

Spring 1976

# 1976 Spring Course Catalog

Columbia College Chicago

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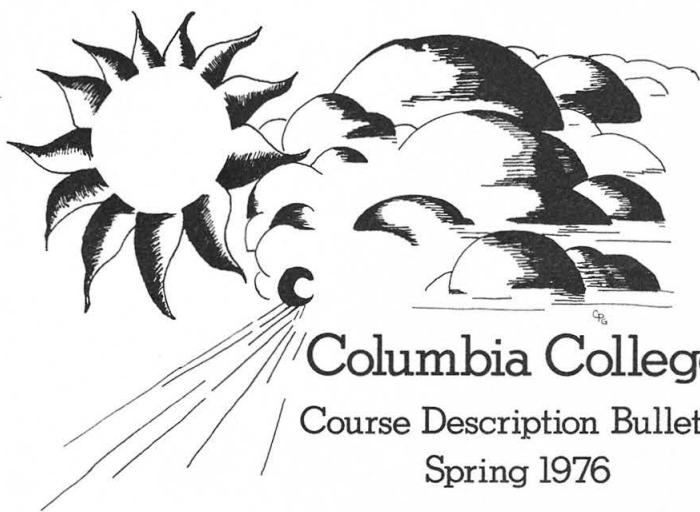
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Columbia College

Course Description Bulletin

Spring 1976



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GENERAL INFORMATION

SPRING 1976

REGISTRATION:

Registration for Spring 1976 term is scheduled for February 4.  
For detailed information and instructions, see Class Schedule book.

SPRING SEMESTER:

Monday, February 16	Classes begin
Sunday, April 18	Spring Recess Begins
Monday, April 25	Classes Resume
Monday, May 31	Memorial Day Holiday
Friday, June 4	Commencement
Saturday, June 5	End of Semester

Library (7th floor, 540 N. Lake Shore Drive)  
Monday through Friday 9:00 a.m. - 8:30 p.m.

Bookstore (7th floor, 540 N. Lake Shore Drive)  
Monday through Friday 9:00 a.m. - 8:30 p.m.

Cage (photo and film equipment - 2nd floor, 469 E. Ohio Street)  
Monday through Friday 9:00 a.m. - 10:00 p.m.

LOCATION OF CLASSES:

In addition to those classes scheduled for 540 N. Lake Shore Drive,  
Performing Arts classes are held at:

The Dance Center  
4724 North Sheridan Road  
Chicago, Illinois (271-7804)

The Theater-Music Center  
3257 North Sheffield Avenue  
Chicago, Illinois (929-5920)

GENERAL STUDIES:

All courses listed under Social Studies, Science, and Humanities/  
Literature are General Studies courses. Also, all courses crosslisted  
under Humanities/Literature may be taken for General Studies credit.

Non-Dance majors may take Dance or Physical Education for General  
Studies credit for a maximum of 8 credits.

Non-Writing majors may take Advanced Writing courses for General  
Studies credit.

## S O C I A L   S T U D I E S

### AFRO-AMERICAN HISTORY AND CULTURE

1051A

The course traces the history of Black people from Africa to the New World, and encompasses the struggles involved. Students will become familiar with the men and women who participated in these campaigns, and with the music, literature and poetry they produced.

A series of study guides will be issued to students. Students will be expected to read not only assigned texts, but will be expected to select an additional book by a Black author. There will be guest speakers, films, music, film strips and color slides. Students will become conversant with the operations and exhibits of the DuSable Museum and will be expected to work on a project benefitting both the student and the Museum.

### AGING

1011

Definitions of aging; attitudes about old age; preparation for aging and retirement; changes in the life cycle; characteristics of older people; old age culture and lifestyles; communication between older people and youth; older people's needs, concerns, problems in the areas of health, finances, social roles, use of time, sex and marriage, housing, family relations, political activity, companionship, death.

### AMERICAN CULTURE AND THE COMIC STRIP

1051B

This course will involve a history of the American comic strip and its roots in American culture. Guest lecturers (practicing cartoonists) will discuss how comics reflect and influence the culture. Topics such as "What Cartoons Tell Us About Ourselves" and "Social Commentary in Comics" will also be discussed. Class projects will include writing and/or drawing of a comic strip.

### ANALYSIS OF COMMUNICATION MEDIA

1034A

An in-depth analysis of prevalent modes of communication is presented with student participation through evaluating and criticizing selected material from all levels of the media. Particular attention is directed toward concepts, stereotypes and the psychological mechanisms operative in the promulgation of distorted, biased and negative images of distinctive racial, ethnic, social class and sexual groups. Students participate in creative and insight promoting exercises, thus gaining more self awareness of the psycho-dynamic determinants within their own personality structure enabling them to enhance these roles as humanistic communicators. Considerable emphasis is placed on examination and psychological interpretation of the idiosyncratic depiction of the Black ethos by the communication networks.

## CHINA TODAY

China Today is about daily life, particularly its economic, political, and cultural aspects in the People's Republic of China before and after the 1949 revolution. Principal emphasis is on life today, but sufficient historical background is discussed to understand the present.

The instructor visited China in 1973 and will draw on her travel experiences for course materials.

## CO-COUNSELING WORKSHOP

Feelings about ourselves and each other, and what it means to be humanly assertive--to thoughtfully and confidently take charge of our lives and environment--are the focus of this course. The course uses a lab/workshop format since it is predominantly a "doing" experience. Each weekly lab includes:

1. Demonstrations of co-counseling theory and techniques used to release the tensions and rigidities blocking the full flow of creative, flexible intelligence, zest, and openness to meaningful relationships.
2. Practice sessions in which participants team up and learn how to exchange this natural and very effective counseling with one another.

A combination of five weekly labs (two hours each) and three day-long workshops are used. Dates and locations to be arranged.

## DEATH AND DYING

Definitions of death; philosophical concepts, religious beliefs and attitudes about death and its meaning; grief tasks of the dying and the bereaved; mourning ceremonies and their social uses; communication with the dying and the bereaved; circumstances of death (illness, accidents, homicide, euthanasia; addictions, suicide, abortion, capital punishment); role of family, professionals, friends during terminal illness process; experiences with death and dying at different stages of life cycle; meaning of life and death, hope and despair; stages of terminal illness; quest for immortality; termination of life - social, ethical, legal questions; sources of help; treatment of the dying in various settings.

## THE DREAM MACHINE: ADVERTISING/MEDIA AND AMERICAN SOCIETY

Inasmuch as advertising is an integral part of, as well as a shaper of life in America, this course is designed to view contemporary American society through its advertisements in the mass media. Students wishing to know more about their culture as well as students whose major interest is advertising will find the subject matter to be relevant to their lives and to their course of studies.

ETHNICITY IN CHICAGO: A NEIGHBORHOOD FOCUS

1041

This course will focus on the white ethnic experience in Chicago, specifically on how particular ethnic communities were created; what has been the dynamic of these communities historically, and what is happening in them today. It will feature guest speakers from several of the city's ethnic communities, and readings will include fictional as well as autobiographical accounts of Chicago immigrants.

GEOGRAPHY OF CHICAGO, A

1039

A spatial investigation of the varied Chicago cityscape. Looks at the influences of Chicago's several environments - physical, economic, political, cultural, and behavioral - in shaping Chicago's past, explaining its present form, and predicting its future. Readings from future fiction and urban history/politics/geography/psychology, etc. Field work at city council and various other municipal institutions. Emphasis on architectural innovations, ethnic concentrations, and concentrations of political power.

LABORATORY IN HUMAN RELATIONS

1048

A laboratory in which participants have first-hand experience with issues, dynamics, and techniques of group process, personal growth and development, and a candid exchange of ideas, feelings and attitudes. In this human relations group, members have a chance to experience new behavior and to develop insight into their relationships with others and their attitudes toward themselves.

The group will focus on the present: what is happening in the group at the moment, rather than what has happened or is happening outside the group. Through the process of immediate sharing of feelings and perceptions and through the giving of constructive feedback in a confidential atmosphere of acceptance and understanding, a group member may become more sensitive to the needs and wants of others in addition to learning something new about himself/herself.

Group members are responsible for initiating questions related to personal growth and for limiting the conversation to matters pertinent to relevant personal concerns.

LEGAL SURVIVAL

1034B

This course deals with the topics: landlord and tenant; contract, consumer, economic and debt matters; laws of arrest and detention; law of copyrights. Other possible areas for class consideration include: family law, social legislation, civil rights, race and the law, abortion.

MISSING PAGES IN U.S. HISTORY I

1016

This course deals with aspects of the history of the United States which have either been neglected or played down for a number of reasons (intentional or unintentional), but which are significant to an understanding of American history. Among subjects covered are Black history, American Indian history, and Latino history.

## ORGANIZING FOR SOCIAL CHANGE

This course is intended to give the participant a comprehensive understanding of social change, the long range process involving (and requiring) the concerted efforts of millions of people rather than a quickie coup d'etat on an apparent center of power. The central thrust throughout is on how to build collective and unified spirit to combat cynicism and apathy in the years ahead. Included is free flowing discussion of creative efforts and techniques to capture peoples' imagination and liberate human consciousness around both basic questions of survival and human understanding, including work, working conditions, health, education, legal rights, sports and more.

Section I: is introductory in nature, designed to familiarize students with concepts and ideas in the area of radical history, struggle and work for social change, as well as a beginning look into current social, political and economic issues. Course materials include a picture of "where we're coming from", a review of our history, including imperialism, labor struggles, the civil rights, women's and student movement, and the war in southeast Asia. Also study and discussion of "where we're at", dealing with the current struggles such as those of farm workers, Chicanos, Native Americans, Puerto Rican Independence, and more.

Section II: suggested for people more familiar with the material or who have completed Section I, goes into greater detail about current issues, events, struggles, and ideas, including health care, labor, electoral politics, legal rights, youth culture, music, sports, and more. Particular attention will be devoted to the kind of society people envision, and beyond their visions and picture plans, considers how to begin to move in that direction.

## PERCEPTION AND CREATIVITY

It is said that every poet is a child but the reverse is just as true: every child is a poet. Yet this natural creativity somehow becomes stunted in most people by the time they become adults and they need to turn to the artists, who alone seem to have retained the natural creative eye of the child. But creativity need not remain stifled. Freud said that happiness can only be found in love and play and it is to creative play that both children and adults must turn in order to open eyes that react in stereotyped ways.

In addition to lectures and class discussions, students will develop their own sensitivity and powers of perception through participation in writing games, theater games, nonverbal games, happenings, oral reports, demonstrations and record concerts. Students will be required to write a daily sense perception journal, and to complete and present a project of their own choosing.

## PERSPECTIVES IN MASS MEDIA

An examination of the major mediums of mass media. The emphasis in this course is on the giant of mass communications - television. The deterioration of our intellectual and moral heritage with the advent of mass media growth is studied. How does television influence a viewer? What are television's social responsibilities? Advertising, public relations, and social change - how do they affect mass media. Special groups explore how passivity toward television is changing; how television is the most powerful of all agencies of social change, and how the global village is shaping up.



POLITICAL SOCIALIZATION

1051B

The course is based on the premise that most people do know something about politics and explores the learning process involved. Are there patterns related to age, sex, ethnic or religious background, socio-economic status, educational level, etc.? Are there correlations between the political views of parents and those of their offspring? If there are, what, if anything, can be learned concerning political interest and participation, voting patterns and future trends for political parties. These and other questions are investigated through reading, discussion, simulation, role playing, and current research methods.

PSYCHOLOGY OF DREAMS

1028/1055

What are dreams? What do they mean? What influences them? How can we understand them? Theoretical answers to these questions from our own and other cultures are examined. A wide variety of recent experimental research is also explored for the light it sheds on these issues.

PSYCHOLOGY OF FAMILIES

1021B

Although we live and grow in families, ordinary family life has only recently come under observation and been taken seriously as a social context that helps elucidate many individual and group behaviors. This course is designed to provide an understanding of how family relationships are patterned in ways which are organized and predictable, and how alteration in developmental processes over time may lead to symptoms or disturbances. Concepts such as role structure, generational boundaries, family myths, secrets and worry systems which prescribe interaction among family members will be explored. Videotaped family therapy sessions will be used as case illustrations: A popular family, such as the Bunker household of the television series "All in the Family", will be discussed. An attempt to discover and modify some of the forces operating in your own family will be made.

PSYCHOLOGY - NORMAL/ABNORMAL

1035

Utilizing both an individual and social psychology approach to the study of the mind and behavior of humans - most specifically, ourselves - and focusing on the concepts of normal and abnormal, the course attempts to construct a viewpoint on who and what we are and why.

RACE IN AMERICA

1031

Perhaps the most obvious, but nonetheless most neglected area of the problems facing us today with regard to racism, group relations, etc., is that of ignorance. It is ignorance of one another and, for many of us, lack of knowledge of ourselves. This course is designed to answer the practical questions and speak to the potential problems and fears of those of us who intend to live and work in a multi-racial society.

### VIOLENCE: PERSONAL AND POLITICAL

This course focuses on the nature of violence in both one's personal life and that of the political world. Primary attention is given to the thesis of revolutionary violence advocated by the Algerian Revolutionary Frantz Fanon.

As part of the analysis, the lives and works of advocates of Nonviolent social change are studied and analyzed along with Fanon. Men such as Mahatma Gandhi, Dr. Martin Luther King, Jr., and Cesar Chavez provide examples of men who dedicated their lives to Nonviolence. Outside speakers with direct personal experience in the civil rights and peace movements interact with the students. Use is also made of audio-visual material.

### WOMEN AND THEIR BODIES

Open to all women of the College. The basic assumption of the course is that oppression and exploitation of women derive, ultimately, from the fact that women are constructed to bear children. Women, in the course of this oppression and exploitation, have been kept ignorant of their bodies and bodily functions, and must rely upon an elite group of mostly men - gynecologists - for care and knowledge. The course is primarily discussion, with some lecture, guest speakers, etc. Subjects covered include: anatomy and physiology, pregnancy and childbirth, sensuality and sexual choices, contraception and abortion, rape, aging and menopause, and whatever else the class desires. Texts include Our Bodies, Our Selves, the VD Handbook, the Birth Control Handbook, etc.

### INDEPENDENT PROJECT - SOCIAL STUDIES

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Dean Silverstein is required.

## S C I E N C E

### EXPLORING THE UNIVERSE

2048

The classroom is the Sky Theater itself, where constellations of all four seasons and all latitudes may be viewed. Motions of the sun, moon, and planets are seen greatly speeded up, to help students understand the constantly changing appearance of the sky as seen from our position in the solar system. Slides, films and special effects take the student into the depths of space to learn about planets, the lives of stars, and the structure of galaxies. A field trip to a local observatory for telescopic viewing is included. No previous acquaintance with astronomy is needed. Classes will meet at the Adler Planetarium.

### HEALTH AND DISEASE

2054

The course looks at Health and Disease from the perspectives of heredity and environment. Hereditary factors to be discussed include: gene make-up (health), and congenital as well as genetic defects (disease).

