

1954

1954-1955 Course Catalog

Columbia College Chicago

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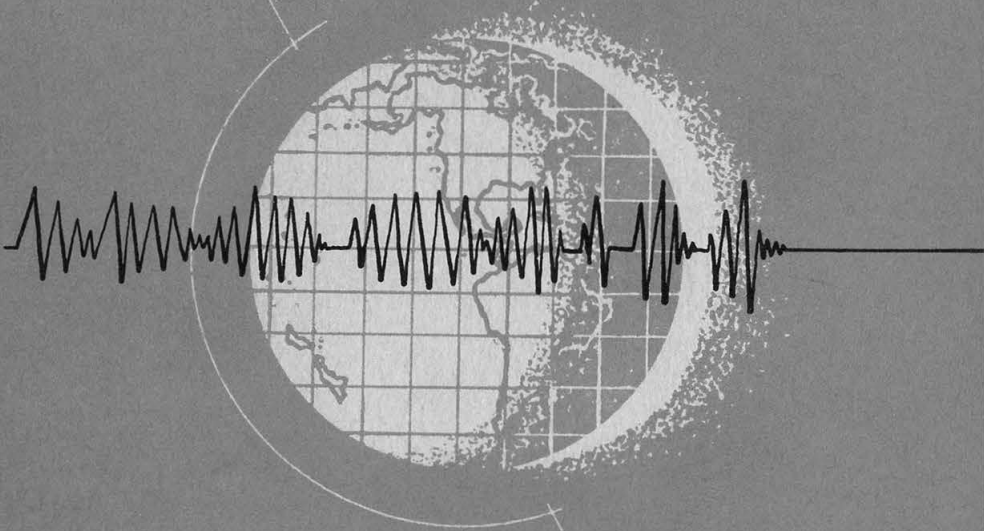
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founded 1890



**COLUMBIA
COLLEGE**

catalog issue 1954-1955

Founded 1890
NOT FOR PROFIT

SPEECH • DRAMA • EDUCATION

INCLUDING SPECIALIZED STUDY IN

TELEVISION

RADIO BROADCASTING

ADVERTISING • JOURNALISM

AND RELATED FIELDS

COLUMBIA COLLEGE

expert guidance and practical instruction available.



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

FOR 65 YEARS the basic objective of Columbia College has been to provide students with professional competence in speech and its related areas, within a college program of general education. The curriculum and resources of the College are directed toward preparing students for effective citizenship and success in their chosen profession.

The development of the professional and academic curriculum at Columbia College has paralleled the various demands made upon Speech Education in the course of over six decades of industrial and social development. The curriculum has been particularly sensitive to the emergence and development of new forms of mass communication, and the College has been a distinguished pioneer in this area of education. On the basis of an academic program designed to give a thorough ground-work in general education, students have been trained in the skillful use of prevalent communication media.

In the early years, at the beginning of the century, such media were the pulpit, the lecture platform and the chatauqua circuit; in the 1920's and 1930's the stage. With the development of radio as a major form of mass communication the Columbia College curriculum emphasized this change in the dominant form of communication. Today, the spectacular reality of Television has developed a need for new skills and this demand is prominently reflected in the program of study. Additionally, throughout its entire history, Columbia College has prepared innumerable teachers of speech and allied subjects for elementary schools, high schools, colleges and special institutions.

At Columbia College students "learn by doing" wherever particular skills are a requirement of their prospective professions. They study in professionally equipped classrooms and studios, under the close supervision of specialists with extensive, practical experience in their separate professions. A workshop approach, involving active student participation, makes instruction concrete and meaningful and prepares the student most thoroughly for professional work.

Whether he chooses to major in any phase of the curriculum—Speech, Education, Television, Radio or the Stage—the student receives the most expert guidance and practical instruction available.

