 CREDITS

PREREQUISITES: 41-1121 RADIO BROADCASTING I, 41-2407 DIGITAL PRODUCTION FOR RADIO, 52-1152 ENGLISH COMPOSITION II

COURSE DESCRIPTIONS

RADIO

Broadcast Research

Course outlines application of basic marketing research techniques to radio situations. Course material covers conducting research from music testing to perceptual studies and evaluating research supplied by outside companies, including ratings services.

COURSE #41-3507

2 CREDITS

PREREQUISITE: 41-3114 RADIO PROGRAMMING

WCRX Practicum: Management

Course is intended for the advanced student and requires a minimum of 15 hours per week. The WCRX faculty advisor appoints students to act as student managers at Columbia College Chicago radio station WCRX. With assistance from the faculty advisor, student managers evaluate student staff performance. Course focuses on basic management skills, programming strategies, and compliance with FCC rules and regulations. Programming managers utilize advanced computer software applications to schedule music and generate programming logs.

COURSE #41-3514

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF WCRX FACULTY ADVISOR

WCRX Practicum: Webcasting

Course is intended for the advanced student and requires a minimum of eight hours per week. The practicum requires ambitious involvement in the development and maintenance of the Columbia College Chicago radio station WCRX website. Students are responsible for updating play lists, station events, jock profiles, news, sports scores, and public service announcements. The course includes experimental initiatives and community outreach.

COURSE #41-3528

3 CREDITS

PREREQUISITES: PERMISSION OF WCRX FACULTY ADVISOR

TELEVISION

MICHAEL NIEDERMAN, CHAIRPERSON

Approach

There has never been a more exciting time to explore the field of television. Opportunities in the industry to produce a variety of formats and genres have expanded exponentially—from news, music, advertising, drama, and comedy to cable, network, industrial, and the Internet. In such a rapidly evolving industry, Columbia College Chicago's Television department gives students comprehensive, practical, and conceptual training that also allows them maximum adaptability. At graduation, students are prepared to begin a career knowing that determination, flexibility, and making the most of opportunities are as important as the talent they have developed.

Curriculum

Columbia College Chicago offers the most comprehensive television arts college curriculum in the Midwest. Beginning with the first semester, the program provides detailed conceptual and hands-on training for every phase of television, video, and new media. The program is intensive and includes work in all areas: field production, studio production, editing, writing, and interactive television. Fundamentals also include television's visual language and the history of television. A pivotal class halfway through the curriculum, "Individual Visions," forces students to think about the stories they have to tell and area of concentration they'd like to pursue through a mixture of exercises and exposure to guest speakers. In collaboration with the Theater and Journalism departments, Television students work on one or more of the following Columbia College Chicago television productions:

- *South Loop*: the school's ongoing drama series, written, produced, and directed by Television students
- *600 South*: Columbia's longest running news magazine program
- *Newsbeat*: our live news program, airing twice weekly throughout the semester
- *CC.TV*: a magazine program focusing on College activities
- *Out on a Limb*: our program featuring sketch comedy performances

Several of these programs are broadcast on cable networks throughout the Chicagoland area.

Facilities

As one of the first in the United States to offer non-linear editing, the department has always been on the cutting edge of technology. Because we are the Midwest training center for Avid, students have access to working in Avid suites. Our complete post-production facilities also include advanced graphics, online editing suites, audio sweetening facilities, an advanced digital imaging lab, and a remote production truck. We also have three professionally equipped studios.

Professional Exposure/Opportunities

In addition to working on Columbia's numerous television programs, students also have access to the department's excellent ties to both local and national television communities. Our outstanding internship program places students in every discipline with companies such as MTV, Nickelodeon, Bill Kurtis Productions, and numerous Chicago post-houses. Many of these internships have led to full-time positions after graduation with these and other prominent employers.

Working Faculty

Our faculty of working professionals bring the energy and first-hand knowledge of the business right into the classroom. In addition to teaching our classes, they may also be writing sitcoms, directing news programs, and editing documentaries. They come from every facet of the television industry to make our program second to none.



TELEVISION

Major in Television

Students must complete 60 credit hours course work, including 34 credits in a basic core and 26 credits in a required concentration: Writing/Producing, Production/Directing, Postproduction/Effects or Interactive Television.

TELEVISION CORE (34)

Course Title and Credits

40-1101 History of Television: Evolution to Revolution (3)

40-1103 Aesthetics of Television (3)

40-2100 Individual Visions (3)

40-3101 Television and Society (3)

40-2201 The Television Producer (3)

40-2202 Writing for Television (3)

40-1302 Television and New Media Production (4)

40-2301 Television Studio Production (4)

40-2302 Video Techniques I (4)

40-2401 Video Techniques II (4)

SELECT A CONCENTRATION.

WRITING/PRODUCING CONCENTRATION (26)

Course Title and Credits

40-3211 Independent Producer's Workshop (4)

40-3212 Television/Video Analysis (3)

40-3232 Television Program Development (3)

40-7211 Culture, Race, and the Media (3)

Select 13 credit hours of the following:

40-3221 Writing the Situation Comedy (3)

40-3222 The Professional Writing Workshop (4)

40-3224 Producing the Electronic Newsletter (4)

40-3226 Cable Program Workshop: Producing (4)

40-3230 Writing and Producing Sketch Comedy (4)

40-3231 Writing for Television Genre (3)

40-3412 Video Techniques III (4)

40-3732 Writing for Multimedia (3)

PRODUCTION/DIRECTING CONCENTRATION (26)

Course Title and Credits

40-3310 Television Equipment Practicum (3)

40-3311 Advanced Production Techniques (3)

40-3412 Video Techniques III (4)

CHOOSE ONE OF THE FOLLOWING GENRES:

40-3312 Television Directing Production: Sketch Comedy (4)

40-3313 Television Directing Production: News (4)

40-3314 Television Directing Production: Drama (4)

40-3315 Television Directing Production: Interview (4)

40-3316 Television Directing Production: Remote (4)

40-3317 Television Directing Production: Live Broadcast (4)

SELECT 12 CREDITS OF THE FOLLOWING:

40-2320 Lighting Topics (1)

40-2321 Control Room Topics (1)

40-3312 Television Directing Production: Sketch Comedy (4)

40-3313 Television Directing Production: News (4)

40-3314 Television Directing Production: Drama (4)

40-3315 Television Directing Production: Interview (4)

40-3316 Television Directing Production: Remote (4)

40-3317 Television Directing Production: Live Broadcast (4)

40-3321 Advanced Control Room Techniques (2)

40-3322 Making the Documentary for Television (4)

40-3324 Experimental Video Production (4)

40-3325 Cable Program Workshop: Production (4)

POSTPRODUCTION/EFFECTS CONCENTRATION (30)

Course Title and Credits

40-3310 Television Equipment Practicum (3)

40-3411 Graphics for Television (3)

40-3412 Video Techniques III (4)

40-3421 Advanced Post-Production (4)

CHOOSE ONE OF THE FOLLOWING GENRES:

40-3312 Television Directing Production: Sketch Comedy (4)

40-3313 Television Directing Production: News (4)

40-3314 Television Directing Production: Drama (4)

40-3315 Television Directing Production: Interview (4)

40-3316 Television Directing Production: Remote (4)

40-3317 Television Directing Production: Live Broadcast (4)

SELECT 12 CREDITS OF THE FOLLOWING:

40-3322 Making the Documentary for Television (4)

40-3324 Experimental Video Production (4)

40-3422 Motion Graphics: Compositing and Effects (3)

40-3423 Motion Graphics: Broadcast Design (3)

40-3424 Advanced Non-Linear Editing (4)

INTERACTIVE TELEVISION CONCENTRATION (26)

Course Title and Credits

40-3411 Graphics for Television (3)

40-3412 Video Techniques III (4)

40-1511 Interactive Television: DVD and Interactive Design (3)

40-3732 Writing for Multimedia (3)

SELECT 13 CREDITS FROM THE FOLLOWING:

40-3322 Making the Documentary for Television (4)

40-3324 Experimental Video Production: (4)

40-3422 Motion Graphics: Compositing and Effects (3)

40-3423 Motion Graphics: Broadcast Design (3)

40-2511 Web Production for Interactive Television (3)

40-3511 Interactive Television Production II (3)

TELEVISION

Minor in Non-Linear Editing

Students must complete 18 credit hours of courses.