The role of environmental factors such as exercise, climate, and nutrition is analyzed in terms of their relationship to health. Infectious organisms (fungi, bacteria and viruses), chemicals toxic to man (and others indirectly affecting man), and irradiation are environmental factors studied in relation to disease.

### The SOLAR SYSTEM

2028

The class examines the latest findings about each of the major planets, their moons, and the comets, asteroids, and meteoroids. Next it considers the origin and future of the solar system, and the evidence for planetary systems around other stars. Finally, the possibility of detecting extra-terrestrial life, either within or beyond our solar system is explained. A field trip to a local observatory is included. Classes will meet at the Adler Planetarium.

PSYCHOLOGY OF DREAMS - See course descriptions listed under SOCIAL STUDIES

PSYCHOLOGY - NORMAL/ABNORMAL - See course descriptions listed under SOCIAL STUDIES



## HUMANITIES / LITERATURE

### AMERICAN GOTHIC FICTION

This course examines the Gothic romance as a major tradition in American fiction. Unlike the social novel, its style is not realistic or didactic, but relies on texture and atmosphere to objectify psychic states. At its heart lies a mystery never fully clarified. By directly evoking experiences of wonder and terror, the genre affects the total feeling of readers, not simply their intelligence. This imagination of evil within men and women and disaster in the universe comments bleakly though indirectly on man and society.

### ARCHETYPES AND PATTERNS OF COMPARATIVE RELIGION

An introduction to the archetypes, symbols, motifs and patterns that are basic to world religions. An overview of the working of these symbols in the myths and rituals of traditional religions. Are these symbols and patterns based on religious experiences still meaningful today in film and art? Do modern men go through initiations? Why are certain images in art and literature still so compelling to us today and some so quickly forgotten? What can the study of comparative religion tell us about the collective unconscious, the psychic unity of the family of man, about ourselves today?

### ART AND SOCIETY

The artist lives and works within society. What effect does this have on his/her art? What effect does contemporary technology have on art? What is the effect of the audience on art? What effect does the artist have on his/her audience? All of these relationships will be explored with experiences in several art forms, both in the College and in field trips.

### ATROCITIES - THE CREATIVE PROCESS

An examination and discussion of the creator, both scientific and artistic, as the phoenix that has risen out of both planned and unforeseen atrocities and has advanced civilization to its present condition. An example: the wars of the Borgias brought disaster and misery to what was then considered the civilized world. Yet out of that destructive force, the Borgia Wars gave the world Michaelangelo, Leonardo da Vinci and the Renaissance.

### DADAISM - ART AND ANTI-ART

An introductory evaluation of the persons, attitudes, creations and effects of dadaism as the first international art movement. The course traces its historical development and its influence on subsequent art styles. It is also an in-depth study of the juxtaposition of art versus anti-art, employing literature, painting, sculpture, music and activities of various dada personalities in an attempt to search out the historicity of these efforts and destroy preconceived notions of what constitutes art.

A look at a broad selection of representative major works in European literature since the eighteenth century. Particular attention is given to the relationship between social, historical and cultural products.

The FUNDAMENTAL QUESTIONS OF PHILOSOPHY4023/4046

A survey of the basic problems that philosophers from Aristotle to Sartre have considered most important. What can really be known? What is self? Does truth exist. Do man, thought, life, have intrinsic meaning? A history of the questions posed, and answers given by philosophers through the ages.

IDEAS IN CULTURAL HISTORY4036

An introduction to the transformation of thought from magical to scientific. This transformation has a corporate effect on language, mythology, institutions, behavior, metaphysics, literature, history and art. As the transformation of thought is still observable, it is therefore contemporary. Societies to be studied will include those in Asia, Africa, South America, and pockets of Western Europe and North America.

INTRODUCTION TO DRAMATIC LITERATURE4047

Film had its genesis in the theater and this course is an introduction to plays that have special relevance to emerging directors. There will be selections from Ibsen, Strindberg, O'Neill, Tennessee Williams - playwrights whose work reflects a special touch in the use of dialogue, the construction of story, the creation of character. This course will have relevance to students in every emphasis because it explores elements of form, structure, and inspiration that are common to all the arts.

MULTI-MEDIA APPROACH TO CHILDREN'S LITERATURE, A4054

Writing, illustrating, filmmaking, storytelling, recordings and photography, all a part of children's materials today, will be discussed in this survey of children's literature. Selective reading lists of exemplary books, films and filmstrips will be made available to the student. A text will not be required as materials will be placed on reserve in the library. Students will be expected to evaluate the materials presented throughout the course, comparing the literature of the past to the media materials available today.

It is hoped that students will gain insight and appreciation for children's literature. A creative project relating to the literature will be required: e.g., students may choose to write or illustrate a children's book; create a film or filmstrip; or develop a dramatic presentation, including storytelling, puppet shows, etc. Projects will be discussed with and approved by the instructor.

## PSYCHOLOGY IN LITERATURE I

This course is an investigation of the psychological development of personality as shown in creative literature. Through a close reading of the works of such artists as Anais Nin, T. S. Eliot, and James Baldwin, an attempt is made to understand the humanistic, existential growth of individuals in relation to themselves, others, and society.

## G. B. SHAW: PLAYS AND PREFACES

A reading and listening course analyzing the basic ideas of G. B. Shaw as expressed in his plays and prefaces. More than any other writer of the 20th century, Shaw dealt with the problems destined to haunt it throughout. His wit, dramatic presentation of issues, and clarity of mind, are classic.

## SOCIAL THEATER OF THE 20th CENTURY

For centuries, the theater has been an instrument by means of which people have attempted to achieve social change. Perhaps its most exciting forms have occurred in the 20th century. From roots in the plays of Ibsen, for example, and the works of realist novelists such as Tolstoy, Gorki, and Zola, new theater has developed throughout the world. The course explores plays of political and social action from the early days of the Russian Revolution, and the current Revolution in China. It considers the Epic Theater of Germany in the 1920s, the Living Newspapers of the United States in the 1930s, as well as plays by Karel Capek in Czechoslovakia, and Ernst Toller, Georg Kaiser, and Berthold Brecht in Germany. The course also includes the plays of trade unions of the CIO, the various peace movements in the USA, and the portable political theater of Cesar Chavez.

## SYMBOLISM AND THE SEARCH FOR IDENTITY

This course examines literary symbolism primarily from a Jungian perspective, in which the deep psychological meaning of symbols is emphasized. It traces the primal experience through ritualization, to literary symbol, and finally to a societal symbol as used by 20th century writers T. S. Eliot, F. Scott Fitzgerald, and others. Another aspect of the course is the same procedure executed by the students on a symbol of their choice, with the results of their investigation presented to the class.

## WOMEN IN LITERATURE

A survey of women writers of fiction, drama, poetry, etc. and/or female characters in literature. Through reading and discussion the class examines the authors and subjects in terms of their personal consciousness, relationships with men, social independence, and other issues. This course is open to men and women.

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Dean Rosenblum is required.

RELATED COURSES:

For following, see course descriptions listed under THEATER-MUSIC:

SHAKESPEARE

SPEECH - FOR NON-THEATER STUDENTS

THEATER LITERATURE AND HISTORY

For following, see course descriptions listed under WRITING/ENGLISH:

HONEST ART OF PROPAGANDA

LITERATURE AND THE METAPHYSICAL IMPULSE

The MYSTERY NOVEL

PERSONAL AND ANTHROPOLOGICAL ORIGINS OF STORY

PSYCHOLOGY THROUGH STORY

READINGS BY CONTEMPORARY AUTHORS

STORY AND THE SUPERNATURAL

For the following, see course descriptions listed under PHOTOGRAPHY:

CONTEMPORARY TRENDS IN PHOTOGRAPHY

HISTORY OF ART I

HISTORY OF 19th CENTURY PHOTOGRAPHY

INTRODUCTION TO VISUAL ART

For the following, see course descriptions listed under FILM:

COMEDY ON FILM

FORM AND STRUCTURE: ANALYSIS OF CLASSIC FILM SCRIPTS

GREAT NEGLECTED FILMS: A CRITICAL CHOICE

HISTORY OF THE CINEMA I - THE SILENT ERA: FROM GRIFFITH TO EISENSTEIN

PROFILE OF THE DISC JOCKEY - See course descriptions listed under RADIO



## WRITING / ENGLISH

### WRITING WORKSHOP I, II

This course is designed to meet the student at his or her level of writing and general verbal skills, and to enable each individual to develop these skills progressively, using the Story Workshop approach. Students in the group participate in word, telling, reading, and writing exercises, guided by an experienced Workshop director. The basic principles and exercises can be directly applied in many areas involving observation and inquiry such as theater, music, drawing and painting, film, photography, social sciences, history, journalism, etc. This course is required for all entering freshmen. One semester is required for all transfer students who have not completed their English requirements.

### FICTION WRITING I, II, III

The highly flexible Story Workshop method, used by professional writers, is the basic approach in the writing courses at Columbia. The emphasis upon the individual relationship to the Workshop director is present from the beginning, and this emphasis increases as the student moves at his or her pace in developing perceptual and technical imaginative abilities. Students do often make quite remarkable progress, as the books of Columbia writing show (Don't You Know There's a War On? and It Never Stopped Raining). Students who have completed Writing Workshop I and II and wish to develop their imaginative and perceptual writing abilities further, enroll for the Fiction Writing I, II, and III. Individual conferences with the Workshop director are emphasized.

### FICTION WRITING - ADVANCED

Advanced Fiction Writing, directed by John Schultz, concentrates on the various techniques of writing a story and novel. For students with two semesters of Story Workshop Fiction Writing experience, this class includes more frequent personal conferences (as needed) with the Workshop director, and special reading assignments. Students should expect to spend much of their time in writing and reading.

The course is offered for 6 to 8 semester hours credit, but part-time students may take the course for from 4 to 8 semester hours credit. It is recommended that students in this workshop also concurrently enroll in the appropriate Reading and Critique class. Director approval required.

### FICTION FORUM

Fiction Forum is taught by noted Chicago author Harry Mark Petrakis. It is particularly intended for students whose principal interest is fiction writing, and who have some experience. Students will be expected to develop new material for careful examination and rewrite. The Forum will meet occasionally as a class but, primarily, students will meet individually and frequently with Mr. Petrakis to evaluate and discuss their

## HUMANITIES / LITERATURE

### 4026/4043 • AGING AND DYING

To analyze and understand the process of aging and the inevitability of fascination with and preparation for death. A discussion of the literature and ideas surrounding it. This is the primary subject of philosophy, civilization and theology; its basis is a dramatic combination of fear and hope.

### 4027 • The ANTHROPOLOGY OF ORIGINS: What Archaeology has Dug up on Early Man

This course will introduce the student to issues in the study of human and cultural evolution. Reading will touch on the salient debates in the field and aim to provoke the student toward a philosophic perspective on our species that uses fact as a trampoline to imaginative efforts at asking questions. By the end of the semester, the student will know the major facts and questions surrounding our emergence. The course is for those who have wondered what initially constituted the nature of man and is designed to be an education in first things.

### 4024 • ARCHITECTURE IN CHICAGO

This course will examine the development of Chicago Architecture from the beginning of the 20th century and continue to the present. The roots of the contemporary style of Chicago will be traced by examining the architecture of Burnham-Root, Louis Sullivan, Frank Lloyd Wright, Mies Van Der Rohe, and others. Slides will be used and various buildings will be visited to add an additional dimension to the course.

### 4037A • CHINESE SOCIETY AND CULTURE

In exploring the culture and society of traditional China, this course will cover the following topics: lands and people; economic and historical development; religion and philosophy; bureaucracy and education; family and social systems; art and literature.

### 4049 • The CONCEPT OF GOD

A survey course examining the various concepts and attitudes of Western man toward the idea of God from late Medieval to the beginning of the 20th century, by studying his art, literature, sculpture, music and philosophical thought in an attempt to understand man's position and relationship with an ever-changing, intangible supreme being.

### 4023/4046 • CONTROVERSIAL IDEAS IN THE ARTS

How and why the arts grow and prosper the way they do. A study of the various contradictory movements in literature, art and music and how they reflect the conditions of the periods they have come to exemplify.

4039 • DRAMATIC LITERATURE II

A continuing study to attempt to understand man/woman and his/her world through dramatic literature as begun in Introduction to Dramatic Literature, specifically employing the plays of minor masters.

4029 • GREAT BOOKS DISCUSSION SEMINAR

Discussion course based on brief writings of some of the great thinkers. Proposed readings include a dialogue from Plato, plays by Sophocles and Shakespeare, short stories by D. H. Lawrence and Nikolai Gogol, and treatises by Karl Marx, Macchiavelli and Henry David Thoreau. Because the Great Books investigate problems which have not yet been settled, class discussion will stimulate thinking about questions each of us face in our own lives. Seminars will be conducted by a former trainer in discussion techniques with the Great Books Foundation.

4031 • HIGHLIGHTS OF 200 YEARS OF AMERICAN LITERATURE

With the Bicentennial in mind, the course offers a quick survey of the landmarks in American literature, concentrating, however, on distinguished and significant literary achievements since the founding of the Republic to the present. The selected works will be analyzed, discussed, and their relationships to contemporary social conditions identified and evaluated.

4037B • IMAGIST, OBJECTIVIST, BEAT AND BLACK MOUNTAIN POETRY

Consideration of the American poetic search for voice in the twentieth century - the century beginning with the Civil War and Whitman - with special emphasis given to individual poetic development in the above mentioned schools or groups of poets. Attention will be given to the larger question of voice as the identity of the American poet, the issues and themes predominant, and, in particular, to the prosodic questions of cadence vs. free verse and vers libre, form vs. content, musical phrasing, and breath lines, respectively, also according to the above mentioned groups. Discussion will center around individual poems and major works of the various poets, along with pertinent essays, interviews and letters by same. Reference will be made to Pearce's Continuity of American Poetry, Bogan's Tradition of American Poetry, Lawrence's Studies in Classical American Literature, as well as to other texts and essays.

4023B • LITERATURE OF THE ABSURD

This course is designed to introduce the student to contemporary literature of the absurd in order to develop both an appreciation of the literary form, and an understanding of the philosophical and ethical problems posed by absurdity in contemporary thought. Both the novel and the drama will be employed to examine these concepts, with some extra work done with poetry. Some examination of the work of French absurdists (Camus, Robbe-Grillet, Fournier) will be undertaken in class. Each student will be expected to prepare, under direction, a critical paper exploring some aspect of the absurd in contemporary literature.

Writers to be read include Albee, Beckett, Patchen, Pinter.

4053 • UTOPIA - THE GOOD LIFE

To some people Utopia is a rural commune. To others, it's the ideal city of the future. Utopia, by definition, is the good life that just exceeds our grasp. Yet, by studying and thinking about Utopias - especially our own fantasies for the future - we can learn something about reshaping the world we have to live in. We will read and discuss Utopian writings of others, then each student will be asked to construct his/her own version of the perfect society. Can these visions all co-exist? What can each of us do to make our own dreams come true?



## S C I E N C E

### 2056 CELLULAR BIOLOGY

The structure and function of life's smallest units - how they work as individuals; as tissues, organs and organ systems.