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THE FACULTY AND ADMINISTRATIONNORMAN ALEXANDROFF, *President*

DANIEL D. HOWARD.....Dean
B.A. and M.A., University of Chicago; Further graduate work, University of Chicago. Formerly: Psychologist and Principal, Glenwood Manual Training School; Psychologist, Central Y.M.C.A. College; Psychologist and Director of Research, Gulf Coast Military Academy.

GEORGE ADAMIK.....Advertising Production
Northwestern University. Production Manager, Carl Gorr Printing Company. Formerly: Production Department, Adsmith's.

HANS ADLER.....History—Philosophy
M.A., University of Vienna. Formerly: Instructor, University of Vienna; Instructor, Gary College, Indiana University.

FLORENCE BAKER.....Art
Ph.B., University of Chicago; M.A., Northwestern University. Northwestern Laboratory School and Work Shop. Formerly: Head of Art Department, Michigan State University.

ELIZABETH BAIN.....Film—Music
B.A., Clarke College; Further graduate study, University of Dubuque; Juilliard School of Music; Northwestern University. Film Director of WGN-TV, Chicago. Formerly: Traffic Director, WCFL, Chicago; Instructor in Music, Dubuque Public Schools.

DOROTHY BARTON.....English
B.A., Galloway College; M.A., Columbia University; Formerly: Instructor in English, Little Rock Junior College, University of Houston.

BERNARD BERMAN.....Television
La Salle College. University of Calcutta, India. Television Producer-Director, Berman and Bettenbender, Inc. Formerly: Production-coordinator, Loyola University Drama Festival.

JOHN BETTENBENDER.....Speech—Drama
B.A., Loyola University; M.A., Catholic University. Chairman, Department of Speech and Drama, Loyola University. Formerly: Television Director, WGN-TV, WNBQ-TV, Chicago; Instructor in Speech and Drama, Maryland University; Catholic University.

CLIFFORD BRAUN.....Television
B.S., American Television. Producer-Director, WBKB-TV, American Broadcasting Company, Chicago.

CLYDE CASWELL.....**Radio**
Mankato State Teachers College; Program Director, WKMO; Announcer, NBC, WKBO, WDAE; Radio Actor "Show Boat," "Pepper Box Revue."

HARRY CHRISTIAN.....**Radio—Speech—Television**
Staff Announcer, WGN-TV. Formerly: Producer and Staff Announcer, WCFL; Announcer, WIND; Staff Announcer, WENR.

JAMES DEXTER.....**Speech—Television**
B.S., Milwaukee State Teachers College; M. A., Northwestern University. Instructor in Speech and Drama, Barat College. Formerly: Milwaukee State Teachers College.

ADMA D'HEURLE.....**Psychology**
B.A., American University of Beirut. M.A., Smith College. Ph.D., University of Chicago. Instructor in Psychology, University of Chicago.

ROBERT J. EDMUNDS.....**Film—Radio**
University of Toronto. Film Producer and Director. Formerly: Chief Producer, Kodacrome Productions, National Film Board of Canada. Assistant Supervisor and Senior News Announcer, Canadian Broadcasting Company. Director and Writer, Coronet Instructional Films; Director and Editor, John Ott Productions; Director and Editor, Chicago Film Laboratories.

GRACE ELLIS.....**Speech**
B.A., Rosary College. Formerly: Instructor of Speech, Trinity High School and Rosary College.

JACK LAMBERT ELLISON.....**Literature—Social Science**
B.A., University of Toronto; M.Ed., Graduate Teachers College, Winnetka, Illinois. Further graduate work, Graduate Teachers College. Instructor, Francis Parker School.

ELEANOR ENGLE.....**Radio—Television**
A.B., Illinois College. Radio and television actress and announcer: "Sky King," "Ma Perkins," "Pace of Chicago," "Stud's Place"; Formerly: Instructor in Speech, Duluth State Teachers College.