Course Title and Credits

40-1103 Aesthetics of Television (3)

40-2302 Video Techniques I (4)

40-2401 Video Techniques II (4)

40-3411 Graphics for Television (3)

40-3424 Advanced Non-Linear Editing (4)

Minor in Writing for Television

Students must complete 19 credit hours of courses.

Course Title and Credits

40-2201 The Television Producer (3)

40-2202 Writing for Television (3)

40-3222 The Professional Writing Workshop (4)

40-3221 Writing the Situation Comedy (3)

40-3231 Writing for Television Genre (3)

40-3732 Writing for Multimedia (3)

Second BA in Television

Students must complete the following for 50-52 credit hours.

40-1101 History of Television: Evolution to Revolution (3)

40-1103 Aesthetics of Television (3)

40-2100 Individual Visions (3)

40-3101 Television and Society (3)

40-2201 The Television Producer (3)

40-2202 Writing for Television (3)

40-1302 Television and New Media Production (4)

40-2301 Television Studio Production (4)

40-2302 Video Techniques I (4)

40-2401 Video Techniques II (4)

An Advanced Elective or Internship (3 minimum)

SELECT A CONCENTRATION:

WRITING/PRODUCING CONCENTRATION (13)

40-3211 The Independent Producer's Workshop (4)

40-3212 TV/Video Analysis (3)

40-3232 Television Program Development (3)

40-7211 Culture, Race, and the Media (3)

PRODUCTION/DIRECTING CONCENTRATION (14)

40-3310 Television Equipment Practicum (3)

40-3311 Advanced Production Techniques (3)

40-3412 Video Techniques III (4)

Choose one of the following:

40-3312 Television Directing Production: Sketch Comedy (4)

40-3313 Television Directing Production: News (4)

40-3314 Television Directing Production: Drama (4)

40-3315 Television Directing Production: Interview (4)

40-3316 Television Directing Production: Remote (4)

40-3317 Television Directing Production: Live Broadcast (4)

POST-PRODUCTION/EFFECTS CONCENTRATION (14)

40-3310 Television Equipment Practicum (3)

40-3411 Graphics for Television (3)

40-3412 Video Techniques III (4)

40-3421 Advanced Post-Production (4)

INTERACTIVE TELEVISION CONCENTRATION (13)

40-3411 Graphics for Television (3)

40-3412 Video Techniques III (4)

40-1511 Interactive Television: DVD and Interactive Design (3)

40-3732 Writing for Multimedia (3)

COURSE DESCRIPTIONS

TELEVISION

AESTHETICS/CRITICISM

⌘ **History of Television: Evolution to Revolution**

This introductory course is designed to familiarize students with the formative traditions of broadcast and cable television as well as independently produced video, documentary, and experimental work. Material ranges from the early beginnings in the 1940s to the current scene in television and the implications of the new technologies on future directions of the medium. Students are expected to gain a broad understanding of the historical and conceptual framework through discussions, readings, panel presentations, and essay exams.

COURSE #40-1101

3 CREDITS

⌘ **Aesthetics of Television**

Aesthetic concepts in television are concerned with communication through visual language. Students learn how to maximize audience experience of television and related media. Some of the exercises include visual analysis of a variety of visual formats: pre-production planning, organization and paperwork, scripting, computer interface, visualization, and presentation. Special emphasis is given to the basic artistic framework of television.

COURSE #40-1103

3 CREDITS

⌘ **Individual Visions**

By looking at the creative process of media artists, writers, and producers, students will examine and fine-tune their own process. Working together in a cooperative seminar setting, they will take stock of their own experiences, interests, and values and come up with viable concepts for projects of their own. The goal of this course is to generate an idea that will become their Senior Project.

COURSE #40-2100

3 CREDITS

PREREQUISITE: 40-2201 THE TELEVISION PRODUCER

⌘ **Television and Society**

This senior-level seminar will discuss the landmark issues that arise from the medium of television. Some of the topics that will be explored are censorship, political content, professional ethics and responsibilities, sexual and violent content, journalistic values, and race and gender stereotypes. Readings include some of the classic cases and opinions on these issues as well as the current thoughts. In class, students will brainstorm scenarios that solve ethical dilemmas, debate current issues, and write essays about the issues at hand.

COURSE #40-3101

3 CREDITS

PREREQUISITE: COMPLETION OF 75 CREDIT HOURS

WRITING/PRODUCING

⌘ **The Television Producer**

Course introduces the student to the duties of the producer, focusing on relationships with directors, writers, talent, and other station, corporate, and independent entities. The development and management of a project budget is also examined.

COURSE #40-2201

3 CREDITS

PREREQUISITES: 40-1302 TELEVISION AND NEW MEDIA PRODUCTION, 52-1152 ENGLISH COMPOSITION II

⌘ **Writing for Television**

Course is designed to provide background and experience in all phases of writing for the media. Stress is placed on conceptual skills not covered in production classes, with emphasis on idea development, story planning, scripts with dialogue, silent techniques for dealing with images only, comedy, and drama. In this intensive writing seminar there are weekly writing and reading assignments. Students' work is open to analysis by other class members and class participation is a requirement.

COURSE #40-2202

3 CREDITS

WI

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II AND COMPLETION OF 32 CREDIT HOURS

Producing the Television Talk Show

This course will deal with the producer's role in the current popular talk show genre. Students will be responsible for at least one show, and will work with such concepts as style and formatting, the ethics of content selections, ethics and guest relations, audience management, and special skills for crew and staff. The workshop-type class will cover casting, audience gathering, and research of topics.

COURSE #40-3223

4 CREDITS

PREREQUISITE: 40-2201 THE TELEVISION PRODUCER

Freelance Business Practicum

Students are provided with the vision, knowledge, skills, and tools needed to effectively own and operate an independent television production business.

COURSE #40-3201

3 CREDITS

PREREQUISITE: 40-2201 THE TELEVISION PRODUCER

COURSE DESCRIPTIONS

TELEVISION

⌘ Independent Producer's 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 an historical perspective to set the stage for the students' own work. This work will culminate in a final project.

COURSE #40-3211

4 CREDITS

PREREQUISITES: 40-2100 INDIVIDUAL VISIONS, 40-2202 WRITING FOR TELEVISION, 40-2401 VIDEO TECHNIQUES II

⌘ Television/Video Analysis

This intermediate course will help the media student understand the underlying meanings and messages beneath the storylines played out nightly on our screens. This course looks closely at the structures and methods of deeper analysis. The class will view and deconstruct the most current prime time offerings on broadcast and cable using four types of analysis: Historic, Auteur, Genre, and Ideology.

COURSE #40-3212

3 CREDITS **WI**

PREREQUISITES: 52-1152 ENGLISH COMPOSITION II, COMPLETION OF 32 CREDIT HOURS

Writing the Situation Comedy

An advanced level scriptwriting class that teaches the skills involved in writing the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing television series, the other based on an original concept. The scripts will be reviewed in class and worked through in classic story conference procedure. In addition, there will be a variety of lectures covering specific types of humor such as situation, character, gag, and physical comedy.

COURSE #40-3221

4 CREDITS

PREREQUISITE: 40-2202 WRITING FOR TELEVISION OR 24-1710 SCREENWRITING I

The Professional Writing Workshop

Students in this advanced writing course are the writing staff for Columbia College Chicago's webcast drama, *South Loop*. The class develops storylines, writes scripts, and consults in rehearsals and tapings. Students will analyze each others' work in class and may be required to write collaboratively.

COURSE #40-3222

4 CREDITS **WI**

PREREQUISITES: 40-2202 WRITING FOR TELEVISION, 52-1152 ENGLISH COMPOSITION II

Producing the Electronic Newsletter

Exposure to studio and EFP (electronic field package) production planning, departmental communication, program conception, paperwork, graphic design, and teamwork will provide invaluable experience throughout this course. The student will learn pre-production, production, and post-production techniques in the completion of *CC.TV*, a weekly video newsletter program that is broadcast on monitors campus-wide and on the worldwide web.