### 2028 GALAXIES AND COSMOLOGY

We explore first our own island of stars - the Milky Way Galaxy - and our sun's location in it. Next we inspect our neighboring galaxies and look beyond to the giant clusters of galaxies whose motions suggest that the entire universe is expanding. The mysteries of galactic evolution lead us to exploding galactic cores, spiral density waves, and the perplexing quasars. Finally we turn to general relativity and the various models of the universe, such as the "big-bang" and "steady-state" models. From these we try to determine the overall shape and possible past and future states of the universe. A field trip to a local observatory is included.

## S O C I A L   S T U D I E S

### 1035   EDUCATION AND CULTURE

Schooling is an experience shared by virtually all Americans today. In this course, this common experience - the structure and process of institutionalized education and its underlying assumptions and roots - will be examined to help us better understand what "it" and "they" did to and for us.

### 1047A   HISTORY OF LABOR AND RADICALISM IN AMERICA

An insight into the methods used by the underclasses in fighting for social justice from 1607 to the present. Along the way we will probe the slave revolts (white and black) of colonial times, tenant uprisings, the birth of the labor unions after the Revolution, the Workies, utopian communities, the labor wars beginning with the Molly Maguires, the 1877 railroad strike, up to the sitdown strikes of the 1930s. We will also examine the role of the socialist and communist movements beginning with the post-Civil War Socialist Labor Party, through the "Wobblies", the Socialists, the Communists and the New Left of the 1960s.

### 1046   HISTORY OF THE AMERICAN EMPIRE

The saga of American expansion from 13 small colonies into a continental, then a world empire. The course will take us through such aspects of American history as the relations with Indians and the Indian wars, the naval war with France, the expansionist aspects of the War of 1812, the Mexican War, the various diplomatic ploys for enlarging American influence, the Spanish-American War, World Wars I and II, up to and including Vietnam and the Mayaguez incident. We expect to look behind the tinted facade to the underlying impulses behind these moments in the nation's history.

### 1017   INTERESTING PEOPLE AND THEIR LIVES

In an informal atmosphere, various people from different walks of life - all of whom are associated with Columbia - will talk about their lives: who they are presently, why, and the journeys taken which have culminated in their present life and mode of existence.

What the speakers have in common besides having lived both unusual and interesting lives--a suburban ex-housewife now teaching dance and having her own dance company; an ex-successful person in the advertising business now working as a teacher/artist and who has also had two families; an ex-poverty lawyer still battling for social good as a law school teacher and private lawyer but who is also quite interested in the buck; a man with a mission to end war and bring peace to the world; a graduate from a private Catholic education who did drugs, alcohol, sex and travel and who is now very taken with her art form and her man; an ex-alcoholic who attempted suicide and lived to tell about his death experience; a boy from the tenements of Brooklyn who grew up to find love with that Catholic woman mentioned above and who became a dean; and more--is their still being alive, still fighting, still trying to shine in ways true to themselves.

1047 INTERNATIONAL RELATIONS

The course will underscore and analyze the network of complex relations existing between nations, commonly called diplomacy. While intended to be introductory in nature, emphasis will be placed upon those factors influencing major policy decisions such as acts of war, the granting of foreign aid, and the formulation of alliances. Specifically, students will gain an understanding of the present configuration of power throughout the world, such as the Third World bloc of nations, the military stalemate existing between the U. S. and the Soviet Union, and the emergence of the People's Republic of China on the international scene.

1016A MISSING PAGES IN U. S. HISTORY II: The Perpetuation of Mythology,  
The Teaching of U. S. History

Analysis of available materials censored from our textbooks. The course, among other things, will cover the witch hunts and the Un-American Activities Committee, "Hollywood 10", Rosenberg Case, Spanish-Cuban-American War, Women's Rights Struggle, stereotype portrayal of minorities in American literature, etc. A short history of violence in the U. S., a short history of racial oppression; exclusion of people from jobs for political reasons.

1051B POLITICAL BEHAVIOR

An introduction to the behavioral approach to the study of politics. Political behavior includes internal responses (thought, perception, judgment, attitude, belief) as well as observable actions (voting, protesting, lobbying, caucusing, campaigning). Emphasis is on the individual, alone or in groups, from the perspectives of political personality, political attitudes and public opinion, voting behavior, political parties and interest groups, and social-psychological determinants of political participation and political decision-making.

1034C WOMEN'S CULTURE

This course, taught from a feminist viewpoint, will examine the history of the current women's movement in 19th and 20th century U. S. and Britain. Primarily reading and discussion, some lecture - we'll talk about current goals and problems of women, the politics of "liberation", factions within the movement, and individual women's and men's cultural roles, etc.

## WRITING / ENGLISH

### 3024 • APOLLINAIRE TO O'HARA:

#### A Survey of Surrealist and Personalist Poetry

A survey of avant-garde poetry since Apollinaire, including Futurism, Dada, Surrealism, and Personalism of today's New York School as postulated by the late Frank O'Hara. The course includes a discussion of the relationship between avant-garde art and poetry as seen in the work of Magritte, Duchamp, and Oldenburg, among others, and will attempt to show an historical parallel with the rise of other innovators of modern poetry, such as Pound and Eliot.

### 3026 • HAWKES, COOVER, BARTHELME, and MICHAELS:

#### A Trend in Current American Fiction

A look at developments in American fiction of the 1960s and 1970s with an emphasis on the achievements of John Hawkes, Robert Coover, Donald Barthelme, and Leonard Michaels, writers whose work shares in part the use of absurdist conventions. Dealing primarily with short fiction, the course will include an examination of the place of the short story in a shrinking marketplace and the rise of publishing alternatives such as New York's Fiction Collaborative.

### X3018C • IMAGINATIVE DRAWING AND PAINTING - A CROSS-DISCIPLINE ART COURSE

A stimulating cross-disciplinary excursion into the imaginative process using strong motivational and instructional exercises in drawing and painting combined with the Story Workshop word exercises and responses, oral readings, and understanding of image, actual dreams and fantasies. There will be an exploration of image and space, voice and perception as they apply to drawing and painting, with an emphasis on the evocative powers of the naked word. This experiment has met with quite lively success in private workshops, and will be conducted by Betty Shiflett, a Story Workshop director versed in both disciplines.

Drawing and painting media will be simple - pen and ink, pencil, chalk, tempera, etc. - and no prerequisites are required in either discipline, other than a desire to draw and paint. However, those students who have a command of more sophisticated media will have ample opportunity to use them in executing their term projects. Regular drawing done outside of class will be required, and reviewed weekly by the instructor.

### 3036 • MEN IN STORY

A reading and discussion course examining the roles and relationships of men as occurring in literature, particularly in the modern short story. Works of D. H. Lawrence, Faulkner, Hemingway and many others will be read in class and on assignment. Class will be open to both men and women and will have nothing to do with any current social movement.

3034 · STORY ORIGIN, FORM AND THEORY

A study of story with an emphasis on both personal and evolutionary origins. Myth, legend, dream, history, personal experience, and the ways they have resulted in certain forms of literature. The original use of story as a way of learning and communicating is often emphasized.

## GRAPHIC ARTS / CRAFT ARTS

### 5055B (only) • DRAWING I

Class time will be divided between work with the figure and its environment and the study of organic structures. The course offers an exposure to a variety of materials, composition, anatomy, lectures, slides, demonstrations and the way other artists have perceived the figure throughout history.

5018B DRAWING I - See Course Description Booklet

### 5052A • CREATIVE DRAWING WORKSHOP II

An advanced drawing course. The purpose of the class is for the student to learn to deal with concepts, imagination and process using contemporary resources and drawing techniques. The course consists of lectures, slides, gallery trips, studio work, indepth class critiques and dialogues about the past and current art scene.

### 5042A • FABRIC ARTS STUDIO

This studio continues usage and experimentation with procion dyes and explores the dimensional potential of fabric using various sewn and sculptural techniques. We will be working with the following needlework processes: quilting, trapunto, machine stitchery, applique and reverse applique and embroidery.

### 5035A • MAKING THINGS WITH HAND TOOLS

A workshop course dealing with the design and construction of hand crafted, useful objects with simple tools. The emphasis will be on aesthetic considerations as well as the proper use and care of various hand tools. Projects will be of the students' choice. No previous experience of skill with tools is required.

CERAMICS I and CERAMICS STUDIO now being taught at Columbia College (not at The Clay People).

# PHOTOGRAPHY

## 6055C • ART HISTORY

See course description under HISTORY OF ART.

## 6028D/6035E • BASIC STUDIO

This course is designed to introduce the student to basic studio attitudes and procedures. Basic lighting consists of single source illumination and the considerations are of light, the nude, space and the dimension of time. It is anticipated that small still life set construction will be undertaken and the view camera introduced. Toward the end of the semester, there will be an introduction to electronic flash in the studio. All students are expected to produce work from each meeting of the class.

Prerequisite: Photography II

## 6032B • BASIC VIEW CAMERA

Designed to help the student learn how to use the view camera without delving into the underlying principles. In all other ways the course is identical with "The View Camera". Note: Students registered for Advanced Photographic Techniques who are unable to register for The View Camera may take this class concurrently instead - however Advanced Photographic Techniques is NOT required for this course.

Prerequisite: Photography III

## 6018E • BOOK DESIGN AND ILLUSTRATION

The professional practice of designing and publishing photographically illustrated books. The course will include format, picture assignments, layout, typography, halftone and four-color printing, and manufacturing, with emphasis on the students' own work.

## 6045D • COMMERCIAL STUDIO

This course is designed to acquaint the student with simple studio procedures and commercial lighting techniques - techniques for product illustration, such as silverware and glassware. Lighting for portraiture will also be included.

Great emphasis is placed upon product preparation and care. The student will be expected to work to a layout or overlay which will be provided. As soon as it is practical, an introduction to the view camera will be made based on the awareness of the class. Electronic flash will be introduced toward the end of the semester.

Prerequisite: Photography II



6022D • DOCUMENT OF A PLACE AND ITS PEOPLE

A photographic study of a small town in Illinois. Students and instructor will go together to shoot on alternate weeks, and at other times on an individual basis. A group exhibition of work produced by the class will be prepared and will be shown in the town, at Columbia, and elsewhere.

Prerequisite: Photography III or Photo Journalism or Advanced Photographic Techniques

6032D • ESTABLISHMENT WORKSHOP

Professional guidance for advanced photography students interested in exploring the contemporary commercial photographic world. Students will meet with guest lecturers from the commercial community and each student will build a professional portfolio. (Recommended in conjunction with Commercial Photographic Illustration I and II)

Prerequisite: Consent of instructor (Barry Burlison) based upon student's present portfolio

6018E • EXPLORING SOCIETY PHOTOGRAPHICALLY

A course to consider photography as a way of generating knowledge of society similar to that produced by social scientists. Analytical in conception, the course will focus upon meaning and method (i.e., sampling nature of adequate evidence, selecting focus of investigation and establishing and maintaining relations with peoples and organizations)

Students will prepare a visual project using the principles covered in an analysis of their own choosing.

Prerequisite: Photography II

6028G • INTRODUCTION TO MEDICAL PHOTOGRAPHY

A study of the kinds of work produced by the medical photographer in a general or teaching hospital. The course will be held in a clinical setting and will cover medical terminology and techniques, types of patients and legal issues. Basic techniques of copy, ultraviolet and infrared photography, 16mm camera, editing and the use of videotape will also be explored, and will be supplemented by visits to clinical settings and talks by medical personnel. Meets at Northwestern Rehabilitation Center.

Prerequisite: Photography II



6038G • The VIEW CAMERA I and II

The course deals mainly with the aesthetics of the large format document. The class critique will be the main educational vehicle but historical readings, invited speakers, and field trips will be interspersed. At the beginning of the semester each student is issued a well-equipped view camera and tripod which he or she shares with one other student for the duration of the course. May be taken for two semesters.

Prerequisite: Photography III and Advanced Photographic Techniques (either the new or the previous course of this title) - may be taken concurrently with Advanced Photographic Techniques

6028H • VISUAL FUNDAMENTALS OF PHOTOGRAPHY FOR FILMMAKERS

The ultimate goal of this course is to learn how to see the world photographically. Students will use still camera equipment to produce black and white reversal slides, to accomplish assignments in composition and the use of light and space. The course will deal with the controlled use of the light meter, means of achieving a desired depth of field, and other technical considerations germane to both still and motion picture work.

## F I L M

### 7047A • ADAPTATION: FROM LITERATURE TO FILM

In this course we will study the process by which a book is made into a film. We will look at the original source material, and thereafter at the film that was based upon it to try to find the means of adaptation.

### 7091 • ADVANCED DIRECTING PROBLEMS

This is an alternative to the Advanced Production Seminar which has as its objective the completion of a film in its entirety. Advanced Directing Problems provides the opportunity to concentrate on scene development and improvisational technique. We will take a "tutorial" approach, and work with specifics that are suited to each director's needs.

### 7048C • ADVANCED EDITING PROBLEMS

This course is an extension of Film Editing. Exercises will be provided, and the student will have the option of bringing in his/her own projects for analysis and completion. Our intention is to structure this offering so that students can concentrate on areas of weakness, and so that they may have a chance to refine their overall editing technique.

### 7065 • A CRITIC AND SEVEN FILMS

A Critic and Seven Films will deal with the theory and practice of film criticism as revealed in the works of James Agee, the outstanding American critic of the 40s. Agee's writings for The Nation and Time will serve as texts for the course, and students will see, discuss and write about seven movies; two on which Agee worked ("The Night of the Hunter" and "The Quiet One"), and five about which he wrote extensively ("Miracle of Morgan's Creek", "Henry V", "Zero for Conduct", "The Treasure of the Sierra Madre", and "Day of Wrath"). Agee will be the basic reference, but other critics will be discussed, including Pauline Kael. The course will be taught by David Elliott, former Critic of the Daily News. Agee on Film, Volumes I and II, will be required readings and will be available in the bookstore.

### 7048E • EXPLORING THE ARTS

The course will explore the arts to search for characteristics which may be shared by music, painting, sculpture, poetry, film, etc., and for those in which each art is unique. It will focus on perceptions and representations of reality within each art form.

World famous documentary filmmakers such as Paul Rotha, Basil Wright and Henri Storck will visit the College to show their films and to discuss their solutions to the problem of portraying the realities of the world around us.

7058 • FILM FOR TELEVISION

An introduction to the use of film as a journalistic tool. A series of practical exercises in writing, filming and editing will be coordinated with classroom analysis of both professional and student work, discussions with cameramen, editors and producers, and visits to television news operations to sharpen critical and analytical faculties and to develop a working understanding of the unique demands journalism places on the use of film. The course will consider film journalism as a discipline and will explore techniques of presenting a story with word and picture. To be taught by Philip Walters, correspondent, film critic for NBC, WMAQ.

7038C • HISTORY OF CINEMA II: FROM LANG TO BERTOLUCCI

This concludes a year course devoted to the history of film. This semester will deal with the emergence of sound and bring us to the present day. The first semester course is not prerequisite to History of the Cinema II.