EDNA GORDON.....**Speech**
B.S. and M.A., Northwestern University. Further graduate study, University of Minnesota, University of Iowa, University of Denver. Speech Therapist, Chicago Heights Public Schools; McPhail Junior College.

FRANK GOSFIELD.....**Speech—Television**
B.S., Northwestern University. M.S., DePaul University. Television Writer-Producer, McCann-Erickson. Formerly: Executive Producer, Dixon-Wiebe Agency; TV Producer-Writer, Malcolm-Howard Agency; TV Writer, Ruthrauff & Ryan; Producer-Director, WBKB-TV, Chicago.

CARL GREYSON.....**Radio—Television**
Ph.B., University of Wisconsin; Further graduate work, University of Utah. Announcer, Actor and Newscaster, WGN-TV. Formerly: Announcer and Actor, KSL; Newscaster, WSM; Instructor of Speech and Theatre, University of Utah.

CHAUNCEY GRIFFITH.....**Music**
 B.M., University of Rochester; B.Ed., Western Washington College of Education;
 M.M., Northwestern University.

GEORGE JENNINGS.....**Radio and Television Education**
 B.A., Reed College. M.A., Western Reserve University. Director of Radio and Tele-
 vision, Chicago Board of Education.

ELLIS A. JOHNSON.....**History**
 A.B., Emory University; M.A., University of Chicago; Ph.D., Candidate, University
 of Chicago.

ANATOLE KIRSANOFF.....**Film**
 B.S., University of Cincinnati. University of Vienna, Austria. Film Artist, Wilding
 Picture Productions. Formerly: Film Artist, Walt Disney Studios; Film Cartoonist,
 Warner Bros. Pictures and Universal Pictures; Instructor in Design and Film, Holly-
 wood Art Institute.

THEODORE KUNDRAT.....**Speech**
 B.S. and M.S., Columbia College; A.M., Emerson College. Dramatic Critic, Speech
 Coach and Writer. Formerly: Instructor, DePaul University; Fitz-Gerald School of
 Speech; Caskey School; College of Theater Arts.

LAWRENCE KURTZE.....**Television**
 American Conservatory of Music. Formerly: Executive Producer, Henri, Hurst and
 McDonald; Director of Creative Television Programming, Crosley Broadcasting
 Co.; Writer, Producer, Director, CBS-Radio, Chicago; Radio and Theatrical Produc-
 tions, WLS, Chicago; Instructor in Television, Northwestern University.

HAROLD G. LAWRANCE.....**Journalism—Advertising**
 B.A., University of Chicago; M.A., University of Minnesota. Formerly: Instructor
 in Business and English, University of Chicago; Head of English Department,
 Stetson University; Dean, Winona College.

ROBERT J. LONGINI.....**Film**
 B.A., University of Chicago. Director of Studio Operations, Encyclopedia Britan-
 nica Films, Inc. Formerly: Instructor in Film, Institute of Design (I.I.T.), Chicago;
 Motion Picture Director, Kling Studios; Bowman Films.

THAINE LYMAN.....**Television**
 Morningside College. Technical Director, WGN-TV.

WILLIAM MACK.....**Radio**
 DePaul University, Columbia College. Program Director, WEDC. Formerly: Radio
 Announcer, KDRO.

CHALMERS MARQUIS.....**Television**
 Ph.B., University of Chicago. B.S., University of Illinois. Producer-Director, WBBM-
 TV, Chicago. Formerly: TV Director, WGN-TV; Program Director, WPGD, Cham-
 paign, Illinois; Film Director, Madison Film Studio, Chicago.

ALINE NEFF.....**Drama—Speech**
 B.A., Baptist State College; M.S., Columbia College; Extensive experience, major
 Broadway and Canadian Stage Productions. Formerly: Radio Producer and Script
 Writer: WLS, WBBM, ABC, and WCFL.

BERNARD J. NEGRONIDA.....**Health and Physical Education**
B.E., Milwaukee State Teachers College. M.A., University of Chicago. Instructor,
Francis Parker School.