COURSE #40-3224

4 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2401 VIDEO TECHNIQUES II

Cable Program Workshop: Producing

In this advanced workshop, students will serve as producers for Columbia College Chicago's drama program *South Loop*. Students will have the opportunity to experience all phases of producing, from concept development through the finished program segments to be aired on Chicagoland cable systems.

COURSE #40-3226

4 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2301 TELEVISION STUDIO PRODUCTION

Decision Making: The Television Industry

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 decision in day-to-day operations at top levels of management.

COURSE #40-3227

4 CREDITS

CROSS-LISTED WITH ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT 28-4670

PREREQUISITE: COMPLETION OF 32 CREDIT HOURS

COURSE DESCRIPTIONS

TELEVISION

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.

COURSE #40-3229

3 CREDITS

CROSS-LISTED WITH ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT 28-4610

Writing and Producing Sketch Comedy

This course will focus on the writing and producing of sketch comedy culminating in the production of a program in the style of Saturday Night Live. This advanced writing/producing course will be paired with 40-3212 Television Directing Production: Sketch Comedy, to facilitate the production. The course will also review the history and analyze this style of comedy that has been a television staple since the fifties.

COURSE #40-3230

4 CREDITS

PREREQUISITE: 40-2202 WRITING FOR TELEVISION

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 first investigate a variety of analytic methods. The remainder of the course will be spent examining a variety of genres. The topics would include action/adventure, melodrama, dramedy, mystery, and science fiction. The class will include the completion of a full-length script.

COURSE #40-3231

3 CREDITS

PREREQUISITE: 40-2202 WRITING FOR TELEVISION OR 24-1710 SCREENWRITING I

☞ Television Program Development

In this advanced-level producing course, students will have an opportunity to work on the creation of a television program pilot. Students will be responsible for a program idea from creative conception to the completion of the production plan and script. The process of program development will be examined from a variety of genres with case studies used to examine the process.

COURSE #40-3232

3 CREDITS

PREREQUISITE: 40-2100 INDIVIDUAL VISIONS, 40-2201 THE TELEVISION PRODUCER, COMPLETION OF A MINIMUM 64 CREDIT HOURS WITH A 3.0 GPA

Production and Facilities Management

This course prepares the student for middle management in television and cable facilities. The responsibilities of production managers, assistant producers, and production assistants are defined and explored. Time keeping and supervisory responsibilities for both personnel and equipment are explained. Production budgets are prepared, reviewed, and fit into systematic operational plans. Equipment selection and maintenance policies are discussed.

COURSE #40-3233

3 CREDITS

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2401 VIDEO TECHNIQUES II

☞ Culture, Race, and the Media

The media—television, film, and print—have a pervasive influence upon how we view the world. Students will analyze overt, subtle, and subliminal messages about culture, race, ethnicity, gender, religion, class, sexual orientation, and ability as presented to us through the media. Through open discussions, research, and stimulating readings, we will learn who we are and why we view things the way we do. Students will gain new insights into media influence, re-evaluate their responsibilities as media makers, and examine their personal culture and racial identity.

COURSE #40-7211

3 CREDITS

SS

PREREQUISITE: COMPLETION OF 32 CREDIT HOURS

Documenting Social Justice

This course enables us to examine who we are within the categories of race, gender, social class, sexual orientation, religion, ability, and age, in relation to the society in which we interact. Beginning with a series of readings and video examples, we will evaluate our status as oppressor or victim. Touring potential sites of activism with opportunities to interview a variety of people, we will work in teams to interpret and document issues of social justice through our personal media of video, print, film, photo, etc. Our goal is to see ourselves as agents of change, capable of acting on our convictions against injustice.

COURSE #40-7212

3 CREDITS

SS

PREREQUISITES: 32 COMPLETED CREDIT HOURS; 40-7211 CULTURE, RACE, AND THE MEDIA, RECOMMENDED

COURSE DESCRIPTIONS

TELEVISION

Speech: Communicating the Message

Oral communication includes effective presentation skills, the ability to persuade, motivate, inspire, teach, react, and the ability to 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.

COURSE #40-7221

3 CREDITS SP

PRODUCTION/DIRECTING

⌘ Television and New Media Production

This introductory class provides students with an overview of television today in the studio and control room, in the basics of single camera production, and in the world of new media. The course employs interactive demonstrations, instructor lecture, textbook information, and hands-on drills and team television productions. The course is divided into two modules, each taught by a faculty member specializing in the various production styles. Students will complete a module in seven weeks, then move on to the next.

COURSE #40-1302

4 CREDITS

IAI#MC916

⌘ Television Studio Production

After an initial study of production terminology and techniques, this intermediate production class uses the facilities in Studio B to produce a full-scale television program. The first part of the class focuses on hands-on, multiple-camera directing skills. This is a necessary technical and creative course in preparation for advanced production classes and multiple-camera directing.

COURSE #40-2301

4 CREDITS

PREREQUISITE: 40-1302 TELEVISION AND NEW MEDIA PRODUCTION

Video Techniques I

Students develop basic skills in the operation of field equipment and in the ability to plan, organize, and carry out Electronic Field Production and editing. Students put into practice the basic rules of visual composition, learned in 40-1103 Aesthetics of Television, as they apply to developing, planning, shooting, and editing their projects. Students learn and practice the fundamentals of conceptual development, planning, production management, field production techniques, and the use of a cuts-only editing system.

COURSE #40-2302

4 CREDITS

PREREQUISITE: 40-1103 AESTHETICS OF TELEVISION

Lighting Topics

This two-day intensive workshop will address lighting for very specific situations. Each lighting problem will be approached and solved on a conceptual as well as a technological basis. The student will leave with a set of creative approaches to common lighting situations.

COURSE #40-2320

1 CREDIT

PREREQUISITE: 40-3310 TELEVISION EQUIPMENT PRACTICUM

Control Room Topics

This two-day intensive workshop will examine individual pieces of equipment in the control room. The CG, the Switcher of the Audio Board, will be examined in depth. Aesthetic as well as technological aspects will be considered, and the student will leave with a deeper understanding of the advanced capabilities of these sophisticated tools.

COURSE #40-2321

1 CREDIT

PREREQUISITE: 40-3310 TELEVISION EQUIPMENT PRACTICUM

⌘ Television 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.

COURSE #40-3310

3 CREDITS

PREREQUISITE: 40-2301 TELEVISION STUDIO PRODUCTION

⌘ Advanced Production Techniques

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.

COURSE #40-3311

3 CREDITS

PREREQUISITES: 40-3310 TELEVISION EQUIPMENT PRACTICUM, 40-2401 VIDEO TECHNIQUES II

COURSE DESCRIPTIONS

TELEVISION

Television Directing Production: Sketch Comedy

This advanced class further develops directing skills specifically for live sketch comedy performance, utilizing larger studio facilities and creating more sophisticated productions. Students will be required to serve as either television director, assistant director or art director for a specialized television sketch comedy show produced by the department. Class operates in conjunction with 40-3230 Writing and Producing Sketch Comedy.

COURSE #40-3312

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

Television Directing Production: News

This advanced directing class includes the development and presentation of the news program under rigid studio operating conditions. Using graphics and videotape on a production deadline, the productions are executed with full studio facilities.

COURSE #40-3313

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

Television Directing 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.

COURSE #40-3314

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

Television Directing Production: Interview

This advanced directing course will develop directing skills specifically for talk shows and interview formats. Utilizing the studio facilities and electronic field production, students will be working directly with a producing class toward the production of a College-wide intra-communication program (CC.TV) to be viewed at all campus locations.

COURSE #40-3315

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

Television 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 productions 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.

COURSE #40-3316

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

Television Direction Production: Live Broadcast

In this advanced directing class, students will serve as the technical/production arm for *NewsBeat*, a fifteen-minute newscast produced for and broadcast live throughout the campus of Columbia College Chicago. All aspects of 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.

COURSE #40-3317

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

Advanced Control Room Techniques

This equipment operation course will focus on the Studio A control room, building on the skills gained in 40-3310 Television Equipment Practicum. 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.