7028 • INTRODUCTION TO THE SOUND STUDIO

This offering is intended as a basic introduction to the film sound studio. We will discuss the preparation of a sound track, and how to deal with the materials involved. This course will include a live narration session which will emphasize directing technique as well as the preparation for "casting" of talent. We will also introduce the methods for the proper use of a music and effects library, as well as exploring the means available to you when it is necessary to record on location what is not readily available in the library. We will also deal with legal ramifications involved in the use of recorded music and the clearances required in this regard. The preparation of a film for final mix will also be included as well as a thorough discussion of the equipment basic to the sound studio - filter, equalizers, etc. This is a beginning course. There is no prerequisite, and it is recommended as a prelude to taking of Film Sound I.

7036 • SURVEY: EXPERIMENTAL FILMMAKING

The aim of the course will be to examine the differences between the experimental and narrative filmmaker in terms of both motivation and method. The thesis will be advanced that film at its inception was an experiment, and evolved from two separate traditions, the stage (narrative film), and the fine arts (experimental film). Films by both past and contemporary artists will be screened in quantity so that we may explore the genesis and development of the tradition.

## TELEVISION

### 8051 • BLACK CULTURE AND THE MEDIA

That Blacks have a culture of significance is a fact that the media - in general - have either avoided or distorted. This course will examine the issue of Black Culture and the Media in an historical perspective, the goal being an understanding of what a true-to-life portrayal of the culture of Blacks by the media would be.

### 8013 • BROADCAST SALES

Clinical examination of this critically valuable arm of the broadcasting station. Evaluation of audience and buying power. Viewing habits. The station "image". Application of research to sales and promotional problems. The relationship of Sales to Traffic. Continuity, and Programming.

Prerequisite: Television II

### 8019 • COMMUNICATIONS AND THE LAW

Deals with such matters as: invasion of privacy, continuity acceptance, CATV, employment practices, trade unions, program purchases, license renewal, FDA, BBB, NAB, OEO, NLRB, FTC, Closed Circuit Programming, etc.

### 8049 • RADIO AND TELEVISION CONTINUITY MANAGEMENT

A practical application of the functions of continuity. Acceptance screening, general continuity (IDs, promos, teasers, disclaimers, etc.), legal search. Relationship to program materials. Screening of commercial film and video tape. Acceptance of syndicated program materials.

Prerequisites: Television II, Radio Broadcast

### 8025 • TELEVISION ANNOUNCING II

A continuation of Television Announcing I with special emphasis given to individual performance and personality development.

Prerequisite: TV Announcing I

### 8041/8047 The TELEVISION COMMERCIAL - IS IT ART?

An in-depth study of the television commercial analyzing intent, concept, writing, production, music and unusual effects. This course concentrates on the level of the communicative arts embodied within the television commercial and will analyze prize-winning commercials, as well as commercials which have resulted in extraordinary sales increases and attitudinal changes.

Noteworthy television commercial writers and art directors will be guest speakers discussing their own work and the amount of creative freedom they feel is permitted within the limitations of the television commercial. (Each student in this course will be required to conceive, produce and

## TELEVISION - Contd.

submit to a television station, one television commercial in the area of public service.)

Prerequisite: Television II

### 8053 • TELEVISION AND RADIO: THE GOLDEN AGE

An informal, nostalgic look at the sights and sound of thirty years of radio and television programming. Drawing on his collection of over 20,000 radio and television programs from the 1930s, 40s, and 50s, Chuck Schaden presents a non-technical view of broadcasting and explores all aspects of programming; comedy, variety, mystery, drama, news, etc. Audio tape recordings, film and kinescopes provide documentation for this course which bridges the broadcasting gap between yesterday and today. There will be frequent guests who produced, directed and starred in the specific programs presented and discussed.

No prerequisites

### 8055/8065 • TELEVISION PROGRAMMING SEMINAR

An in-depth study of programming and counter-programming methods used by four area television stations. The programming, life-blood of the station, is the key to the success of any broadcast operation. The seminar is conducted by four Program Managers representing UHF, VHF independents, Educational, and Network owned, and meets in four sessions five hours in length.

Prerequisite: Fundamentals of Television or Fundamentals of Radio

### 8061 • VIDEO TAPE EDITING TECHNIQUE

Covers video tape as a production tool as well as a reproduction device. The course will provide an in-depth examination of electronic editing methods and facilities, as well as practical demonstration in hands-on application of the editor's tools.

Prerequisite: Television III

## R A D I O

### 9038B • COMMUNICATIONS FORUM

Meets on alternate weeks beginning with the first week of the semester. Features top media personnel in informal sessions with students covering a variety of job involvements.

### 9027B, / 9031B • INVESTIGATIVE BROADCAST NEWS

An in-depth study of resources and research methods, this course will explore the differences in writing technique between investigative reporting and regularly scheduled news. The class will be taught by top broadcast media journalists.

Prerequisite: Writing and Reporting Broadcast News

### 9024B • MUSIC PROGRAMMING: COUNTRY AND WESTERN

The Programmers' approach to the highly specialized country and western radio market estimated to be in excess of 15% of the population. Country and Western music crosses the lines between pure country, rock, and middle-of-the-road posing special problems for the program manager and the air personality. The course examines audience distribution, research techniques, marketing, etc.

Prerequisites: Radio Broadcasting I, Fundamentals of Radio

### 9027C / 9053 • MUSIC PROGRAMMING: JAZZ, SOUL and ROCK

An in-depth study of jazz, soul, and rock music formats with an instructor recognized as a veteran professional in the area. Comparison of programming and marketing techniques and values. Examination of audience distribution and buying power. Application of audience research to the programming problem.

Prerequisites: Fundamentals of Radio, Radio Broadcasting I

### 9017 • SPORTS INTERVIEWING

The course approaches the problem of gaining the interview, examines methods of research and source material, and provides specific practical information about sports public relations offices with which the interviewer must deal. Cooperative efforts with other media will be made. The course will involve writing in the field and telephone reporting technique.

Prerequisite: Radio Broadcasting I

## JOURNALISM

### 1215 THE COLLEGE NEWSPAPER - ART DIRECTION

This course is designed to give the student a look at the tasks involved in the design, layout and art direction of a newspaper and magazine. Students will study the graphic designs of various publications and learn the basic techniques used in actual layout of these periodicals. Class work will include design and layout of the college newspaper, guest lecturers and trips to art offices of local newspapers and magazines.

### 1227 INTERPRETIVE REPORTING

Interpretive Reporting is an advanced generalistic technique that adds perspective, clarity and insight to major news stories. Basic reporting informs. It tells what happened. Interpretive reporting adds the "why" and "how". Is it enough for the reader to be informed that several candidates were slated for state offices without also knowing how the slate-making processes work, who runs it, and what criteria is used for slating? Providing the critical explanation behind the news is the role of the Interpretive Journalist. In this course, students will use the journalistic tools of interviewing, research and basic reporting to expand into explaining the relevance of major local issues.



## T H E A T E R / M U S I C

### 1439 • CHORAL TECHNIQUES

A course which deals with all aspects of the chorus idiom: warm-ups, blending and tone production, basic conducting patterns, etc.

### 1416B • MUSICAL AWARENESS

A survey of music from the origins of Gregorian Chant to the present day. Only forms and structures are covered - no reading required.

### 1471 • PERFORMANCE WORKSHOP

For students who have auditioned and been accepted to work actively in the three spring productions: assuming responsibilities for acting, stage tech., lighting, sound and stage managing. This course will be offered again next spring so that students who were not chosen will have a chance to participate.

Prerequisite: Permission of Chairperson

### 1452B • SOLO SINGING

A course for the singer which approaches the voice as a vehicle of expression of human emotions as well as melody and tone production. The singer has a personal dialogue in the class with the teacher, with no interference from the class.

### 1413C • 20th CENTURY COMPOSITION

A class in which techniques of 20th Century composition are studied and worked with, mostly in introductory terms and as a basis for expanded understanding of all music.

Prerequisite: Music and Singing I or Music and Singing I/II concurrently.



## D A N C E

### 1326 • COMPOSITION II and III for MUSICIANS AND DANCERS

Students in Music and Dance will work together to develop their own works with performance as a goal. The theme of the course will be the investigation of the union of movement and sound - Dance and Music.

Prerequisite: Instructor's approval.

### 1337 • READING AND DANCING DANCE HISTORY

A seminar in Dance history up to and including the Renaissance period (part I, Spring) and from the Renaissance to the present (part II, Fall). Class work will include discussion groups, lectures and performance studies of early Dance forms. Independent reading will also be emphasized.

### 1325 • SOUND LABORATORY

Study of accompaniment for Dance including percussion improvisation, and percussion orchestration. Basic concepts of music composition used by both modern and classical composers are explored through recorded and live sources. Students are expected to compose, using percussion instruments.

### 1327 • TAP DANCE - Beginning

The rudiments of basic Tap dance technique.

writing. Mr. Petrakis will meet with the student as often as the student is willing to rewrite and perfect his or her work. Students are requested to bring to the first class a short autobiographical description of their interests, background, and the specific area of writing, short story or novel, etc. they wish to pursue.

CREATIVE SONG WRITING

3035C

The course will concern itself with the lyrical and musical elements inherent in voice and story. Through a variety of in-class exercises, the workshop will explore different aspects of songwriting, such as: lyric, chord, progressions, melody, and rhythms.

Prerequisites: Writing II and Introduction to Music Theory and Sight-singing. These may be taken concurrently.

The HONEST ART OF PROPAGANDA

3021

Nudging a reader, listener, or viewer, to accept a point of view is a challenge communicators often avoid, because success depends on receiving a positive or favorable response. Still, moving a reader to believe and to act is one of the writer's chief responsibilities. The Honest Art of Propaganda is a writing course. Students design and execute their own projects, based on modern propaganda techniques used by businessmen, politicians, educators, and others, and following the principles used in great propaganda triumphs of the past, such as Caesar's Commentaries, Shakespeare's histories, and Sergei Prokofieff's music. Finally, students will explore some personal benefits in being able to maintain freedom from the press.

LITERATURE AND THE METAPHYSICAL IMPULSE

3046

With appropriate readings, including readings from Kafka, Tolstoy, Kierkegaard, Tillich, Dostoevski, Bonheiffer, Blake, Sartre and others, students will examine the metaphysical impulse of men and women of all ages and cultures. Reading, writing, and discussion.

The MYSTERY NOVEL

3024

Exploration of the theme of the detective as a secular hero. Readings include Poe, Doyle, Hammett, Chandler, Spillane, J. MacDonald, R. Mac Donald and Christie. This is a writing/reading course that attends to characterizations, situations, and plot development of the mystery novel. No prerequisites.

PERSONAL AND ANTHROPOLOGICAL ORIGINS OF STORY

3044

A study of story with an emphasis on both personal and evolutionary origins. Myth, legend, dream, history, personal experience, and the ways they have resulted in certain forms of literature. The original use of story as a way of learning and communicating is emphasized.

### PLAYWRITING WORKSHOP

The objective of the workshop is to equip the student with the knowledge and skills needed in order to write effectively for the theater. Emphasis is placed on actual writing under the guidance of a practicing playwright. Students are strongly encouraged to find their own style and voice. They write short scenes and sketches as well as a longer, sustained work-in-progress. They participate in a planned, step-by-step program which demonstrates in action the answers to the inevitable questions such as: How do I begin? Where do I begin? How do I build a plot? How do I convey character in action and dialogue? They learn what is involved in capturing and holding the interest of an audience and what is involved in writing with both literary and theatrical power. The students' work is presented within the workshop by means of script-in-hand readings followed by exploratory discussions designed to help develop their work still further. The course also includes readings in the discussions of the history and the basic principles of theater. Both beginning and advanced students are welcome.

### POETRY WORKSHOP

For Writing Department majors; however, other qualified students may enroll. The Workshop will be conducted by a visiting poet of national distinction. The professional criticism of the instructor/poet will be made available to the student, and all students enrolling for the course should anticipate a helpful and serious emphasis upon the production of poetry of continuously increasing quality.

### PSYCHOLOGY THROUGH STORY

This workshop asks the questions: What sort of person is this? How does this person differ from other people? How does this person react to different situations? What is this person's fantasy life like? The person will be considered primarily as he appears in story, but also as the psychologist studies him. After completing the workshop, students should represent people in their stories more accurately and perceptively.

### READING AND CRITIQUE

An extended study for writing students who are currently enrolled in advanced or intermediate (Fiction II/III) Fiction Writing classes. This class will emphasize readings, analysis and criticism of the student's OWN writing in a Story Workshop setting. Time and effort will also be devoted to extensive assigned readings directed toward the enhancement of the student's understanding of literary techniques and values. Individual director/student conferences will also be emphasized. Students MUST BE currently enrolled in an intermediate or advanced Fiction Workshop and MUST BE actively writing throughout the course. Counseling by Writing Department urged.

READINGS BY CONTEMPORARY AUTHORS

3019

Come and hear Readings by notable contemporary authors of local and national reputation. One visiting writer will be present each time the class meets, and the forms of writing represented will vary. Time will be provided for informal discussion following each reading in the series. Discussion will be directed primarily by the interests of the students, and may be expected to encompass a broad range of topics. (From specific interests and questions arising from the reading of a particular selection and the guest author's experiences as a writer, to a more general discussion of the writer's role in society, problems of publication, the state of the publishing industry, survival of the artist, etc.)

SCRIPTWRITING FOR TELEVISION AND RADIO: FICTION AND DOCUMENTARY

3032

Students learn to take their original material and convert it into scenarios and scripts for radio and television.

STORY AND JOURNAL

3017

The course includes use and study of the students' personal journal and the journals and notebooks of authors such as Melville, Kafka, Nin and Boll. These are employed as a device for the exploration of the imagination, the recording of the living image, the writing of fragments and dreams, all of which lead to story. Open to all interested students.

STORY AND REPORTING

3042D

A writer's introduction to the world of journalism. Current writings, guest reporters, visits to newspapers and story locations add realism. The instructor, a professional journalist, illustrates basic techniques and works with students on their writing. Each student is encouraged to write for publication. No prerequisites.

STORY AND THE SUPERNATURAL

3026

A study of the causes and effects of the concept of the supernatural within the realm of literature. Readings include Shakespeare, Hawthorne, Bierce, Yeats and others. No prerequisites.

INDEPENDENT STUDY - WRITING

3091/92/94/96

Students may take independent credit for special writing projects in which they will work with the regular full-time, part-time or consultant faculty in the Writing Department.

## GRAPHIC ARTS / CRAFT ARTS

### ADVERTISING PRODUCTION TECHNIQUES

Research and practice of production problems in various forms of communication arts. Part of the course consists of field trips to printers, type houses, platemakers, commercial studios, etc., to see varying approaches to producing different images for different purposes. The other part of the course includes producing camera ready art for various purposes (billboard, newspaper, brochure, package). This course is designed to give the student the essential skills to function in the design business. Should be taken concurrently with Design and Layout Systems.