ILSE NELSON.....**Social Science**
B.S., Anderson College. M.A., Butler University. Ph.D., University of Chicago.
Further study, London School of Economics and Cambridge University. Instructor
in History and Political Science, Illinois Institute of Technology. Formerly: Re-
search Analyst, "Voice of America," U. S. Department of State. Editorial Assistant,
American Journal of Sociology; Public Relations, Container Corporation of Ameri-
ca; Personnel, Armour Research Foundation.

DON NORTON.....**Television**
B.A., Bethany College. Producer-Director, WBBM-TV. Formerly: Producer-Direc-
tor, WBKB.

JOHN O'DELL.....**Television—Radio**
Chicago Christian College. Television Film Actor and Announcer. Formerly: Pro-
gram Manager, WCFL, Chicago; Program Director, WHFC, Chicago; Staff An-
nouncer, WENR, Chicago; Writer, Producer, WGN-TV.

WARREN PURSELL.....**Journalism—Advertising**
B.A., University of Chicago. President, Pursell Public Relations. Formerly: Edi-
torial Department, Chicago Tribune; Public Relations Department, War Assets
Administration.

DANTE PUZZO.....**History—Social Science**
B.A., and M.A., University of Chicago. Formerly: Instructor of History, Rutgers
University.

HELEN I. ROSSITER.....**Education**
B.A., Eastern Illinois State Teachers College; M.A., Northwestern University; Fur-
ther graduate work, Northwestern University. Formerly: Teacher, Oak Park
Schools; Director of Student Teaching, Pestalozzi Froebel Teachers College.

JOHN SARKISSIAN.....**Science**
B.S., M.S., University of Illinois. Formerly: Instructor in Zoology, Batangas Army
University; Pestalozzi Froebel Teachers College.

ANTOINETTE SINARD.....**Education**
B.E., Pestalozzi Froebel Teachers College. M.A., Northwestern University. Former-
ly: Instructor, Skokie Public Schools and Elmwood Park Public Schools, Illinois.

MYRON J. SCHULZ.....**Music**
Augustana College. American Conservatory of Music. Guest soloist with major sym-
phony orchestras. Music Director, WAAF and WAAF-FM, Chicago.

JAMES R. TAYLOR.....**Television**
B.S., Chicago School of Expression; TV producer, Ruthrauff & Ryan. Formerly:
TV Director, WBKB-TV, Chicago; Director, Summer Theater, Michiana Shores.

RICHARD THORNE.....Television—Radio
University of Utah. Formerly: Producer-Director-Writer, "Hall of Fantasy," MBS-TV; Writer, "Silver Eagle," ABC, "Super-Noodle," CBS; Announcer, Writer, Producer, WGN-TV, Chicago; Instructor, Radio and Television, Chicago Board of Education, WBEZ.

ROBERT J. WALKER.....Speech—Drama
B.S., University of Illinois; M.A., Northwestern University. Instructor in Speech, Chicago Teachers College. Formerly: Instructor in Speech, Wilson Junior College.

WILSON K. WEATHERLY.....Advertising—Journalism
B.S., Northwestern University. Formerly: Copywriter, Standard Oil Co.; Director of Advertising, LaSalle Hotel; Assistant Director of Public Relations, Pressed Steel Car Co.

SCOTT YOUNG.....Speech—Television
B.A., Pomona College; M.A., Northwestern University. Producer-Director, WBBM-TV, Chicago. Formerly: Producer-Director, KNBH, Los Angeles, California, and WTMJ, Milwaukee, Wisconsin; Instructor, Vanderbilt University.