COURSE #40-3321

2 CREDITS

PREREQUISITE: 40-3310 TELEVISION EQUIPMENT PRACTICUM

Making the Documentary for Television

Emphasis in this course is on developing an understanding of and experience in the techniques of television documentary production. Major areas of instruction deal with theory, pre-production, production, and post-production phases in making documentaries. Special emphasis is given to scripting, including concept and treatment preparation covering the needs and technical considerations of videotape production. Budgets are prepared, locations surveyed, and shooting schedules detailed.

COURSE #40-3322

4 CREDITS

PREREQUISITE: 40-3412 VIDEO TECHNIQUES III

COURSE DESCRIPTIONS

TELEVISION

Experimental Video Production

This advanced-level video production course in innovative programming explores experimental productions, from their conception to production, and the exhibition, distribution, and grant opportunities available to artists and students. Each student will produce an innovative program in one of the genres covered in class. At the end of the semester, a premiere exhibition of work produced during the semester will be open to the public at one of Columbia College Chicago's exhibition spaces.

COURSE #40-3324

4 CREDITS

PREREQUISITE: 40-2401 VIDEO TECHNIQUES III

Cable Program Workshop: Production

This advanced workshop will serve as the "production house" for Columbia College Chicago's cable television program *South Loop*, a one-hour drama series. All phases of studio production including staging, lighting, sound, camera, and directing will be included as part of the students' experience in this intensive production course.

COURSE #40-3325

4 CREDITS

PREREQUISITES: 40-2301 TELEVISION STUDIO PRODUCTION, 40-3310 TELEVISION EQUIPMENT PRACTICUM

POST-PRODUCTION/EFFECTS

⌘ Video Techniques II

Students gain an understanding of the basic principles and methodologies of non-linear video editing using the Avid digital editing system. Students work with prepared footage from documentary, dramatic, and commercial (PSA) formats. Participants are expected to develop proficiency in organizing media clips, managing projects, editing multiple video and audio tracks, and basic effects and titles. Each student works hands-on in developing professional competencies and a general understanding of editing aesthetics and non-linear editing techniques.

COURSE #40-2401

4 CREDITS

PREREQUISITE: 40-2302 VIDEO TECHNIQUES I

⌘ Graphics for Television

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 2D design for television will be addressed. Students will become competent in designing still images, sequencing images, and compositing images and motion graphics for television. The final production of the assignments will be integrated into a program and output to tape.

COURSE #40-3411

3 CREDITS

PREREQUISITE: 40-2401 VIDEO TECHNIQUES II

⌘ Video Techniques III

Students develop an individual project and follow through from pre-production to finished program. Emphasis will be on field shooting, idea development, proposal and script writing, storyboarding, and non-linear editing. Students will edit on the Avid Express non-linear editing system. Practical tutorials will focus on advanced shooting and editing techniques, media management, titles and graphics, and editing styles and strategies. Projects will be critiqued at all stages of development.

COURSE #40-3412

4 CREDITS

PREREQUISITE: 40-2401 VIDEO TECHNIQUES II

⌘ Advanced Post-Production

This advanced editing class addresses issues of both on- and off-line editing systems. The process begins with an off-line edit on a non-linear system. The class then moves to the A/B roll edit system. Students are trained in the flow of information, system design, control structure, and operational skills of the advanced editing suite. Waveform analysis and signal modification utilizing the equipment in the advanced suite will be covered in depth. This seminar-format class is designed for the advanced-level editing student. Individual project analysis will be ongoing in regard to structural analysis and aesthetic concerns.

COURSE #40-3421

4 CREDITS

PREREQUISITE: 40-3412 VIDEO TECHNIQUES III

Motion Graphics: Compositing and 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 film special effects are deconstructed and analyzed. Motion graphics are translated into Quicktime movies for integration into television, web, DVD, and film productions.

COURSE #40-3422

3 CREDITS

PREREQUISITES: 40-3411 GRAPHICS FOR TELEVISION, 40-3412 VIDEO TECHNIQUES II

COURSE DESCRIPTIONS

TELEVISION

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 2D design for television will be addressed. Each project is designed for inclusion into a current television production (e.g., *CC.TV*, *South Loop*, *NewsBeat*, *600 South*, *Out on a Limb*). Working with the producers of these shows simulates the process of producing motion graphics for clients.

COURSE #40-3423

3 CREDITS

PREREQUISITES: 40-3411 GRAPHICS FOR TELEVISION, 40-3412 VIDEO TECHNIQUES III

Advanced Non-Linear Editing

Students will develop individual projects and follow them through from pre-production to post-production. Emphasis will be on producing finished projects whose content is determined by the students through written proposals, scripts, storyboards. This course follows 40-3412 Video Techniques III and pursues a continuation of non-linear editing techniques. Practical tutorials will focus on advanced editing techniques, styles and strategies for editing on a non-linear system. Critical skills will be developed through in-class critiques with visiting editors.

COURSE #40-3424

4 CREDITS

PREREQUISITE: 40-3412 VIDEO TECHNIQUES III (C OR BETTER)

Advanced Non-Linear Editing, Electronic Newsletter

In this advanced-level editing course, students will perform finished final edits from several Television department programs, giving editors experience with editing for different clients, or student producers. This course's primary responsibility will be editing the electronic newsletter, *CC.TV*. Students will work with producers from the electronic newsletter course and the motion graphics artists from 40-3423 Motion Graphics: Broadcast Design. The completed program will be distributed throughout the Columbia College Chicago campus. This course follows 40-3424 Advanced Non-Linear Editing and pursues a continuation of non-linear editing techniques. Practical tutorials will focus on advanced editing techniques, and integration of graphics and 3D elements into a final edited tape. Students will edit a package with a producer each week as well as be responsible for completion of at least one final half-hour program.

COURSE #40-3426

4 CREDITS

PREREQUISITE: 40-3424 ADVANCED NON-LINEAR EDITING (C OR BETTER)

INTERACTIVE TV

Interactive Television: DVD and Interactive Design

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 flowcharting 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.

COURSE #40-1511

3 CREDITS

PREREQUISITES: 40-2401 VIDEO TECHNIQUES II, 40-3411 GRAPHICS FOR TELEVISION OR 40-1701 VIDEO FOR INTERACTIVE MULTIMEDIA, 39-1200 COMPUTER GRAPHICS AND ANIMATION FOR MULTIMEDIA

Web Production for Interactive Television

As a gateway to upper-level courses in the Interactive TV concentration, this course introduces students to aesthetic and conceptual bases for 2D screen design for interactive television and serves as an introduction to 3D design for interactive television. Students develop a working knowledge of interactive television-authoring software and benefit from class discussions with industry professionals. Students' work is critiqued by peers.

COURSE #40-2511

3 CREDITS

PREREQUISITES: 40-2401 VIDEO TECHNIQUES II, 40-1511 INTERACTIVE TELEVISION: DVD AND INTERACTIVE DESIGN

Interactive Television Production II

This course addresses a broad range of design and aesthetic issues relating to interactivity, the electronic image, and electronic media. Critical viewing of interactive works in artistic, educational, and entertainment genres are a central component. Practical workshops focus on the preparation of various media materials for incorporation into interactive format and include planning, resource management, and distribution strategies.

COURSE #40-3511

3 CREDITS

PREREQUISITE: 40-2511 WEB PRODUCTION FOR INTERACTIVE TELEVISION

COURSE DESCRIPTIONS

TELEVISION

DVD Design and Authoring

This course will investigate current design trends in the DVD authoring industry. Students will meet with industry professionals through field trips and special presentations to learn how to enter the DVD industry. We will also cover the digital presentation formats available to independent artists, as well as to the entertainment, corporate, educational, and government industries. Topics covered will include: DVD and video compression technology, the differences and capabilities among various multimedia options, and planning and authoring strategies. Upon completion of the class, students will have authored their own DVDs to use as industry calling cards.

COURSE #40-3520

3 CREDITS

PREREQUISITES: 40-3412 VIDEO TECHNIQUES III, 40-3411 GRAPHICS FOR TELEVISION OR 39-1200 COMPUTER GRAPHICS AND ANIMATION FOR MULTIMEDIA

BROADCAST JOURNALISM

Creating the Television News Package

Course prepares Broadcast Journalism students for shooting and editing news package material. This hands-on/lecture class provides opportunity for the future reporters and video journalists to practice with their own material in the production of edited news stories for television. Stand ups, interviews, voice-overs, sound bites, cut-aways, and the use of the television medium to tell the journalistic story are hallmarks of this course.