### AIRBRUSH TECHNIQUES

This course teaches function and limitations of airbrush using various media such as oil paint, acrylic, guache, ink, etc. Various problems including painting, retouching of photos, alteration of negatives, stencil, and color glazing are surveyed.

### CERAMICS I - CERAMICS STUDIO

A beginning course that works exclusively with building techniques - coil, slab, and sling. The student also studies basic glaze formula and firing, making his or her own glazes in the process. The classes are held at The Clay People, a community-oriented professional workshop specializing in ceramics.

Ceramics Studio continues Ceramics I into throwing techniques, more advanced building techniques, introduction of the potter's wheel, and advanced glazing and firing methods.

### CHILDREN'S BOOK ILLUSTRATION

This course is designed to give the student an historical appreciation and practical instruction in children's book illustration. Consideration will be given to early children's book illustrators from the time of Thomas Bewick to the major children's book illustrators of the 19th and 20th centuries, while examining their techniques, sources of inspiration, and influence. Students will be encouraged to experiment and evolve original graphic and illustrative styles of work, with emphasis on the practical application of children's book illustration for publishing purposes.

### COLOR AND IMAGE

The course investigates different ways of using color in picture making. Although both realistic and unrealistic color images are dealt with, the emphasis is on unrealistic color. Several color theories and a survey of past and current use of color in images provide a basis for student work. The varied visual and aesthetic experiments are conducted using a simple method of the dye transfer process. Most images originate from the student's own photo negatives.

COMMERCIAL ILLUSTRATION

5028A

Research and practice of practical application of illustration for commercial and industrial purposes, including specific problems in one color, two color, and full color illustrations in various media. Specific problems and limitations of various communication media (newspaper, magazine, book, etc.). Includes cartooning, editorial illustrations, packaging, poster, etc., and the conduct and practice of dealing with commercial clientele.

CRAFTS I

5015A

A survey of materials, techniques and design. The course is designed to acquaint students with various materials and a working knowledge of how to work with them. Metals, fibers, plastics, cloth and leather are specifically dealt with. Emphasis is on personalizing objects as a basis for design. Combination of materials is encouraged.

Recommended for students taking Weaving, Metalsmithing or Fabric Arts.

CRAFT WORKSHOP

5045B

The course deals with the history of crafts. It offers students an opportunity to meet professionals in the field through special lectures on design and techniques, meeting guest craftsmen, and field trips to studios and workshops. Also included are special behind the scenes tours of museums and exploration of the not often seen workings of the craft community.

Recommended as course to be taken concurrently with Weaving, Crafts I, Metalsmithing, Fabric Arts.

CREATIVE DRAWING

5052A

The course is designed to teach student how to relate to everyday environment creatively. Students learn to see the creative potential of the most mundane object and to transform it through use of personal imagery.

Specific objectives are:

1. To discover the potential of drawing, how to cross hatch, how to employ texture and tone, the range of possibilities with line and texture.
2. To be experimental and try many varieties of paper and drawing tools in order to understand the limitations and possibilities of each. Includes use of craypas, pen and ink, pastels, conte and water color.
3. To learn about composition, and develop a sense of imagination; to develop a more personal way of looking at one's internal and external environs. The structure, space and mood of a drawing are continually discussed and worked on.



## DESIGN AND LAYOUT SYSTEMS I/II

The first course covers all fundamentals of commercial design, layout, key-line paste-up, and typography by exploring the possible materials and their potential (and proper) usage. This includes breaking down amateur habits and learning professional approaches to the problems encountered. The instruction relies on close work with individual students, encouraging use of their own imagination in completion of jobs. Design II consists of advanced study and application of knowledge and skills covered in Design and Layout Systems I.

## DRAWING I

For any student, except the advanced, interested in drawing, this course puts particular emphasis on drawing the figure. A variety of drawing materials are experimented with, including pencil, charcoal, conte, crayon, and ink. May be taken for two semesters.

## DRAWING STUDIO

An extension of Drawing I, with more attention given to individual development in any of the drawing media.

## FABRIC ARTS

The course deals with textile printing from batik, block and stencil printing, and with silkscreening, and painting on fabrics. Students learn the use of tools, preparation of cloth, and the use of dyes and inks. Printing techniques and finishing process will be the thrust of the course. Field trips to the industry are included.

This is a continuous studio class open to various levels of expertise and interest.

Prerequisites: Fundamental of Design, Crafts I. Weaving Workshop is a good concurrent course.

## FUNDAMENTALS OF DESIGN

Basic structures of design are investigated in a series of individual projects, involving studies in line, scale, space, texture, color, mass, and balance. Individual projects are then combined in cumulative projects.

Recommended for students of Photography, Painting, Printmaking, Commercial Art and Crafts.

## HANDTOOLS

This is a survey course in the use of simple handtools such as saws, chisels, drills, planes, etc. and their application to various materials (wood, plastic, metal). Projects in 3-dimensional structures are accomplished by use of these tools.

METALSMITHING

5035A

The course is designed to introduce students to a broad range of basic skills. Emphasis is on design and structural considerations of materials. Techniques include wire construction, soldering, surface treatments, stone setting and casting.

Prerequisite: Crafts I

PAINTING MEDIA

5025B

A studio conducted on a totally individual basis. This class is designed to work with students of different levels of interest and skill in water colors, oils, acrylics, construction, and mixed media. May be taken for two semesters.

PAINTING STUDIO

5015B

A combination of oil painting and/or acrylic air brush painting is offered by means of a series of specific problems designed to explore various technical aspects of painting (glazing, impasto, varnishes, canvas preparation, etc.). The student is familiarized with the development of a painting from stretcher building to framing.

Various color problems are explored (monochromatic, bichromatic, and polychromatic problems). Experiments in material representation including glass, wood, fabric, etc., are part of the course along with several experiments in working directly from the figure in class.

PRINTMAKING I - PRINTMAKING WORKSHOP

5035B/5038D

A survey course of the four media of limited edition printing, planographic (lithography), intaglio (etching), relief (lino-cut), and stencil (silk-screen). The student actually creates images in each of these four media and learns the limitations and integrity of each medium. Printmaking Workshop is an advanced course in printmaking techniques. The course includes experience with woodcut, linoleum cut, calligraph, serigraph, found object printing, fabric printing; and the involved process of stone lithography.

SILKSCREEN I

5012A

Introduction to serigraphic (silkscreen) printing. Coverage of all basic forms of screen stencils and resists (tracing paper, glue, tusche). Brief introduction to photographic silkscreen. Emphasis is on hand-applied stencils and actual printing technique.

SILKSCREEN WORKSHOP

5035C

Basic course involving experimentation in exploring and combining direct techniques such as profilm, tusche and glue, stencil, and photo silkscreen.



### WEAVING - FIBER STRUCTURES

The course explores the fundamentals of weaving on floor looms and investigates fabric construction, wall-hanging and sculptural techniques. The use of a variety of materials is emphasized. Natural dyeing and spinning is also taught to provide student with thorough mastery of materials. All levels of experience welcome - the course is flexible to accommodate beginners as well as advanced students. Non-loom techniques are also covered for "portable" weaving.

Prerequisite: Crafts I

PHOTO ETCHING - See course descriptions listed under PHOTOGRAPHY

### INDEPENDENT PROJECT - GRAPHIC ARTS/CRAFT ARTS

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Chairperson is required.

### PROFESSIONAL APPRENTICESHIP

The apprenticeship program is an alternative education opportunity for advanced study. Although very much like a cooperative educational program, it varies in a few areas. No salary would be provided by the artist(s) for the student. The apprentice would have the opportunity to use the facilities of the studio for his/her own work. Ideally, the student would not only work FOR, but would also work WITH the artist(s).

This program would allow the student to work in a real environment which the school cannot provide and the artists of the community would be provided with low cost efficient help.

Before a student would be eligible for the apprenticeship program, certain fundamental requirements would have to be fulfilled. Consent of Jack Hagman/Barry Burlison required.

## P H O T O G R A P H Y

NOTE: Full-time students taking process or printmaking classes in Photography (Darkroom Workshop, Intermediate Photography Lab, Antique Photographic Processes, Special Projects in Antique Processes, Experimental Photographic Techniques, Advanced Photographic Techniques, Color and Image, Photo Etching, Master Printmaking, Dye Transfer Color Photography, and Experimental Slide/Tape Programs) are required to register concurrently for an appropriate shooting class. In addition to the series Photography I through Photography IV, this requirement may be met by enrollment in The View Camera I & II, Basic View Camera, Basic Studio Photography, Photo Journalism, or Document of a Place and Its People.

### PHOTOGRAPHY I

Foundation course in the art and science of photography. The student extends experience and understanding by adopting several aesthetic positions which are critical to photography. It is taken concurrently with Darkroom Workshop, an intensive darkroom experience, leading the student to mastery of basic black and white technique.

### PHOTOGRAPHY II

Advanced problems in the aesthetics of photography: form - the equivalent. Environmental portraiture: the portrait as an abstraction, as a document, as a symbol, as a poem - the portrait as an equivalent. Includes a semester-long project of the student's choice to be presented as a book. Prerequisite: Photography I and Darkroom Workshop

### INTERMEDIATE PHOTOGRAPHY LAB

6048C/6052C/X6038B

An intermediate course in black and white darkroom technique. This course is intended for those who feel the need for additional supervision beyond the Darkroom Workshop level. NOTE: This course is not required with Photography II or at any other level. However, it is not intended to be taken alone and should only be scheduled concurrently with a black and white shooting course.

Prerequisite: Photography I and Darkroom Workshop.

### ADVANCED PHOTOGRAPHIC TECHNIQUES/THE VIEW CAMERA

6018D/6038G

The course meets in two sections. The Techniques section deals with the fundamentals of photographic science and technology. Areas to be covered include: use of the view camera, the photographic tone reproduction cycle - the zone system, transmission and reflection densitometry, negative and print characteristic curves - physical characteristics of photographic materials, the theory and application of filters, lens, camera design, archival processing, the mechanism of the silver halide emulsion, the

psychophysiology of the visual process, and in-depth treatment of perspective, basic principles of optics, light and color theory. Assignments deal directly with the technical principles.

Prerequisites: Advanced Seminar I and a concurrent shooting class

THE VIEW CAMERA section deals mainly with the aesthetics of the large format document. The class critique is the main educational vehicle, but historical readings, invited speakers, and field trips are interspersed. At the beginning of the semester each student is issued a well-equipped view camera and tripod which he or she shares with one other student for the duration of the course.

Prerequisites: Advanced Seminar I and Advanced Photographic Techniques.  
May be taken concurrently with Advanced Photographic Techniques.

### ADVANCED SEMINAR I (PHOTOGRAPHY III)

Designed for the mature, self-motivated student with a strong commitment to further developing, understanding, and articulating his/her aesthetic style. Will include both black and white and color photography and concentrate on the photographic image, its form, content and meaning in relation to visual arts.

Prerequisite: Photography II

### BASIC STUDIO

This course deals with the basic controls which the photographer must master in order to realize preconceived photographs. Assignments are designed to simulate actual jobs which entail solving problems basic to artificial light photography. The course requires a foundation knowledge of photography and the desire to achieve a professional attitude. Students will be expected to own or purchase simple lights and lighting equipment in order to work independently.

Prerequisite: Photography II, consent of instructor, or permission of the chairperson of Photography Department

### BLACK DOCUMENTARY PROJECT

Students will be expected to utilize their background in photography to explore and synthesize a documentation of Black life. This is a Bicentennial project in Black Documentary. There will be a final class project that hopefully will be exhibited and then put in the custody of one of the historical societies to be opened on the Tricentennial.

Prerequisites: Photography II or permission of the instructor.

A designer's approach to the use of photography in books. The course examines the total area of book design, including format, layout, typography, halftone reproduction problems, paper, printing, and binding; how the photographer fits into the publishing team of author, editor, and designer; the photographer as auteur compared with the functional use of photography, as in textbooks; the cost factor in book design; how publishers buy photographs.

This is a workshop course with projects ranging from photo assignments to picture editing to the design of the final production dummy.

COLOR AND IMAGE6038D

A course that investigates different methods of using color in picture making. Although both realistic and unrealistic color images are dealt with, the emphasis is on unrealistic color. Several color theories and a survey of past and current use of color in images provide a basis for student work. Varied visual and aesthetic experiments are conducted using a simple method of the dye transfer process. Most images originate from the students' own photo negatives.

Prerequisites: Photography I, Darkroom Workshop, and concurrent shooting class.

COLOR PHOTOGRAPHY6028E

Color as seen and photographed - the science and aesthetics of color. The psychological effects of color, tri-color additive and subtractive theories, subjective and objective description of color, light sources, and color materials in photography. Color printing is emphasized.

Prerequisite: Photography II

COMMERCIAL PHOTOGRAPHIC ILLUSTRATION I6048D

Studio advertising photography emphasizing product and still life subjects. Students will work in a variety of formats and media, using tungsten and electronic flash lighting. Classes meet at the studio of the instructor, Mel Kaspar.

Prerequisite: Photography II. A view camera course prior to or concurrent with this course is strongly recommended.

COMMERCIAL PHOTOGRAPHIC ILLUSTRATION II6018G

A continuation of Commercial Photographic Illustration I. Additional work with still life subjects and work with the live model.

Prerequisite: Commercial Photographic Illustration I and a view camera course which may be taken concurrently.

## CONTEMPORARY TRENDS IN PHOTOGRAPHY

The contemporary history of photography taught by the men and women who make it--a series of lectures given by distinguished photographers and critics of international fame (different each semester). Using slides and original materials, they discuss their own work and the unique characteristics of the specific areas of photography in which they are engaged. Included are straight and experimental photographers, documentarians, and poets. Check the schedule for list of workshops given by guest speakers. Admission to workshops is by portfolio. No prerequisites.

## CRITICISM OF PHOTOGRAPHY

This course will introduce students to the history of the aesthetics and criticism of photography. By studying the traditions of this criticism, its genres and its standards, students will build a foundation on which they then will develop their own critical standards concerning photography. Prerequisite: Photography II or permission of the instructor.

## EXPERIMENTAL PHOTOGRAPHIC TECHNIQUES

Experimental image making utilizing classical and non-classical techniques. Intensive introduction to the concept of photographic departures, including controlled solarization, posterization, photo silkscreen, photo etching, diazo, liquid emulsion, gum bichromate printing, etc.

Prerequisites: Advanced Seminar I and a concurrent shooting class.

## HISTORY OF ART I

The first half of a two-part introduction to the history of art profusely illustrated with slides. Beginning with an investigation of the magical functions of prehistoric art, the course explores the artistic products of the great ancient and medieval civilizations. In the process of discovery, not only the distinctly unique character of the civilizations of the ancient Greeks, Egyptians, Romans, Sumerians, and Christians (among others) is uncovered, but attempts are made to relate these artistic products to contemporary minds and interests. Efforts are made to understand works of art within their original historical contexts and then to expand the past historical context so that the student can begin to feel his/her connection to the history of the world as shown in man's art. Students are encouraged to develop their visual, verbal, and conceptual skills and learn how to coordinate and integrate these capacities. This course is an initial step in the development of a truly educated eye in which the total complex of the student's mind and emotions is involved.