THE FACULTY OF THE APPLIED ARTS IN TELEVISION PROGRAM

MONTE FASSNACHT....Stage Manager of the Chicago Opera Company.
GILBERT LEE.....Art Director, Wilding Picture Productions, Inc.
ROBERT MANAMI....Graphic Arts Director, WNBQ-TV, NBC, Chicago.
CURTISS NATIONS.....Art Director, WNBQ-TV, NBC, Chicago.
KEN PONTE.....Art Director, WBBM-TV, CBS, Chicago.
H. W. RISSER....Director of Staging Services, WNBQ-TV, NBC, Chicago.

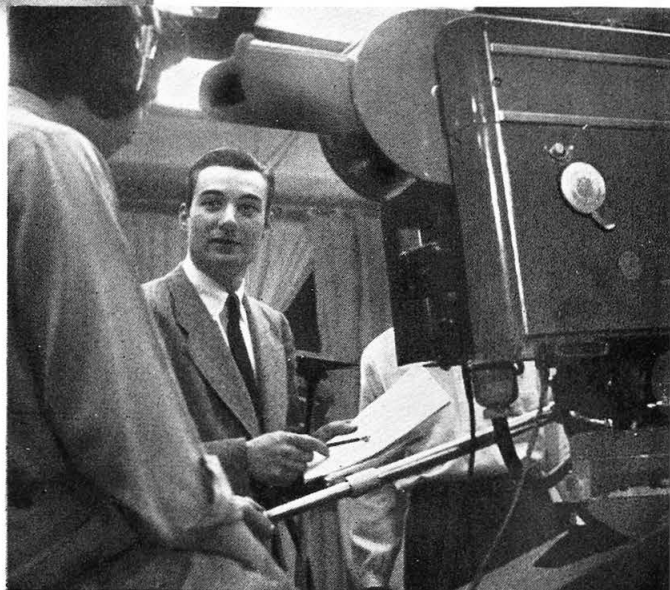
ADMINISTRATIVE STAFF

NORMAN ALEXANDROFFPresident
HERMAN H. HEGNERTreasurer
A. C. WEISSSecretary
DANIEL D. HOWARDDean
CLYDE CASWELLDean of Students
MIRRON ALEXANDROFFBusiness Manager
JEAN WARDRegistrar
ALINE NEFFLibrarian
ARTHUR SHAPIRODirector of Television
Technical Facilities



COLUMBIA COLLEGE FACULTY

Practical men make for practical instruction. To insure the maintenance of its standards of practicality and thoroughness, the College has developed its staff by obtaining outstanding authorities and experts from both the professional and academic fields. In addition, the staff is regularly supplemented with instructors expert in the newest techniques and developments of their professions.



Experts bring their experience into the classroom

THE STUDENT GUIDANCE PROGRAM

The guidance program provides a long range service to students. It is initiated when students enter the college and continues to operate for their benefit long after they have graduated and have taken their places in the professional and business worlds.

Careful evaluation of the entering students' interests, aptitudes and abilities provides the Registrar and the counselors with a factual basis for assisting the student in selecting the courses of study for which he has the greatest potentiality for success.

Classroom instruction is planned to meet the needs of the individual student, so that the greatest opportunity is provided for the development of his special abilities. In regular faculty conferences his progress is discussed and his program of study is adjusted so as to provide special assistance where necessary.

The Columbia College Guidance Service assists the student in selecting the profession for which he is best suited. It also provides special help for the student with problems of a personal nature. Broad experience, in this regard, was obtained through its function as a vocational guidance center for the Veterans Administration in which over 14,000 veterans were tested and counseled.

Because of the excellence and practicality of its educational program, the College has obtained an enviable reputation in the professional world. When the student has reached professional standards of competence, by completing his studies, the Graduate Placement Service aids him in obtaining a position for which he is best qualified.

The Graduate Placement Service is available to the alumnus for advice and assistance in securing or changing positions. It provides information on job opportunities. It is available to him for the technical advice and information he may need in his work. It maintains an interest in and follows his growth and development throughout his professional career.

SPECIAL PROGRAMS FOR BUSINESS AND INDUSTRY

The close and continuing contact maintained by Columbia College with business and industry has made possible the development of specialized programs designed to meet the individualized problems and needs of particular business organizations and advertising concerns.