COURSE #40-2601

3 CREDITS

PREREQUISITES: 40-2401 VIDEO TECHNIQUES II, 53-2310 BROADCAST NEWS WRITING

News: On-Camera Reporting

This course teaches the reporter's role in a remote television situation. Students will be required to work under a deadline, writing scripts in the field while providing visual scripting for Electronic News Gathering (ENG) applications. Each story will be edited and re-edited to conform to changing conditions and the news director's priorities. The course will stress the ethics and pressures of on-the-spot journalism and the variety of situations (both real and fabricated) that the ENG journalist faces in the craft of field reporting.

COURSE #40-2621

3 CREDITS

PREREQUISITES: 40-1302 TELEVISION AND NEW MEDIA PRODUCTION, 53-2310 BROADCAST NEWS WRITING

The Television News Practicum

Utilizing traditional newsroom approaches and field production and editing techniques, students will develop techniques used in news planning, assignment of stories, and all other functions of the television news venue. Emphasis will be on field producing in helping to familiarize Broadcast Journalism majors with the professional operation and practice of television news departments. This class is one of three courses working cooperatively on the regular production of *600 South* or *NewsBeat*, Columbia College Chicago's student news/news magazine programs.

COURSE #40-3601

4 CREDITS

PREREQUISITES: 40-2601 CREATING THE TELEVISION NEWS PACKAGE, 53-3310 WRITING AND REPORTING TELEVISION NEWS

Practicum: Producing the News

Designed to work in tandem with 40-3601 Television News Practicum, this class is intended to teach the performance of personnel in planning newscasts, expanding stories, television copy editing, stacking the newscast (determining the order of stories), making on-air decisions, and assembling story ideas and sources for each story. The course will relate these decisions to the real world with the class serving as executive producers for the on-going production of *600 South* or *NewsBeat*, the campus television news/news magazine programs.

COURSE #40-3621

4 CREDITS

PREREQUISITES: 40-2601 CREATING THE TELEVISION NEWS PACKAGE, 53-3310 WRITING AND REPORTING TELEVISION NEWS

CROSS-DISCIPLINARY

Video for Interactive Multimedia

Students develop basic skills in the operation of video field production equipment, and the ability to plan, organize, and carry out video field production for editing and use in digital media: DVDs, enhanced CDs, streaming video, web pages, and other digital video output formats. Students learn and practice the fundamentals of conceptual development, planning production management, field production techniques, and the use of a digital editing software package (Final Cut Pro). Students practice the basic aesthetic rules of visual and audio composition and design as applied to various steps of creating video projects.

COURSE #40-1701

4 CREDITS

PREREQUISITE: 40-1103 AESTHETICS OF TELEVISION

COURSE DESCRIPTIONS

TELEVISION

Video for Interactive Multimedia II

Students continue their education in field production, editing, and related aesthetic areas by producing individually conceived and edited work. However, students will accomplish the production (shooting) component in cooperative teams. Students also learn how to develop voice and point-of-view as well as understanding how to edit and work within a particular genre. Editing will be accomplished using Adobe Premiere DV and Avid non-linear editing workstations.

COURSE #40-2721

2 CREDITS

PREREQUISITE: 40-1701 VIDEO FOR INTERACTIVE MULTIMEDIA

Screenwriting II: Writing the Feature Film

This course trains students to produce longer and more complex screenplays, to facilitate a deeper understanding of the screenwriting process; assist students in better developing character, story, and linear structure; to assist in developing systematic work habits that 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.

COURSE #40-2722

3 CREDITS

CROSS-LISTED WITH FILM AND VIDEO 24-2710

PREREQUISITE: 40-2202 WRITING FOR TELEVISION

Television Career Strategies

Students will acquire an overview of the marketplace and will develop strategies for building a portfolio and résumé videotape, refining interview techniques, and networking within the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating résumés, and organizing videotape for the job search. Students will learn research and prospecting techniques from guest experts.

COURSE #40-2788

1 CREDIT

PREREQUISITE: 40-2302 VIDEO TECHNIQUES I

Introduction 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.

COURSE #40-3721

3 CREDITS

PREREQUISITE: 40-2401 VIDEO TECHNIQUES II

Writing for Multimedia

Students will learn the skills involved in writing content 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 content, 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 students creating their own narratives and presenting their final scripts to the class.

COURSE #40-3732

3 CREDITS

PREREQUISITE: 24-1710 SCREENWRITING I: WRITING THE SHORT FILM OR 40-2202 WRITING FOR TELEVISION

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.

COURSE #40-3788

VARIABLE CREDIT

PREREQUISITES: 40-2788 TELEVISION CAREER STRATEGIES, 3.0 GPA, COMPLETION OF 60 CREDIT HOURS

Independent Project

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.

COURSE #40-3798

VARIABLE CREDIT

PREREQUISITE: PERMISSION OF DEPARTMENT

LOS ANGELES

Writers' Round Table in L.A.

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.

COURSE #40-3820

3 CREDITS

CROSS-LISTED WITH FILM AND VIDEO 24-2723

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION, ACCEPTANCE INTO L.A. PROGRAM

COURSE DESCRIPTIONS

TELEVISION

Pitching the Series Concept in L.A.

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.

COURSE #40-3821

3 CREDITS

CROSS-LISTED WITH FILM AND VIDEO 24-3713

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION, ACCEPTANCE INTO L.A. PROGRAM

Conceiving and Writing the Show Bible in L.A.

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.

COURSE #40-3822

3 CREDITS

CROSS-LISTED WITH FILM AND VIDEO 24-3733

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION, ACCEPTANCE INTO L.A. PROGRAM

Analyzing One-Hour Dramatic Structure in L.A.

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.

COURSE #40-3823

3 CREDITS

CROSS-LISTED WITH FILM AND VIDEO 24-2703

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION, ACCEPTANCE INTO L.A. PROGRAM

Internship: Television in L.A.

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.

COURSE #40-3880

VARIABLE CREDIT

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION, ACCEPTANCE INTO L.A. PROGRAM

Independent Project: Television in L.A.

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.

COURSE #40-3890

VARIABLE CREDIT

PREREQUISITES: 40-2201 THE TELEVISION PRODUCER, 40-2202 WRITING FOR TELEVISION, ACCEPTANCE TO THE L.A. PROGRAM

CAMPUS FACILITIES AND RESOURCES

CAMPUS

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.

Alexandroff Center (Main Campus Building)

600 South Michigan Avenue

Wabash Campus Building

623 South Wabash Avenue

South Campus Building (Torco Building)

624 South Michigan Avenue

Eleventh Street Campus

72 East Eleventh Street

Dance Center

1306 South Michigan Avenue

Columbia College Audio Technology Center

676 North LaSalle Street

Columbia College Residence Centers

731 South Plymouth Court

26 East Congress Parkway

Theater and Film Annex

1415 South Wabash Avenue

Congress Building

33 East Congress Parkway

Music Center

1014 South Michigan Avenue

1104 Center (Ludington Building)

1104 South Wabash Avenue

RESOURCES

Academic Advising

The Academic Advising Office provides information to continuing and transfer students regarding degree requirements, majors, academic planning, and other information required for successful completion of a course of study. Academic Advisors are also available to help students with personal issues and problems that may affect their academic performance. Academic Advising is located in the Wabash Building and can be reached at 312-344-7645.

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 the Torco Building.

Career Center for Arts and Media

The Career Center for Arts and Media, located on the third floor of the Wabash Building, serves students in all phases of career planning and placement. Career advisors, hired from the fields students study, assist students in securing full- and part-time employment during their enrollment at the College and in their career search following graduation. Other services include portfolio and tape reviews, résumé writing workshops, career events, and the coordination of on-campus employment. For more information, visit or call 312-344-7280.

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 website 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 also administers the Foundations of Computer Applications Courses and Curriculum. The Center addresses the needs of the entire faculty from the novice to the most advanced user.