## HISTORY OF 19th CENTURY PHOTOGRAPHY

A slide lecture course tracing the history of photography from its discovery in 1826 to the end of the 19th century. The emphasis of the course is on the art of photography. Technical developments will be treated on the basis of how they helped to shape the aesthetic of the photographic image. Another area of major concern is photography's relation to the other visual arts, i.e., painting and graphics, during this time.

INTRODUCTION TO VISUAL ART

6038E

Designed to introduce the student to looking at the visual arts, this course draws on slides from the history of art. The course stresses the coordination of eye and mind in viewing a specific work of art. It explores the means necessary for expanding the student's receptivity to the work of others, past and present. This course serves as an introduction for those wishing to develop the perceptual and conceptual faculties necessary for heightening their personal response to and understanding of the visual arts.

INTRODUCTION TO PHOTOGRAPHY FOR FILMMAKERS

6028F

This course examines still photography from the perspective of the particular needs and uses of the filmmaker. It provides an insight into the still image and its relationship to film making. The method is the critique in which photographic problems germane to cinema are discussed and analyzed, i.e., light, form, space, texture. It should be noted that students make still photographs in this course and suitable lab time is provided.

MUSEUM AND CURATORIAL PRACTICES

6012D

A practical course dealing with every aspect of museum or gallery operation. Each student is responsible for the selection, organization, and hanging of a show during the semester. In addition to meeting as a class once a week for a conference with the gallery director and guest lecturer, each student puts in a specified number of hours during the week to maintain the gallery.

Prerequisite: Art History, or History of Photography, or permission of instructor

MUSEUM AND CURATORIAL APPRENTICESHIP

6058

One-semester apprenticeship at the Museum of Contemporary Art. Student will become familiar with and will participate in the operation of a major museum. The student will work out a work schedule with the museum's director and curator involving approximately 20 hours a week.

Prerequisites: History of Art, History of Photography and permission of the Chairperson of Photography Department.

PHOTO ETCHING

6045C

This course explores the unique possibilities of etching on various metal surfaces using light generated images alone or in combination with hand work. Open to both photographers and printmakers.

Prerequisite: Photography I or Printmaking



### SPECIAL PRINTING TECHNIQUES

As a lab class for the experienced photographer, this workshop focuses on the critical uses of darkroom technique for creative purposes. The uses of various films, developers, and photographic papers are explored at length. Data are collectively gathered for individual personal applications. Photographic formulas and developer combinations are prepared by the class. The psychological aspects of print tone and color are dealt with from an aesthetic viewpoint.

Prerequisite: Photography II and a concurrent shooting class.

### STILL PHOTOGRAPHY FOR THE MEDIA

A course aimed at producing a professional still photographer equipped to work in today's media, including audio-visuals. Students generate their own assignments, arrived at through rap sessions oriented to produce saleable ideas which editors and art directors will buy. All work is available light photography, stressing the photo-journalism approach. The course also includes sessions in class and on location with working photo-journalists, editors, designers, and production people actually working in the media.

Prerequisite: Photography II and consent of instructor.

THE VIEW CAMERA - See ADVANCED PHOTOGRAPHIC TECHNIQUES/THE VIEW CAMERA listed above

HANDTOOLS - See course descriptions listed under GRAPHIC ARTS/CRAFT ARTS

## F I L M

### FILM TECHNIQUES I, II

The first is a beginning workshop in expressing ideas with film, including the editing of basic film elements. Emphasis is on the grammar of film, use of time as a dimension, composition of images, the assembly of montage, etc. Familiarity with the 16 mm camera (Bolex) and the light meter is emphasized. This course is an introduction to the elements of the medium and how they are used to tell a film story.

Film Techniques II emphasizes the use of sound, the process of syncing up, of editing tracks, and the use of voice over. There is the possibility of initiating personal film projects within the scope of Film Techniques II.

### ANIMATION FILM I

In the first semester the basic concepts of animated films will be explored as well as the history and background of the art form. Emphasis in Animation I is on practical work on two-dimensional line-drawn animation.

### ANIMATION FILM II

This course further explores the elements of two-dimensional cel-animation and includes work in three-dimensional stop-motion animation.

### THE ART OF "SEEING": AESTHETICS OF VISUAL COMPOSITION

A course designed to sharpen your ability to "see" and to understand the dynamics of perception as they relate particularly to the selection of images for film. Normally, production problems--lighting, exposure--dominate considerations of form and visual content. This offering is devoted to exploring these implications. We will study the structure of imagery to enable a more sophisticated judgment when filmmakers look through the view finder.

### CINEMATOGRAPHY

An intensive course offering the possibility of specialization in the use of the motion picture camera. Photography exercises are closely supervised to define problems of light, composition, and lens choice. Thirty-five millimeter equipment is introduced but the emphasis is on a refinement of the basics of the craft that have been introduced in the first year of Film.

Prerequisite: Film Techniques I

COMEDY ON FILM

7036

What makes laughter? What is the difference between the comedy form and the serious film? What is comic timing? How do styles of comedy vary with time and country? All of these questions will be explored in Comedy On Film, a course concerned with defining the elements of a very special form. The source of study will be selected examples from classic comedies, past and present.

DEVELOPING THE DOCUMENTARY I

7014

The course will be a survey of nature, looking at the art of a genre. Students will define a critical approach to non-fiction filmmaking and will ultimately develop material of their own. Classic films will be screened and discussed with a view toward defining the form - documentary - and its relationship to fiction filmmaking.

DEVELOPING THE DOCUMENTARY II: FILM FOR TELEVISION

7057

An introduction to the use of film as a journalistic tool. A series of practical exercises in writing, filming and editing will be coordinated with classroom analysis of both professional and student work, discussions with cameramen, editors and producers, and visits to television news operations to sharpen critical and analytical faculties and to develop a working understanding of the unique demands journalism places on the use of film. The course will consider film journalism as a discipline and will explore techniques of presenting a story with word and picture. To be taught by Philip Walters, correspondent, film critic for NBC, WMAQ.

DIRECTING SEMINAR

7024

An exploration of both stage and film script material to define a director's approach or point of view. An introduction to the staging of scenes, the blocking of actors, with special emphasis on the director's central interpretive role in dealing with the performer in a dramatic situation. A tape deck will be used in the final scene studies.

Prerequisite: Film Techniques I and consent of instructor

FILM EDITING

7018C

Furthering the exploration begun in the first year of film study, it offers the possibility of beginning specialization. At least two films will be edited as semester projects from stock provided by the school. Both projects will be of sufficient complexity for a complete film statement. Emphasis in Editing will be on further discovery of the grammar of film, the montage, its rhythms and its structure. Students will have the opportunity of choosing to conform their work and to make answer prints for use as samples in the professional community.

Prerequisite: Film Techniques I and II

## The FILM INDUSTRY/LABORATORY PRACTICES

The course has two emphases: the first half of the semester is devoted to the economics and the organization of the film industry and a discussion of the crafts involved. It includes visits by film people who work in various aspects of the business. The second eight weeks focuses on the workings of the film laboratory and the range of expertise necessary for a filmmaker to deal with this final, often mysterious, repository for work. There is discussion of printing techniques and of the various film stocks, as well as the nuances involved in timing both color and black and white film. Also included is a discussion of the camera, its workings, and lens optics.

## FILM SOUND I

The first half of a one year course in motion picture sound, including an introduction to the basic techniques involved in the directing of narration recording sessions in studio and on location; and an exploration of the use of sound effects and music, and the steps involved in preparing sound tracks for final mix. It also involves familiarization with equalizers, filters, and other specialized equipment used in the sound studio.

Prerequisite: Film Techniques I

## FORM AND STRUCTURE: ANALYSIS OF CLASSIC FILM SCRIPTS

The ability to read and analyze dramatic material is a necessary prelude to writing and directing. We intend to study the best filmscripts available in an effort to find out why they work. We will be concerned with exploring the elements inherent in good screenwriting and directing; refining our ability to construct a scene, to sustain tension, to learn ultimately how to render conflict in our work without which there is boredom. Among the readings will be the scripts of "High Noon", "Twelve Angry Men", and "The Defiant Ones". We will write and direct some scenes suggested by problems inherent in the material we're dealing with. We will also discuss the problem of adaptation from book to film as this is one of the mainstays of the film industry.

## GREAT NEGLECTED FILMS: A CRITICAL CHOICE

This course will provide a critical introduction to outstanding films seldom shown theatrically, on television, or even in film revival programs. It will be taught by David Elliott, the former movie critic of the Chicago Daily News and a contributing critic to Film Heritage magazine. Films screened in the course will span the 30s to the 60s, and will include important work by such noted directors as Orson Welles, Akira Kurosawa, Vittorio de Sica, Alain Resnais and Nicholas Ray. One of the films we are trying to get is "Der Verlorene", the only film directed by Peter Lorre. Elliott will introduce each film and then lead a discussion after the screening. Readings will be recommended, and there will be a required essay or review.

This is the first offering of a one year course devoted to the history of the medium. The silents have been thought of as the purest form of visual expression, and we will look at the works of the very best film-makers working at the turn of the century and since, including Porter, Griffith, Eisenstein, Lang, von Sternberg, etc. The second semester will concentrate on the emergence of the talkies and contemporary developments.

INTRODUCTION TO FILM TECHNIQUES FOR STILL PHOTOGRAPHERS

7048D

This course is a beginning, an experimentation in the blend of people from both departments. It is designed for those who have had at least Photography I at Columbia College. We are interested in providing an introduction to the art and the craft of film and we are interested especially in people who have already begun considerations in the use of light, of composition and of form, considerations which are obviously basic to the making of film. It is intended that this course, the first offering of its kind, will provide an introduction to the demands of the moving image and its use in creating script and story. Film is ultimately an assemblage designed to involve an audience emotionally and toward that end we will teach the basics of editing and the use of the 16 mm camera. Each student will have an immediate "hands on" access to the equipment. There will be editing exercises provided by us and photographing assignments as well. Those who show potential as cinematographers will be involved in our productions and will be encouraged to continue their development in film.

LIGHTING - BASICS

7052

Enrollment in the basics of lighting does not require prior experience in film. We will begin with fundamental concepts and progress towards an understanding of the subtleties involved in documentary and dramatic film work. Obviously, lighting is not just a matter of proper exposure, of sufficient illumination. In this course, we will begin to refine our ability with light, whose function is to model, to accent, and to ultimately serve the filmmaker's point of view.

LIGHTING - ADVANCED

7055

Advanced Lighting continues work begun in basic course. Test footage will be exposed. There will be construction of multiple sets involving more complex lighting problems than those encountered in basic course. Prerequisite: Basic Lighting or consent of instructor.

SCREEN WRITING - INTRODUCTION

7044/7046B/7047C/X7043A

The student begins as a film writer by isolating and practicing the basic skills: characterization, plot development, dialogue, etc. Professional scripts are studied for their example; emphasis is on developing the student's ability to explore his own consciousness in a cinematic way and on the discovery and definition of the craft of screen writing.

SCREEN WRITING II: THE DRAMATIC FILM

A continuation of work begun in the first semester with emphasis on scene development and on the conception and realization of personal film projects. Prerequisite: Completion of basic writing course.

SCREEN WRITING II: THE INDUSTRIAL AND EDUCATIONAL FILM

A continuation of work begun in first semester with emphasis on developing writing technique in the industrial and educational fields. There will be a full length project involving the development of a "presentation" and "treatment" that would be potentially viable in the Chicago market. The objective of the course is a definition of the writing process as it pertains to the nonfiction film normally developed by writers on staff or on commission.

Prerequisite: Screen Writing I or permission of Chairperson, Film Department

SCREEN WRITING - ADVANCED

Emphasis is on the definition of a suitable story and the writing of a feature film script. There will be readings of "classic" screen plays and discovery of why they work so well. Ultimately the goal is for some interchange between this offering and the Directing course. Script material developed in Advanced Writing may be acted and filmed in the Directing Seminar.

Prerequisite: First meeting only - individual conference to be arranged.

SEMINAR IN ADVANCED FILM PRODUCTION

The most advanced film production opportunity at Columbia College: a course conceived to facilitate the making of the kind of film necessary to the finding of jobs in professional picture making.

Prerequisite: Film Techniques I/II and consent of Chairperson, Film Department

INTRODUCTION TO DRAMATIC LITERATURE - See course descriptions listed under HUMANITIES/LITERATURE

INTRODUCTION TO DRAMATIC LITERATURE - See course descriptions listed under HUMANITIES/LITERATURE

INTRODUCTION TO PHOTOGRAPHY FOR FILMMAKERS - See course descriptions listed under PHOTOGRAPHY

INDEPENDENT PROJECT - FILM

Students must submit a proposal at the time of registration which outlines the project to be undertaken in Animation or Screen Writing. Permission of Chairperson of Film Department is required.



Advanced students may work in the film industry while completing their studies, or they may work on film production made in the College for educational clients. With the permission of the Chairperson of the Film Department, the student may earn as many as six semester hours of credit during the undergraduate period.

# TELEVISION

## FUNDAMENTALS OF TELEVISION

The prerequisite to all management-oriented television classes such as broadcast sales, research, merchandising, etc. It is a comprehensive survey of departmental organization and function, job classification and unions, business practices and terminology. Prerequisite to all television courses.

## TELEVISION I/II

### FACILITIES

This basic television course is prerequisite to all lab classes. Comprehensive coverage of operational equipment, its limitations and accompanying terminology. Includes studio cameras, lenses, microphones, control consoles, video tape, switchers, projectors, multi-plexers, and lights.

### STUDIO

A pre-production concentration in the television studio using full facilities. Designed to develop practical experience and expertise in the use and application of all television equipment.

## TELEVISION III: PRODUCTION

Initial concentration upon special visual/audio effects and lighting, using full facilities, followed by full-scale television production. A necessary technical and creative preparation for the workshop series.

Prerequisite: Television I/II

## AUDIO-VISUALS FOR BUSINESS COMMUNICATION

Tailored to the mushrooming audio-visual needs of business and industry, this course includes an overview of business film and video tape and explores the business-sponsored production for non-theatrical and "free TV" showings. Training, educational and special film and video tape are covered by guest experts who will be used frequently. Several field trips will be involved during the semester.

## BROADCAST MERCHANDISING

Modern merchandising methods have meant the critical difference between success and failure of broadcasting entities. The methods employed by the broadcaster to help the client merchandise his image, service, and product lead to vastly expanded billings in this highly competitive industry.

Prerequisite: Broadcast Sales

SOUND ENGINEERING I, II, III

8018B

This three-semester course in sound engineering is taught by the entire staff of one of the Midwest's finest 16 track recording facilities under the direction of its president. It is necessary that all pre-registered students take the entire three semester sequence. Full attention is paid to acoustic design, the problems of standing waves, reverberation, etc. Areas covered include multi-track recording as well as mono. Microphone construction, characteristics, and polar patterns. Editing techniques. Sound effects and other production supports. Testing and calibration of sophisticated equipment. Voice over recording techniques. Orientation to 16mm and 35mm film sound synchronization and missing. Electronic music orientation and application. High speed duplication. Each student is involved in the recording of a variety of music and voice formats. A number of guests such as music producers, commercial producers, and recording studio owners will appear.