Programs are developed for business organizations in such areas as retail advertising, effective speech, audio and visual materials and techniques, direct mail advertising, and in the various specialized aspects of Television production, art, film and programming.

All of these special programs are designed on the basis of careful preparatory planning and close study of the industry involved, in order that they meet in a practical and realistic way the needs of each organization. Instructors are not only expert teachers, but they are thoroughly experienced in the fields with which they are concerned. They utilize the most up-to-date instructional facilities and materials including motion pictures, film strips, recorders, and a variety of visual aids and demonstration equipment.

THE COLUMBIA COLLEGE PROGRAM IN MEXICO CITY

Outstanding among its many important achievements is the contribution which Columbia College has made to the booming Mexican Television industry.

When Mexican broadcasters decided on the expansion of their Television operation, they were at once confronted by a serious shortage of the required specialized personnel. A Spanish-speaking staff was necessary, making it impractical to draw on personnel from U. S. Television stations. Experience and facilities for training their own people were not present; yet, their need was immediate and decisive.

Prefaced by an extensive survey of various colleges and universities in the United States, the Mexican National Association of Radio and Television Broadcasters selected Columbia College as the institution best qualified and capable of conducting an advanced Television training program in Mexico City for the personnel of the Mexican broadcasting industry.

As a result, the College established in Mexico City a special training program designed to meet the needs of the Mexican TV stations, now numbered among the largest and best equipped in the world. In anticipation of their assumption of the most responsible positions in the Mexican Television industry, candidates for the program were individually selected by broadcasting industry leaders.

Columbia College accepted this invitation for its TV and Radio Department, viewing it as a natural extension of its service to the broadcasting industry, and, additionally, as a contribution to better inter-American relationships.

THE CURRICULUM AT COLUMBIA COLLEGE

The curriculum at Columbia College has been developed so as to afford the student the maximum opportunity to obtain a sound, usable education.

The content of the curriculum is determined by the actual requirements of the professions for which Columbia College provides preparation. Extensive conferences, consultations and correspondence with the leaders of outstanding organizations, enables the College to select the important and indispensable requirements for instruction.

By organizing the curriculum in this way, Columbia College rapidly develops the students' competence in those skills and techniques essential to successful entrance and advancement in the various professions.

The success of so many of the men and women who have graduated from this sixty-five year old institution has demonstrated the soundness of its method of curriculum organization.

THE METHOD OF INSTRUCTION

The work-shop method of instruction employed at Columbia College is now universally recognized as the most effective and practical method of teaching. It is based on the fact that one learns best by doing.

In each of its departments, the student learns by engaging in the actual activities of his future profession.

The work-shop method utilizes the total learning situation. It allows the student to progress in accord with his or her individual ability, interest and aptitude. The student is thus provided with the greatest opportunity for personal and professional development.

SELECTION OF STUDENTS

Before being accepted by the College, each applicant must provide evidence, through individual conference or correspondence, that he has the qualifications and aptitudes to prepare successfully in any of the fields for which Columbia College offers training. The applicant must furnish satisfactory character references and must have a high school education or demonstrate its equivalent on examinations.

CREDITS AND ADVANCED STANDING

The unit of credit used by the College is the quarter hour, which is equal to twelve class hours of instruction:

Advanced standing is given to all students who present satisfactory evidence of previous study from an institution of higher learning. Students may obtain an evaluation of their previous collegiate work by submitting a transcript of their credits to the Registrar.

STUDENTS AT LARGE

Students who do not elect to enter immediately a specific degree program may register as "students at large" and may select, with the approval of the Registrar, subjects to meet their particular interests and needs. Such students must select a specific degree program at the completion of 18 quarter hours of study; all subjects previously completed being recognized toward satisfaction of degree requirements.