Freshman Center

The Freshman Center is dedicated solely to serving the needs of new Columbia freshmen and transfer students with 30 or fewer credit hours.

The Freshman Center, located on the third floor of the Wabash Building, offers an array of services for new students, including orientation, advising, and special programs and activities for new students, such as the Bridge Program and Year One Discovery. 312-344-7930.

CAMPUS FACILITIES AND RESOURCES

Library

The Columbia College Chicago Library, located on the first five floors of the Torco Building, provides a large and growing body of information as a resource for study and research with a comfortable environment in which to study, view, and read. Columbia's library includes a wide range of materials in a variety of formats, including more than 187,000 books, over 1,000 periodical titles, 123,000 volumes on microfiche and microfilm, 100,000 slides, 10,000 films and video recordings, and 2,000 sound recordings. The Library staff is ready to help students with their research and reference needs and to provide personalized library assistance.

Records Office

The Records office, located in the Alexandroff Campus Center, room 611 (312-344-7769), 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. Grades are mailed to students approximately two weeks after the close of the term.

Throughout the school year, students may review their transcripts in the Records office. The information contained in student records is protected under the Family Education Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), as amended (P.L. 93-568, sect. 2).

Residence Life

The Residence Life office, at 731 Plymouth Court (312-344-7803) is responsible for the administration of two residence facilities which house students in apartment-style accommodations. The Off-Campus Housing Coordinator is also located in the Residence Life office and is responsible for assisting students with their search for apartments and roommates within the city of Chicago.

Student Life

The office of Student Life encourages students to become involved in college life beyond the classroom through their participation in special events and student organizations. Student organizations represent the interests and concerns of students and allow the opportunity to develop leadership skills. Special events are planned and developed by committees composed of faculty, staff, and students. Students can also inquire about health insurance, which is available through a commercial carrier; contact the office of Student Life at 312-344-7459 for further information or to obtain an insurance application.

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.

Hokin Center, located at 623 South Wabash, 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, is a multilevel coffeehouse/study lounge/performance space equipped with stage, greenroom, lighting, and sound system.

Center for Asian Arts and Media

The Center for Asian Arts and Media, located at 33 E. Congress, room 503, 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. For more information, call 312-344-7870.

Center for Black Music Research

The Center for Black Music Research was established at Columbia College Chicago in 1983. Its purpose is to discover, disseminate, preserve, and promote black music in all its forms, from jazz, blues, gospel, and ragtime to R&B, opera, and concert works. The Library and Archives of the Center for Black Music Research endeavor to provide a comprehensive research collection covering all idioms in black music.

Additional information is available from the Center for Black Music Research, Columbia College Chicago, 312-344-7559.

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, which features work 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.

CAMPUS FACILITIES AND RESOURCES

Campus Galleries and Museums

Museum of Contemporary Photography

The Museum of Contemporary Photography, located in the Alexandroff Center, presents exhibits of photography from the College's Permanent Collection of Contemporary American Photography and from the work of professional artists around the world. The Museum of Contemporary Photography is accredited by the American Association of Museums.

Columbia College Art Gallery

This 1,500 square-foot gallery, located at 72 East Eleventh Street, presents a series of exhibits by professional artists and Columbia College students. At the end of each academic year, two exhibits are prepared from the work of students in the areas of graphic design, illustration, interior design, fine art and documentary photography, drawing, painting, sculpture, computer graphics, and mixed media.

Glass Curtain Gallery

The Glass Curtain Gallery, located in the Wabash Building, is committed to the advancement of the fine arts as an integral part of arts education. The 2,200 square foot space invites Columbia's resident artists, students, and alumni to exhibit a variety of contemporary media and styles in a professional environment.

FACULTY

ABELL, JEFF
Interdisciplinary Arts
MM Northern Illinois University, De Kalb,
Illinois

ADAMS, GERALD E.
Science and Mathematics
PhD Geological Sciences, Northwestern
University, Evanston, Illinois

AKINTONDE, SHANITA
Marketing Communication
MBA Illinois Institute of Technology
Chicago, Illinois

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 Northern Illinois University, De Kalb,
Illinois

ALLEN, HERB
Marketing Communication

AMANDES, PAUL
Theater
BM Northern Illinois University, De Kalb,
Illinois

ANZALDI, SUSAN
English
MAT English, University of Illinois,
Chicago, Illinois

ASMA, STEPHEN T.
Liberal Education
PhD Philosophy of Science, Southern
Illinois University, Carbondale, Illinois

BAILEY, GEORGE
English
MA English, DePaul University, Chicago

BALDWIN, SHEILA V.
English
MA Creative Writing, Columbia College
Chicago, Chicago, Illinois

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ERRATA

The following policy statement was omitted from the inside front cover:

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.

ADMISSIONS

p. 19: Right-hand column:

- line 54 (last line): delete "with the first payment due on the day of registration."

p. 20: Left-hand column:

- lines 8–9: delete "The first payment of the payment plan is due on the day of registration."

SCHOOL OF FINE AND PERFORMING ARTS

Art and Design

p. 32: Left-hand column:

- line 11: after the heading, "ART AND DESIGN CORE", replace "(24)" with "(18)".
- line 13: delete "22-1101 History of Art I: Stone Age to Gothic (3)".
- line 14: delete "22-1102 History of Art II: Renaissance to Modern (3)".

Right-hand column:

- line 13: delete "Advanced Fine" and replace with "Visual"
- beneath line 19, insert the following:
 - 22-2212 Materials & Techniques in Drawing (3)
 - 22-2216 Structural Anatomy (3)
 - 22-2220 Beginning Painting (3)
 - 22-2221 Painting II (3)
 - 22-2222 Watercolor Studio (3)
 - 22-2225 Printmaking II (3)
 - 22-2230 Sculpture: Materials & Techniques (3)
 - 22-2232 Ceramic Sculpture (3)
 - 22-2233 Mixed Media (3)
 - 22-2234 Installation (3)
 - 22-2235 Time Arts (3)
 - 22-2236 Performance Art (3)
 - 22-2240 Ceramics I (3)
 - 22-2241 Ceramics II (3)
 - 22-2242 Jewelry I (3)
 - 22-2243 Small Metals/Jewelry II Studio (3)
 - 22-2244 Furniture Design: Beginning (3)
 - 22-2245 Furniture Construction: Beginning (3)
 - 22-2246 Woodworking II: Furniture Design (3)

- beneath line 35 (last line), insert the following: "All students seeking any BFA offered by the Art and Design department are required to take an additional 6 hours of studio electives selected from Art and Design BFA concentrations other than their chosen BFA."

p. 33: Left-hand column:

- line 26: after the heading "ADVERTISING ART DIRECTION REQUIREMENTS", replace "(49)" with "(48)".
- line 34: after "22-3375 Website Design I (3)", insert "or 35-2410 Web-Based Animation (3), Academic Computing".
- line 37: after "22-3525 Art Director/Copywriter Team", replace "(3)" with "(4)".
- line 43: replace "23-3400" with "22-3400".
- line 44: delete "Photography".

Right-hand column:

- line 13: after "22-3375 Website Design I (3)", insert "or 35-2400 Designing for the Web (3), Academic Computing".
- line 36: after "FASHION DESIGN REQUIREMENTS", replace "(48)" with "(51)".
- line 33: beneath "22-2602 Patternmaking: Draping (3)", insert "22-2603 Fashion Illustration I (3)".
- line 39: delete "22-3611 Menswear Design (3)".
- line 46: beneath "22-2621 Millinery: Hats and Beyond (3)", insert "22-3611 Menswear Design (3)".

p. 34: Left-hand column:

- line 4: delete "23-3410 Fashion Photography II (3), Photography".

Right-hand column:

- line 1: after the heading "INTERIOR ARCHITECTURE REQUIREMENTS", replace "(59)" with "(62)".

p. 35: Left-hand column:

- line 5: beneath "54-1600 Introduction to Advertising (3)", insert the following: "All students seeking a BA must complete 6 hours of studio electives from any BFA concentration."
- beneath line 13, insert the following: "A Minor in Art History is also offered. Please contact the department for details."

p. 36: Right-hand column:

- line 17: delete "Advanced Fine" and replace with "Visual"

p. 37: Left-hand column:

- line 46 (3rd from bottom): after "22-3375 Website Design I (3)", insert "or 35-2400 Designing for the Web (3), Academic Computing".

p. 48: Left-hand column:

- 2nd entry: insert **38** next to "BA Seminar and Workshop in Art and Design".