Location: SONART PRODUCTIONS, INC., Charles Lishon, President, 676 North LaSalle Street, Chicago, Illinois

Prerequisites: Permission and recommendation of Chairperson, Broadcast Communications. Agreement to take full three semester sequence.

TELEVISION ANNOUNCING I

8025

In practical "on camera" situations, the student obtains directed experience in the television commercial announcing and "emceeing" television features, demonstrations, interview quiz, and audience participation programs.

TELEVISION DIRECTING I

8029/33/X31/X41/43

Detailed examination of the function of the television director and producer. Emphasis on the prerequisites for directing. Pre-production planning, formulations of the studio floor plan, blocking and staging.

Prerequisites: Television I/II

TELEVISION DIRECTING II

8012/8038A/X8065

A continuation of Television Directing I, with work at a more advanced level.

The TELEVISION NETWORK

8034

A comprehensive survey of television network operation and functions. An in-depth examination of programming philosophy and execution, sales theory and application, affiliate relations and research methods. Team teaching of this class will be built around an abundance of audio-visual materials taken from all three television networks.

### TELEVISION PRODUCTION WORKSHOP I/II

A practical workshop in television program production. Live studio productions using full television facilities and integration of filmed and video-taped materials.

Prerequisite: Television III: Production

### TELEVISION PRODUCTION WORKSHOP - NEWS

Development and presentation of the news program under rigid studio operating conditions using film graphics and videotape on a production deadline.

Prerequisites: Television Production Workshop I, Broadcast News I/II, Newswriting I, Fundamentals of Film, Television Announcing

### TELEVISION PROGRAM MANAGEMENT

The study of fiscal management of Television programming, procurement of talent, and the administration of production personnel and technical crews. Film purchasing and contractual negotiations. Supervision of the production schedule. The scheduling of programs. Coordination between Programming, Production, Engineering, Arts and Facilities and other departments.

Prerequisite: Television I/II

### TELEVISION AND RADIO COMMERCIAL WRITING

Taught by one of Chicago's leading commercial writers. This class gives proper emphasis to importance of creating persuasive commercials for both radio and television. Emphasis is placed on honesty in advertising and "selling the product".

### RELATED COURSES:

See course descriptions under FILM for following:

#### DEVELOPING THE DOCUMENTARY I

#### DEVELOPING THE DOCUMENTARY II: FILM FOR TELEVISION

SCRIPTWRITING FOR RADIO AND TELEVISION - See course descriptions listed under WRITING/ENGLISH

SPEECH FOR NON-THEATER STUDENTS - See course descriptions listed under THEATER-MUSIC

See course descriptions under RADIO for following:

#### RADIO PRODUCTION

#### RADIO PRODUCTION - INTERVIEW AND DISCUSSION

#### WRITING AND REPORTING BROADCAST NEWS

INDEPENDENT PROJECT - TELEVISION

8091/92/94/96

Students must submit a proposal to the Department Chairperson which outlines independent project. These studies may be in the area of television writing for which rigid guidelines are available, research, merchandising, promotion, freedom of the press, etc.

Prerequisites: Fundamentals of Television; Television III-Production

BROADCAST PUBLIC AFFAIRS INTERNSHIP

8093

Interning with a vital production of a major broadcasting station. Involves much public contact, contact with agencies of government, research and documentation as well as the actual production of regularly scheduled public affairs programs.

Prerequisites: Television Production Workshop I or Radio Broadcasting II, and permission of Department Chairperson.

TELEVISION INTERNSHIP

8097

A comprehensive experience in commercial television conducted in cooperation with local television stations and production organizations.

TELEVISION - PROFESSIONAL AREA

8098

Two credit hours for each year of work in the area of the student's major professional interest to a maximum of eight credit hours. This credit may be given for work in allied fields. For example, if the major interest is television, credit may be given for work done with advertising agencies, music recording studios, newspapers or magazines. A letter from the student's superior at the place of employment is necessary. This letter will detail type of employment, quality of work done, length of employment, etc. Permission of Department Chairperson required.

## R A D I O

### COLLEGE RADIO NEWS

College Radio News consists of editing, writing, and presenting news over the College closed circuit radio facility. Required of each newsperson is the gathering and rewriting of news from the wire service. Newspersons present their news at the hour, and prepare headlines to be read by the announcer at the half-hour. Commentaries are written and presented once weekly.

### COLLEGE RADIO PROGRAMS

College Radio Programs consists of producing a weekly show to be presented during a designated period. Programs can include music, talk commercials, and public service information, but must be pertinent to the student body. Requirements include both commercial writing and public service writing. All programs are produced over the closed circuit radio facilities of the College.

### FUNDAMENTALS OF RADIO

The prerequisite to all management-oriented radio classes such as broadcast sales, research, merchandising, etc. It is a comprehensive survey of departmental organization and function, job classification and unions, and business practices and terminology.

### MUSIC PROGRAMMING - MIDDLE OF THE ROAD

An in-depth study of middle of the road music formats with an instructor recognized as a veteran professional in the area. Comparison of programming and marketing techniques and values. Examination of audience distribution and buying power. Application of audience research to the programming problem.

Prerequisites: Fundamentals of Radio, Radio Broadcasting I

### PROFILE OF THE DISC JOCKEY

This class is taught by one of the top Disc Jockeys in the country. It exposes the student to the philosophy of the individual performer and his approach to the audience. Major emphasis upon the unwritten responsibilities regarding public appearances for fee and free. Methods of approach to the audience and their music. Process of music selection. Audience measurement methods and how it affects the programming policy. Audience analysis. Many guest experts such as disc jockeys, producers, program managers, sales managers, record promoters, etc.



RADIO BROADCASTING I

9042/X9045/9048

A primary course in radio broadcasting and radio station procedure. Practical experience in the main broadcasting functions: announcing, record music, control board, broadcast news, radio writing, and commercial procedures. Radio as a medium of public service and for education.

RADIO BROADCASTING II

X9035/9038

Station operation within the broadcast day. Class offers integrated practice in the various broadcasting functions: announcing, writing, program building, acting, station management and program directing, advertising, sales and promotions, and record programs. Emphasis is on developing individuality and personal style of broadcasting.

RADIO PRODUCTION

9031/X9033/9057

An in-depth lab study of radio production techniques using the full studio facility including editing, splicing, mixing, dubbing and special effects.

RADIO PRODUCTION - INTERVIEW AND DISCUSSION

9022

This class is limited to ten students selected by the department chairperson. They are under the supervision of the producer of a major interview and discussion program currently heard over one of the nation's top radio stations. The students are totally responsible for the production, editing, and dubbing of the Columbia College produced radio program Listen which is broadcast weekly over local stations. Each student in turn acts as moderator and is responsible along with the student producer for doing the necessary research for each of these programs which feature special guests in keeping with the "how to" concept of the show. A copy of the program moderated is given to each student thus giving him/her an excellent demo.

WRITING AND REPORTING BROADCAST NEWS

9021/9029/X9031

Journalism for the broadcast media. News announcing, analysis and the broadcast editorial. News gathering, editing, writing and use of news services and sources.

See course descriptions listed under TELEVISION for following related courses:

BROADCAST MERCHANDISING

SOUND ENGINEERING I

BROADCAST PUBLIC AFFAIRS INTERNSHIP

TELEVISION ANNOUNCING I

TELEVISION AND RADIO COMMERCIAL WRITING

SCRIPT WRITING FOR RADIO AND TELEVISION - See course descriptions listed under WRITING/ENGLISH

SPEECH FOR NON-THEATER STUDENTS - See course descriptions listed under THEATER-MUSIC

RADIO INTERNSHIP

A comprehensive experience in commercial radio conducted in cooperation with a local radio station. Permission of Department Chairperson required.

RADIO - PROFESSIONAL AREA

Two credit hours for each year of work in the area of the student's major professional interest to a maximum of eight credit hours. This credit may be given for work in allied fields. For example, if the major interest is television, credit may be given for work done with advertising agencies, music recording studios, newspapers or magazines. A letter from the student's superior at the place of employment is necessary. This letter will detail type of employment, quality of work done, length of employment, etc. Permission of Department Chairperson is required.

INDEPENDENT PROJECT - RADIO

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Department Chairperson is required.

## A D V E R T I S I N G

### ADVERTISING - GENERAL

1123/1138

This course is designed to provide the students with a meaningful overview of advertising and the seemingly unrelated steps involved in the development of an effective advertising program. Professional guest speakers, and contemporary literature supplement class discussions based on case histories and current campaigns.

### ADVERTISING - ADVANCED CONCEPTS

1143

A workshop-type course in which a complete advertising campaign involving creative advertising concepts will be the basis of the course.

### ADVERTISING COPYWRITING

1131

A practical course in writing advertising. How to communicate to large numbers of people in all media will be examined and the student's copy portfolio will be begun.

### FUNDAMENTALS OF PUBLIC RELATIONS

1127

Exploration of contemporary applications of public relations techniques including support of marketing, government and community relations, employee and internal communications, and counseling and guidance to management. Comparison of public relations practitioner today with press agents and publicists of the past. Overview of necessary skills including writing of releases, programs, and reports; servicing accounts; developing and maintaining media contacts; merchandising results and account management.

### MARKETING

1117

A series of dialogues examining problems/opportunities associated with marketing decision-making. Emphasis will be on methods for establishing measurable objectives, set against the development of total market planning. Strategy variations in product, pricing, promotion, distribution, etc. will be explored with reference to different market trends and segments across a range of product categories. Use is made of case histories, topical literature and guest professionals for eclectic marketing discussion.

### SALES PROMOTION

1141

An inside look into the mechanics which make up the world of sales promotion and direct marketing. Course includes study and plan development in all media of direct response as well as point of purchase, in-pack/on-pack, sales incentives and premiums.

INDEPENDENT PROJECT - ADVERTISING

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Consent of Chairperson required.

AUDIO VISUAL FOR BUSINESS COMMUNICATION - See course descriptions listed under TELEVISION

BROADCAST MERCHANDISING - See course descriptions listed under TELEVISION

The DREAM MACHINE: ADVERTISING MEDIA AND AMERICAN SOCIETY - See course descriptions listed under SOCIAL STUDIES

The MAGAZINE - See course descriptions listed under JOURNALISM

TELEVISION AND RADIO COMMERCIAL WRITING - See course descriptions listed under TELEVISION

# JOURNALISM

## FUNDAMENTALS OF JOURNALISM

1211/X1213

A broad survey of the field of journalism, focusing on a study of newspapers, magazines and in-house publications. The course consists of lectures, discussions, films, visits to local newspaper plants, and interviews with journalists.

## JOURNALISM WORKSHOP

1255

Exploring the city as journalists, students learn techniques of investigative reporting, news-feature writing for publication, and use of video tape as a journalistic resource. Students work on in-depth news feature stories using the city as a resource. The class meets once a week for seminar and once a week for a lab session in the College Newsroom. Guest lectures by journalists and field trips are included. The course gives student newswriters an opportunity to develop a portfolio of publishing writing.

Prerequisites: Fundamentals of Journalism and Newswriting, or consent of instructor.

## COLLEGE NEWSPAPER

1253

This course is designed to provide students with the basic knowledge and skills - design, layout, news and ad writing, editing, procuring of advertising income, mechanics of distribution, financial management, etc. - involved in the production of a newspaper. This newspaper, to be the official College newspaper, will serve as the major source of official communication within the College.

Prerequisites: Fundamentals of Journalism and Newswriting, or consent of instructor.

## INVESTIGATIVE REPORTING

1237

What is investigative reporting? An examination of the kinds of investigative stories - crime in public office, consumer abuse - revealing a trend not before recognized. Discussion of recent investigative stories and a classification of them.

How does a reporter get the initial idea for an investigative story? Sources available, tips, and how accumulation of complaints can result in an investigative idea. Examination of recent investigative stories to deduce how they originated.

How is information for an investigative story gathered? Proving the tipster's claim, backgrounding, investigative interviews, documentation. Examination of recent stories, discussion of how the reporter substantiated each of the facts contained.

How is the investigative story presented? Determining the lead, whether to tell in words of victims or narration, what facts are essential and what are not. Difference in presenting same story for radio, television, newspaper or magazine. Discussion of recent stories.

Prerequisites: Fundamentals of Journalism and Newswriting, or consent of instructor.

## The MAGAZINE

Periodical journalism is examined in concept and practice through a combined seminar-lecture approach with guest experts in special areas of publishing, art direction and editing. The aim is to explore the history of magazines, varying journalistic practices, the business requirements of advertising sales, circulation and promotion, the artistic demands of design, layout and typography, the role of editors, the function of photography (from LIFE to PLAYBOY), the forensics of rights, permissions and libel, concepts of magazine writing (from the NEW YORKER to NEW JOURNALISM), and guidelines to opportunities in the trade.

## The NEWS REPORTER

From the viewpoint of one who has been through it - from the Boston Globe to Newsweek (stationed in Vietnam). Who he/she is, when, why, and where is that at? A critical look at the examination of the news reporter and his/her role. Course includes an overview of method, socialization - complemented by an assessment of the history which has placed the reporter where he/she is. Lectures, discussions, personalities and surprises.

## NEWSWRITING

The aim of this course is crisp, objective writing. Students learn to take the basic who-what-where-when-why approach and adapt it to newspaper, magazine, or radio-television styles. Topics include: which leads (opening sentences) invite a reader or listener to pay attention, what do assignment editors for the various media expect a reporter to learn and then write, how to write those assignments within the limits of time (radio and television) and space (newspapers and magazines), how one news story can be adapted to the four media categories. Students compare coverage of one news story as it appeared (same-day) in the media. Students also discuss how a news story can be expanded to a magazine story - or contracted to a photo caption.

## WRITING FEATURE STORIES

How to write feature stories for journalistic outlets. Emphasis will be on interview and research techniques and developing a story line within the feature format. There will be extensive reporting and writing assignments and an exploration of the uses of fictional techniques in journalism. We will also discuss writing for specific markets and how to sell stories.

## WRITING FOR MAGAZINES

Considering the magazine as a dialogue with readers in which the writer can participate, this course is a practical approach to getting the story idea, writing the query, nailing down the assignment, researching



the first draft, and working toward a publishable article. Along the way, it will deal with such matters as getting acquainted with words, building readable sentences, getting the most out of your subject matter, organizing your material, using stylistic devices, finding a suitable market, and learning to work with an editor. Its aim is to enable you to become as self-sufficient and professional as possible in creating and delivering what sells.