DIPLOMAS AND DEGREES

Columbia College offers the following:

- Associate in Speech.
- Bachelor of Speech Degree.
- Bachelor of Arts Degree.*
- Master of Speech Degree.
- Master of Arts Degree.*

* LA Division only.

REQUIREMENTS FOR THE MASTER OF SPEECH DEGREE

The purpose of the program of study for the Master of Speech Degree is twofold. First, to provide specific professional skills for students with a general academic background in speech. Secondly, to broaden and perfect the general ability of those students who already possess these skills. In general, the program is designed to meet the needs of serious-minded students whose interests and aptitudes are suitable for intensive and concentrated study of advanced problems in the field of speech.

Students desiring a program of study leading to the Master of Speech Degree must present 180 quarter hours of acceptable study with a major in Speech or a related field. In general, a Bachelor's Degree from a recognized institution of higher learning or the successful completion of the requirements for the Bachelor of Speech Degree at Columbia College will meet this requirement. Specific requirements in terms of course work and related study may be obtained by writing to the Registrar.

The minimum requirement for the Master of Speech Degree is a full academic year in residence at Columbia College. Candidates must complete not less than 45 hours of credit in graduate study.

ASSOCIATE IN SPEECH DEGREE

Students who are interested in concentrated professional education may elect to work for the Associate in Speech Degree.

The requirements for this degree are the satisfactory completion of 90 quarters hours of study, of which fifty-four should be selected from Section I of the catalog, and the balance selected from the curriculum at large.

Students who obtain the Associate in Speech Degree are permitted to continue their studies for higher degrees, if they should desire to do so. All work completed in satisfaction of requirements for the Associate in Speech Degree will be recognized towards satisfaction of requirements for higher degrees.

The subjects in each student's course of study are selected under faculty advisement to provide a logical and sequential development of his competence in terms of his professional objectives.

REQUIREMENTS FOR THE BACHELOR OF SPEECH DEGREE

The degree of Bachelor of Speech is awarded to students who complete 180 quarter hours of acceptable study. Students transferring credits from other colleges must complete 45 quarter hours in residence at Columbia College.

Curriculum Requirements for the Bachelor of Speech Degree are given below.

SUBJECTS IN COURSE	NUMBER OF QUARTER HRS. REQUIRED
Speech, Television, Radio Broadcasting, Stage: Subjects selected from Section I.....	54
English: Subjects selected from Section IV and Journalism subjects selected from Section II.....	18
Science: Subjects selected from Section VI.....	9
Social Science: Subjects selected from Sections III and V, and Business and Advertising subjects selected from Section II.....	18
Humanities: Subjects selected from Sections III and VII, and Literature subjects selected from Section IV.....	9
Electives from English, Science, Social Science, and Humanities, described above.....	10
Electives from Section I; Speech, Television, Radio Broadcasting, Stage; and from Section II, Advertising, Journalism, Business	32
Electives to be selected from curriculum at large, Sections I through VIII.....	30
TOTAL	180

REQUIREMENTS FOR TEACHER EDUCATION

Students who expect to qualify as public school teachers of Speech must meet state requirements in terms of educational courses and student teaching.

The following sequence of subjects conforms to the requirements of the Examining Board of the State of Illinois.

SUBJECTS IN COURSE	NUMBER OF QUARTER HRS. REQUIRED
Speech, Television, Radio Broadcasting, Stage. Subjects selected from Section I.....	54
English: Subjects selected from Section IV and Journalism subjects selected from Section II.....	12
Science: Subjects selected from Section VI.....	9
Social Science: Subjects selected from Sections III and V, Business and Advertising subjects selected from Section II	9
Humanities: Subjects selected from Sections III and VII, and Literature subjects selected from Section IV.....	9
Health and Physical Education.....	5
Electives from English, Science, Social Science, and Humanities, described above.....	6
Educational Psychology—(See Section VIII)	3-4½
Methods of Teaching Speech—(See Section VIII).....	3-4½
American Education—(See Section VIII)	3
Student Teaching—(See Section VIII).....	8
Electives in Education—(See Section VIII).....	7
Electives—(To be selected from curriculum at large) Sections I through VIII.....	52
TOTAL	180

SECTION I**SPEECH • TELEVISION • RADIO BROADCASTING • STAGE****TELEVISION**

Television has provided a new dimension to American life. Its almost immediate perspective includes as many as 2000 stations, the certain introduction of color, and the expansion of an amazing array of allied fields in advertising, art and film.