Right-hand column:

- 4th entry: delete "Advanced Fine" and replace with "Visual".

p. 61: Left-hand column:

- 1st entry: delete "Architecture: Beginning Drawing" and replace with "Interior Architecture: Drawing I".

Right-hand column:

- 4th entry: delete all.

Arts, Entertainment, and Media Management

p. 66: Left-hand column:

- lines 3–7: replace the following text "Required study includes 22 credit hours completed with a grade of C or better in the core curriculum, 15 credit hours in a concentration, 6 credit hours of advanced courses completed with a grade of C or better, and 3 credit hours of departmental electives." with the following: "All courses required for the major must be completed with a grade of C or better."
- line 31: replace "Corporate" with "Investment".
- lines 33 and 34: replace the following text "COMPLETE 3 CREDIT HOURS OF MANAGEMENT ELECTIVES." with the following: "SELECT ONE ADDITIONAL ADVANCED-LEVEL COURSE OR A COURSE FROM ANY DEPARTMENTAL CONCENTRATION (3)."

p. 67: Left-hand column:

- line 16: replace "50" with "19".
- line 26: into the following, insert the underlined text: "from a concentration or an internship for 4 credit hours."

p. 71: Left-hand column:

- 4th entry: replace "4 CREDITS" with "3 CREDITS".
- 5th entry: replace "4 CREDITS" with "3 CREDITS".

Right-hand column:

- 1st entry: replace "4 CREDITS" with "3 CREDITS".
- 3rd entry: replace "4 CREDITS" with "3 CREDITS".
- 4th entry: replace "4 CREDITS" with "3 CREDITS".

p. 72: Left-hand column:

- 2nd entry: replace "4 CREDITS" with "3 CREDITS".
- 3rd entry: in heading, replace "Corporate" with "Investment". Also replace "4 CREDITS" with "3 CREDITS".
- 5th entry: in heading, replace "Comparative Arts Policy" with "MIDEM—International Music Market". Replace course description with the following: "Please contact department for course description." Also replace "4 CREDITS" with "3 CREDITS".

p. 73: Left-hand column:

- 1st entry: in heading, replace "American" with "Comparative". Replace course description with the following: "Please contact department for course description." Also replace "4 CREDITS" with "3 CREDITS".

p. 74: Left-hand column:

- 4th entry: replace "4 CREDITS" with "3 CREDITS".

Right-hand column:

- 2nd entry: replace "4 CREDITS" with "3 CREDITS".

p. 75: Left-hand column:

- 1st entry: replace "4 CREDITS" with "3 CREDITS".
- 2nd entry: replace "4 CREDITS" with "3 CREDITS".
- 4th entry: replace "4 CREDITS" with "3 CREDITS".

Right-hand column:

- 1st entry: replace "4 CREDITS" with "3 CREDITS".
- 2nd entry: replace "4 CREDITS" with "3 CREDITS".

p. 77: Left-hand column:

- 2nd entry: replace "4 CREDITS" with "3 CREDITS".

p. 78: Left-hand column:

- 4th entry: replace "4 CREDITS" with "3 CREDITS".

Right-hand column:

- 4th entry: replace "4 CREDITS" with "3 CREDITS".

p. 79: Left-hand column:

- 1st entry: replace "4 CREDITS" with "3 CREDITS".
- 2nd entry: replace "4 CREDITS" with "3 CREDITS".
- 3rd entry: replace "4 CREDITS" with "3 CREDITS".
- 4th entry: replace "4 CREDITS" with "3 CREDITS".

p. 80: Left-hand column:

- 2nd entry: replace "2 CREDITS" with "3 CREDITS".

Fiction Writing

p. 99: Left-hand column:

- line 22: after "Students must complete the following for a total of", replace "46" with "52".

Music

p. 110: Left-hand column:

- line 2: replace "80" with "79".
- line 8: after the text: "32-1120 Theory, Harmony, and Analysis I", replace "(3)" with "(2)".

Right-hand column:

- delete lines 2 through 8 (entire first paragraph) and replace with the following: "Students must complete core courses in either Contemporary Music (38 credit hours) or Jazz Studies (39 credit hours). Contemporary Music majors must complete courses in one of three concentrations: Composition (14 credit hours), Instrumental Performance (19 credit hours) or Vocal Performance (14 credit hours). Jazz Studies majors must complete courses in one of two concentrations: Instrumental Jazz (19 credit hours) or Vocal Jazz (17 credit hours)."
- line 9: replace "39" with "38".
- line 14: after "32-1120 Theory, Harmony, and Analysis I" replace (3) with (2).
- lines 36 and 37: delete all: "32-2250 Pop Arranging (3) or 32-3231 Jazz Composition and Orchestration (3)".

p. 111: Left-hand column:

- insert the following above line 4: "32-2211 Composition I: Basic Principles of Twentieth Century Composition (3)".
- line 7: after "VOCAL PERFORMANCE CONCENTRATION", replace "(19)" with "(14)".
- line 12: delete "40" and replace with "39".
- line 27: delete all: "32-3382 Techniques for Improvisation II (3)".

Right-hand column:

- line 5: delete "32-2520 Solo Singing (2)".
- insert the following beneath line 7: "32-2803 Vocal Performance (1)".

p. 113: Right-hand column:

- 1st entry: replace "3 CREDITS" with "2 CREDITS".
- 2nd entry: replace "3 CREDITS" with "2 CREDITS".
- 3rd entry: replace "3 CREDITS" with "2 CREDITS".

Photography

p. 126: Left-hand column:

- line 31: replace "23-3203" with "23-3220".

p. 131: Left-hand column:

- 2nd entry: in the following, insert the underlined text: "Digital Imaging III".

Right-hand column:

- 3rd entry: after "COURSE #23-", delete "3376" and replace with "3276".

Theater

p. 140: Right-hand column:

- lines 36 and 37: after the text "31-2205 Acting II: Character and Ensemble", replace "(3)" with "(4)" and delete the following: "and 31-2177 Rehearsal Lab (1), concurrently".

p. 142: Left-hand column:

- line 2: replace "50" with "53".
- line 22: insert "31-3125 Dramaturgy (3)".
- line 29: after the text, "Students must complete", replace "50" with "53".
- insert the following beneath line 41: "31-3300 Voice Training for the Actor III (3)".
- insert the following beneath line 48: "31-3925 Audition Workshop (1)".

p. 143: Right-hand column:

- line 3: replace "(56 credits)" with "(55 credits)".
- line 4: replace "Music (15 credits)" with "Music (14 credits)".
- line 6: after "CORE REQUIREMENTS", replace (56) with (55).
- lines 24 and 25: replace "32-2111 Sightsinging, Musicianship, and Ear Training II (3), Music" with, "32-2131 Keyboard I (2), Music".

p. 144: Left-hand column:

- line 1: after "MUSIC EMPHASIS", replace "(15)" with "(14)".
- insert the following beneath line 2: "32-2111 Sightsinging, Musicianship, and Ear Training II (2), Music".
- line 3: replace (3) with (2).
- line 6: delete "32-2131 Keyboard I (2), Music"

SCHOOL OF LIBERAL ARTS AND SCIENCES

ASL-English Interpretation

p. 168: Right-hand column:

- Add the following text:
"2nd BA in ASL-English Interpretation
Students must complete the same requirements as the BA, as listed."

Early Childhood Education

p. 173: Left-hand column:

- replace paragraphs 1–3 with the following:

APPROACH

The Early Childhood Education Program has developed a unique curriculum for preparing teachers of young urban children. Our students study child development and teaching strategies and simultaneously take coursework in arts and liberal education. This approach supports a deepening understanding of how the arts can facilitate learning in children who might find traditional classrooms difficult.