ANALYSIS OF COMMUNICATION MEDIA - See course descriptions listed under SOCIAL STUDIES

PERSPECTIVES IN MASS MEDIA - See course descriptions listed under SOCIAL STUDIES

URBAN AFFAIRS INVESTIGATIVE REPORTING INTERNSHIP 1290  
BGA Staff

The Better Government Association, a "watchdog" organization dedicated to promoting efficient use of tax dollars and high standards of public service, accepts a limited number of college students each year in an internship program which involves working with BGA investigators and the local media in examining various aspects of government in Illinois. This internship program is now open to qualified Columbia College students and entails devoting at least one full semester of full-time occupation (16 credit hours) by the interns. Interns receive lunch and expense money, but no other monies are involved as this is a volunteer program.

Prerequisite: Investigative Reporting and consent of instructor. For further information see Dean Silverstein.

INDEPENDENT PROJECT - JOURNALISM 1291/92/94/96

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Dean Silverstein is required.

## T H E A T E R - M U S I C

### ACTING I

Learning to act. Psychological-physical techniques and character study.

### ACTING II

Improvement of acting technique.

### ACTING III

Advanced acting workshop.

### ARTIST AS ORGANIZER

Those who want theater as their life-work must take the lead in organizing it - and learn to create their own theaters and music halls, new "theaters" based where people are - unions, shopping centers, locations serving immediate neighborhoods and distinctive populations, etc. Students have responsibility for developing audiences for the Theater-Music Department's performances and projects.

### BLUES AND ROCK PIANO

A course which requires no music reading ability but employs instead the student's ear, starting with simple basses of boogie pianist, Henry Brown, through styles of Jimmy Yancey, Albert Ammons, etc.

### BODY MOVEMENT FOR THEATER I/II and ADVANCED

Training the body to respond to emotional responses and making it pliable, to be used as an instrument of the actor.

### CHORUS

All are invited to sing (no previous experience) under superb direction, works from the baroque, classical, and modern periods. Should be taken especially if you think you can't sing.

### DIRECTING

The creation of a theater piece is a collective one; a sensitive director learns to draw the inner genius of each actor. This comprehensive course begins with the philosophy and history of directing. It puts theory into practice through group action, applying both external and internal techniques.

EXPLORATIONS IN THEATER FOR YOUNG PEOPLE

1436

This course is designed to explore the various aspects of children's involvement with theater. Emphasis will be on storytelling, creative drama, participation in the classroom and theater performance.

KEYBOARD HARMONY

1454B

Small classes in which the student is taught to play, at the keyboard, chord progressions in all keys.

Prerequisite: Consent of instructor.

MUSIC AND SINGING I

1413A

(Formerly: Theory and Sightsinging, Counterpoint)

A course in music literacy beginning with very basic concepts of rhythm, tonality, and harmony which concludes with a firm grasp of scales, chords, eartraining, dupal and triple meters, and two-part counterpoint.

MUSIC AND SINGING II

1414D

(Formerly: Theory and Sightsinging, Counterpoint)

A course carrying on from I and includes: extensive sightsinging and ear-training, further knowledge of harmonic progressions and scales (major and minor), analysis of simple two-part pieces of the renaissance, composing in the 5th species of counterpoint, ear dictation of rhythm and intervals, and rhythmic coordination through clapping exercises.

Prerequisite: Music and Singing I

PRODUCTION OF STUDENT WORKS

1426A

In this course individuals work on original pieces or written scripts. The student assumes responsibility to get it on the boards. This includes producing, directing, casting, lighting and sound. The staff is available for consultation in all areas, and one instructor is assigned to guide the entire project.

SCENE STUDY I, II

1426E/1446

Scene study and play analysis and performance of representative theater pieces.

SEMINAR IN THEATER MUSIC (Composer in Residence)

1416A

Open to a few students only, who will work with a composer commissioned to write a theater piece. Meeting once a week, students will learn to perform the jobs of part-copyist, stage manager, assistant conductor, etc.

Prerequisite: Consent of Director

## SHAKESPEARE

The primary emphasis of this course is to provide the actors with the fundamental tools to make Shakespearean language accessible. By examining various selections of his prose and poetry the actors will discover the structural elements that will increase their ability to communicate effectively to an audience.

## SPEECH

A new approach toward using the actor's voice and body as a whole, applying breathing, concentration and relaxation, and then combining it with diction.

## SPEECH - FOR NON-THEATER STUDENTS

This course explores the problems involved in speaking to the public and how to overcome them. Subjects discussed include: self evaluation, how to get rid of distractions, stage fright, material (how to prepare it and deliver it), conversation and interview techniques, exercises for voice and body, use of visual aids. Students are encouraged to discuss, comment and evaluate each other.

## STAGE MAKEUP AND COSTUME

This course is designed to give the student a basic working knowledge of stage makeup and costume. Subjects covered will be all types of makeup techniques, including character and fantasy styles. The effects of stage lighting on color will be analyzed. Historical development of theatrical costume, how to improvise, make, adapt and act in it with conviction. The student will be expected to create a complete makeup and costume for a character of his/her own choice.

## TECHNIQUES IN ACTING

Professional techniques for approaching auditions, rehearsals, and performance in theater, television, film and radio. Emphasis is placed on building the actor's confidence in himself by developing specific skills for self appraisal.

Prerequisite: Acting I and II, General Scene Study, or permission of instructor

## THEATER LITERATURE AND HISTORY

A course offered to aid the actor in understanding that doing a play involves knowing its history. It will be taught through study of the classics from the Greek to contemporary times.

THEATER-MUSIC COMPOSITION TECHNIQUES

1447

A course which deals with the elements of composition as used by composers of all periods. Not a survey class, the student will compose at least 15 compositions during the semester with an emphasis on the music most effective for the theater: the small forms, theme and variation, and sonata-allegro.

WORKSHOP IN MUSIC

1413B

A workshop for advanced musicians (at least two semesters of theory) which continues into further knowledge of harmonic and tonal developments. Extensive drill and sightsinging as well as individual research projects will conclude with instrumental and vocal performances of music of the 18th and 19th centuries. This is not entirely a theory class.

Prerequisite: Consent of director

INTRODUCTION TO DRAMATIC LITERATURE - See course descriptions listed under HUMANITIES/LITERATURE

MUSIC FOR DANCE - See course descriptions listed under DANCE

PLAYWRITING WORKSHOP - See course descriptions listed under WRITING/ENGLISH

RHYTHMIC ANALYSIS - See course descriptions listed under DANCE

SHAW, G.B.: PLAYS AND PREFACES - See course descriptions listed under HUMANITIES/LITERATURE

SOCIAL THEATER OF THE 20th CENTURY - See course descriptions listed under HUMANITIES/LITERATURE

INDEPENDENT PROJECT - THEATER-MUSIC

1491/92/94/96

Students must submit a proposal at the time of registration which outlines the project to be undertaken. Permission of Chairperson is required.

## D A N C E

### DANCE - BEGINNING, INTERMEDIATE, ADVANCED

A progressive series of courses focusing on individual and group exploration of movement, technique, and improvisation.

### AFRICAN DANCE FORMS

African dance and music ritual. Emphasizing Ghanaian dance forms. Taught by a Ghanaian.

### BALLET - BEGINNING

Russian technique will be employed.

### BALLET - INTERMEDIATE

Continuation of beginning level. Instructor's permission is recommended.

### BLACK DANCE IN AMERICA

The study of dance and theater forms that have evolved out of the Black experience.

### COMPOSITION I/II

Emphasis will be on developing unique solutions to aesthetic problems, utilizing improvisation and applying tools of visual and dynamic structure to clarify content. Most problems will require preparation outside of class meeting time.

Prerequisites: One previous Movement course and one concurrent course.

### DANCE THERAPY I/II

This field of study is growing rapidly and practitioners are much in demand. Its goal is the integration of the psyche and the body to express feeling non-verbally.

### KATHAK INDIAN DANCE I

A traditional and classical dance style from Northern India, originating some two thousand years ago.

### LABORATORY IN TECHNICAL THEATER FOR DANCE

This is not a course. It is part of a special seminar series. (From October 4 to November 8.)



MUSIC FOR DANCE

1337

A survey of the important periods in the development of music and their relationship to dance. The intent of the course is that the dancer (1) can identify periods and forms of music history, (2) be knowledgeable of outstanding composers for dance, (3) develops the ability to identify and locate a desired sound source. No prerequisites.

RHYTHMIC ANALYSIS

1355

Included are musical notation, rhythmic composition, translation of rhythmic notation to movement, and analysis of movement in rhythmic terms.

TAI CHI CHUAN

1327B/1337/1347

A unique system of slow, even, and continuous flowing movements. A health building art and a non-strenuous, pleasant and energy conserving exercise. The course is excellent as a movement discipline, for relaxation, gaining strength and body balance, and as a practical way to understand the meaning and insight of the Taoist philosophy. The long form is taught in three parts: beginning, intermediate, and advanced.

TAI CHI CHUAN SPECIAL TEACHER TRAINING

1363C

This course is designed for students who have completed all three parts of the "Long Form: and who are interested in teaching in the future. The goal of the course is to train and discover competent Tai Chi teachers to meet the future needs of the community.

THEORY AND IMPROVISATION

1364C

The purpose of this course is to: 1) develop individual and group skills in movement exploration and improvisation, 2) explore and employ improvisation as a tool for composing, 3) investigate movement principles as related to performance, movement skills, and philosophies of dance.

Prerequisite: Must be currently enrolled in Technique or have consent of instructor.

THEORY AND PRACTICE IN TEACHING CHILDREN'S DANCE

1363B

This workshop is designed to introduce students to the field of children's dance and to provide them with actual teaching experiences. The workshop will include one seminar meeting each week and one practice-teaching meeting each week. The focus will be on teaching elementary grade students in Columbia's children creative dance program.

Prerequisite: Two previous Movement workshops, or permission of instructor

## INDEPENDENT PROJECTS IN DANCE

Categories to choose from: a) choreography, b) independent research, c) teaching apprenticeship in adult teaching program (open to advanced students only; the apprentice works with the master teacher for the entire semester.)

Students may choose or be assigned a faculty advisor with whom they work individually in the preparation and completion of a project. The project must be approved in advance by the Department Chairperson.

## SPECIAL PROGRAMS

### COOPERATIVE EDUCATIONAL PROGRAMS

With College approval, Columbia students may register at Mundelein College and The School of the Art Institute for courses not offered at Columbia. For students registered full-time at Columbia, there is no additional tuition.

Mundelein College offers classes in psychology, sociology, home economics, education, economics, humanities, history, philosophy, religious studies, literature, languages, sciences.

Course offerings at The School of the Art Institute include classes in art history, art education, painting, sculpture, fabric design, drawing.

To register for classes, Columbia students must appear at the cooperating institution with a letter of permission to register from the Assistant Dean of Students at Columbia College, according to the following schedule:

Mundelein College:	Feb. 16-Mar. 19	Classes begin Mar. 25 and end June 4.
Art Institute:	Jan. 28-30	Classes begin Feb. 9 and end June 4

For further information on course offerings and registration procedures, contact Assistant Dean Libby Jones.

### INDEPENDENT STUDY AT THE DUSABLE MUSEUM OF AFRICAN AMERICAN HISTORY

The DuSable Museum, staffed by men and women with special experience and knowledge in their respective fields, has such resources as library materials, tapes, films, color slides, musical recordings (jazz), artifacts, documents and manuscripts. Museum activities include regular lectures and guided tours, library work, public relations and fund-raising. Through the Museum's prison program, the staff goes to Pontiac State Prison on a weekly basis and conducts a correspondence course for prisoner students throughout the nation.

The daily activities of the Museum can serve as "classrooms" for students desiring actual experience in such areas as: Afro-American history, African history, contemporary Africa, contemporary Afro-Americana, Black art, public relations, fund raising, publicity, criminal justice (prison work), writing of educational materials, and various aspects of education and urban issues. Students with training in photography and filmmaking may participate in the production of color slide shows, films and photographic exhibits.

The Museum staff will help interested students to plan semester-long projects in any of these areas. Participants must submit an independent study form approved by the Museum staff and may register for 2, 4 or 6 independent study credits in Contemporary Studies. For further information call Mr. Eugene Feldman at the Museum, 947-0600, or see Assistant Dean Libby Jones.

## ACM OFF-CAMPUS PROGRAMS 1975-1976

Through a cooperative arrangement with the Associated Colleges of the Midwest, Columbia students may apply for admission to any of the following special off-campus programs for Fall semester 1976.

### URBAN TEACHING

This Chicago program seeks to provide the student teacher illustrations of, and firsthand experience with, the learning problems peculiar to the urban child. Participants observe and student-teach in the metropolitan area's schools: Public and private, elementary and secondary, urban and suburban. The program cooperates closely with additional contemporary approaches to learning (Montessori, Gestalt, open-classroom and others); placements for those interested in bi-lingual education, learning disabilities or special education may also be arranged. Students interested in non-teaching service-oriented professions such as counseling, social work or specific therapeutic occupations are welcome.

Length of program: April 30 - Dec. 17

Prerequisites: College requirements for student teaching. (For applicants not seeking certification, individual arrangements can be made.)

Application Deadline: April 15

### URBAN STUDIES

The social forces which create and distort American cities - urban renewal, a political machine, youth movements, pollution, the daily press, the poor, high culture and mass culture, the corporate elite - are all present in Chicago. Students' awareness of problems of urban life is heightened by seminars on urban issues and a core course which involves all students. Augmenting the formal curriculum are volunteer work assignments in which the students become actors in the institutional life of the city.

Length of program: Sept. 7 - Dec. 17

Prerequisites: Sophomore standing

Credit: 12 semester hours or the equivalent

Application Deadline: April 15

### LATIN AMERICAN STUDIES IN COSTA RICA

In this program emphasizing Latin American language and culture, participants will visit rural areas and live with host families to gain firsthand experience with the region's multi-ethnic societies and varied ecological zones. Courses will explore the Spanish language and literature, history, geography, civilization.

Length of program: Sept. 7 - Dec. 18

Prerequisite: Sophomore standing; one year of Spanish language.

Credit: 16 semester hours or the equivalent

Application deadline: March 15

Costs for these programs include tuition (ACM's rate) plus program fee (living expenses and air fare where applicable). For further information about the programs, costs, and eligibility, see Assistant Dean Libby Jones.

## COMMUNITY ORGANIZING AT MIDWEST ACADEMY

Training at the Midwest Academy in this semester-long program will focus on direct action organizing and leadership skills. Students will receive training in:

the principles of organization: how to assess the needs of constituents, how to devise a strategy, how to choose tactics, how to plan an action.

the politics of organization: the economic context in which we work, the roles of class, sex and race, the history of labor and social movements past and present.

the skills of organization: fund raising, press and media, how to hold excellent meetings, how to chair meetings, researching the power structure, sources of information.

Sessions will also be conducted for students with special interest areas such as consumerism, labor, election campaigns, women, the arts. Students will participate in meetings and actions of Chicago area community organizations.

Students will be accepted primarily on the basis of their commitment to social change and the likelihood of their implementing the training. No prior formal training is necessary. Students from Columbia College will be integrated into sessions with activists from around the country with a variety of projects.

Students will receive 16 credits for participation in this program. There is a \$25 class service charge. For further information, call Heather Booth at Midwest Academy: 953-6525, or see Assistant Dean Libby Jones.