CURRICULUM

The arts-based environment provided by Columbia provides the perfect context for innovation in preparing teachers of children from birth through the 3rd grade. We ask students to consider the multiple routes to understanding and communication, to think outside of the box. We provide them with extensive opportunities for observing and working with children so that they can develop the skills necessary for making a difference in their lives.

In the teacher education courses, students are introduced to the most current research on child development as well as the importance of understanding that all growth takes place in family and community contexts. Graduates of the program (who earn a BA and an Illinois Type 04 Teaching Certificate) are able to support children in their expression of ideas in many media—visual, movement, music, story—joining their talents and past experiences with school goals for improving literacy, math, science, technology, and art skills.

Effective Fall 2002, students who have not taken courses at Erikson Institute will complete their coursework in Early Childhood Education at Columbia College Chicago.

Liberal Education

p. 201: Right-hand column:

- line 18: after "46-2150 Methods of Inquiry in Cultural Studies", replace "(3)" with "(4)".

p. 203: Left-hand column:

- 2nd entry: replace the text "3 CREDITS" with "4 CREDITS".

Right-hand column:

- 2nd entry: replace "IAI#52906N" with "IAI#S2906N".
- 3rd entry: replace "IAI#52907N" with "IAI#S2907N".

p. 204: Right-hand column:

- 1st entry: replace "IAI#52901N" with "IAI#S2901N".
- 2nd entry: replace "IAI#52911N" with "IAI#S2911N".
- 4th entry: replace "IAI#52918N" with "IAI#S2918N".

p. 205: Left-hand column:

- 1st entry: replace "IAI#52900" with "IAI#S2900".
- 2nd entry: replace "IAI#52901" with "IAI#S2901".

p. 207: Right-hand column:

- 2nd entry: replace "IAI#51901N" with "IAI#S1901N".

p. 208: Right-hand column:

- 1st entry: replace "IAI#53900" with "IAI#S3900".

p. 209: Left-hand column:

- 2nd entry: replace "IAI#56900" with "IAI#S6900".

p. 210: Right-hand column:

- 1st entry: replace "IAI#57900" with "IAI#S7900".
- 2nd entry: replace "IAI#57901" with "IAI#S7901".
- 3rd entry: replace "IAI#57903D" with "IAI#S7903D".

Science and Mathematics

p. 227: Left-hand column:

- 3rd entry: delete the following: "PREREQUISITE: 56-1110 BIOLOGY: THE LIVING WORLD AROUND US".

SCHOOL OF MEDIA ARTS

Audio Arts and Acoustics

p. 254: Left-hand column:

- line 1: delete "Sound Technology" and replace with "Audio Arts and Acoustics".
- line 4: delete "Sound for Picture" and replace with "Audio for Visual Media".
- line 14: after "RECORDING CONCENTRATION", replace "(32)" with "(31)".
- line 18: after "43-2220 Live Sound Recording", replace "(4)" with "(3)".
- line 25: after "ACOUSTICS CONCENTRATION", replace "(33)" with "(35)".
- line 33: after "43-3325 Acoustical Testing I", replace "(2)" with "(3)".
- line 34: after "43-3326 Acoustical Testing II", replace "(2)" with "(3)".
- insert the following beneath line 37:

AUDIO FOR VISUAL MEDIA CONCENTRATION (46)

43-2210 Audio Processing (4)

43-2215 Production II: Audio (4)

43-3288 Internship or 43-3291 Independent Project (3)

43-2420 Audio for Visual Media I (4)

24-1010 Production I (6), Film and Video

24-1100 Visual Audio (3), Film and Video

24-2102 Audio for Visual Media II (4), Film and Video

24-2103 Location Sound Recording (4), Film and Video

24-3101 Advanced Location Sound Recording (4), Film and Video

24-3128 Audio for Visual Media III (4), Film and Video

24-1510 Aesthetics of Cinema (3), Film and Video



24-1700 Development and Pre-production (3), Film and Video

Right-hand column:

- line 6: after "43-2515", delete "Live".
- lines 24–43: delete all and replace with: "Please contact department for details about a Second BA in Audio Arts and Acoustics."

p. 255: Delete all.

p. 260: Left-hand column:

- 1st entry: insert  next to "Audio for Visual Media I".
- 3rd entry: in heading, delete "Live".
- 4th entry: insert  next to "Advanced Sound Reinforcement".

Film and Video

p. 264: Left-hand column:

- line 3: replace "50" with "60".
- line 14: insert the underlined into the following text: "choose from the following programs: Alternative Forms, Animation, Audio".
- line 18 through right-hand column line 19: delete all and replace with the following text:

Film and Video Major with Concentration:

ALTERNATIVE FORMS

The Alternative Forms concentration provides students opportunities to develop a coherent, creative aesthetic approach to the production of film, video and digital work that explores, challenges or subverts mainstream narrative or documentary structures.

ANIMATION

The animation program provides students the opportunity to learn the art of timing, movement, and storytelling by taking series of classes that teach both the skill and origin of the animation process.

AUDIO

Students in this concentration will be versed in the theory and practice of sound track design, recording, editing, and mixing in relationship to story structure.

Audio for Visual Media is under development but currently exists in collaboration with the department of Audio Arts and Acoustics.

CINEMATOGRAPHY

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 develop strategies to communicate with all the creative and technical contributors to the film production process.

CRITICAL STUDIES

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.

DIRECTING

The Directing concentration trains undergraduate and graduate 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.

DOCUMENTARY

The Documentary curriculum, taught wholly in the specially equipped Michael Rabiger Center for Documentary, prepares students for work in the many varieties of non-fictional filmmaking, and emphasizes the dynamic interplay between reality, experience and representation.

EDITING

Through training in a custom-designed Post-Production Center, students prepare for careers in offline and online picture editing, digital and optical effects, and specialized sound editing.

PRODUCING

The courses within the Producing curriculum 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.

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.

Film and Video Major Without a Concentration:

Students who have completed the Core may design a course of study and build their degree with a personalized mix of courses from across the department's offerings.

Interactive Multimedia

p. 290: Left-hand column:

- lines 23-24: replace "24-1710 Screenwriting I: Writing the Short Film (3), Film and Video" with "40-3732 Writing for Multimedia (3), Television".
- line 25: replace "26-2005" with "39-1200".

Right-hand column:

- line 4: replace "39-3000" with "39-2600".
- insert the following beneath line 5: "39-1200 Computer Graphics and Animation for Interactive Multimedia (3)".
- line 9: after "22-1221", delete "Art" and replace with "Visual Design".

p. 292: Left-hand column:

- 2nd entry: delete "I" so the heading reads: "Interactive Multimedia Production: Individual".

Journalism

p. 294: Left-hand column:

- lines 35-36: insert the underlined into the following text: "53-4410 Covering Science and Medicine I (3) or 53-4415 Covering Science and Medicine II (3)".
- line 37: insert the underlined into the following text: "Complete six credits of Journalism electives excluding publications and internships."

p. 296: Left-hand column:

- line 22: delete "College Radio" and replace with "WCRX".
- line 23: delete "(Variable)" and replace with "(4)".

Right-hand column:

- line 3: delete "49" and replace with "52".
- insert the following beneath line 21: "53-3310 Writing and Reporting Television News (3)".

p. 297: Right-hand column:

- lines 6 and 7: insert the underlined into the following text: "53-4410 Covering Science and Medicine I (3) or 53-4415 Covering Science and Medicine II (3)".

Marketing Communication

p. 306: Left-hand column:

- line 16: after "ADVERTISING CONCENTRATION", replace "24" with "27".
- line 22: replace "12" with "15".
- line 31: after "CREATIVE SPORTS MARKETING CONCENTRATION", replace "(27)" with "(33)".
- insert the following beneath line 38: "54-3088 Internship: Marketing Communication (3)".
- lines 40-41: delete the following: "54-3088 Marketing Communication Internship or".
- line 42: delete the period and append the underlined text to the following: "Study or an additional elective".
- line 43 (last line): replace "3" with "6".

Right-hand column:

- line 10: after the text "Students must complete", replace "21" with "22".
- lines 19 through 21: delete all and replace with "54-3098 Independent Project: Marketing Communication (1)".
- line 25: delete "54-1501 Introduction to Sales Promotion (3)" and replace with "54-2500 Introduction to Market Research (3)".



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