In its rapid development, Television is creating unprecedented opportunities for well trained men and women to obtain interesting and rewarding positions and to advance with the industry.

Instruction in the Television department is conducted in professionally equipped studios, carefully designed to parallel technical specifications and conditions in major Television stations. The student, therefore, becomes familiar with the use and operation of the latest types of Television equipment and materials.

In operating the Television department, Columbia College employs the procedures of curriculum organization and faculty selection that have established the College as one of the foremost institutions for professional training in America.

The curriculum in Television is based on continuous research and consultation with leaders in the Television industry. As a result, the knowledge and techniques required of new personnel entering the profession are incorporated in the curriculum.

The Television instructors at Columbia College have been selected from the most active and outstanding personnel in the field. Leading Television directors, producers, actors, technicians and writers make up the Television faculty. They bring to the classroom the practical realities of the ever-changing Television scene. The student is thus assured that the instruction he receives is preparing him for the actual, current demands of the profession.



FUNDAMENTALS OF TELEVISION. (1-2)*, (2)*. A general introduction to the basic practices and terminology of Television. Class surveys, Television studio equipment, personnel, programming and production, film, music, and Television advertising.

TELEVISION ANNOUNCING—FEATURE. (1-4), (2). In a variety of practical projects the student obtains directed experience in “emceeing” Television features: demonstrations, interviews, quizzes, revues, newscasts and childrens’, “homemakers’”, and audience participation programs.

TELEVISION ANNOUNCING—COMMERCIAL. (1-4), (2). In practical “before the camera” situations this subject develops basic announcing techniques for Television. It provides instruction in effective delivery, carriage, stance, and handling and demonstrating a product. Emphasized are TV-stage techniques, memorization, “ad-libs,” and development of the “personality” factor for spot and “across the table” selling.

TELEVISION ACTING. (1-8), (2). In “on stage,” “before the camera” situations the student obtains experience in acting techniques as they are adapted to the medium of Television. The class develops a “camera consciousness” in the student and provides training in stage movements, “stage business,” television stage terminology, character interpretation, and memorization and personality projection.

TELEVISION ACTING WORKSHOP. (1-3), (4). In this subject students are organized as a Television repertory company. Class gives detailed attention to advanced problems in Television acting and overall acting techniques. Students obtain concentrated acting experience in a variety of dramatic productions written or adapted for Television. Casts for the College’s dramatic productions for studio audiences are organized from this class. Prerequisite: Television Acting (1-4) or consent of instructor.

SCENE DESIGN AND LIGHTING. (1-3), (2). This class provides practical study of basic TV stage-set designs, set construction, scene painting, staging fundamentals, elementary stage carpentry, prop procurement, ornament research and stage lighting principles and their application to Television. Included is background on the development of scenery and lighting concepts and a consideration of the representative Television scenic and lighting techniques practiced.

SPORTS PROGRAM PRODUCTION AND ANNOUNCING. (1-3), (2). In consideration of the sports “mindedness” of the Television and Radio audiences, this class provides specialized study in all phases of sports programs. It includes training in play-by-play, studio sports shows, recapitula-

* The numbers in the first parenthesis, following each course, indicate how many quarters of study are available in the course; the numbers in the second parenthesis indicate quarter hours of credit for each course.

tion from wire copy, sports interviews, sports research, statistics for the announcer and writer, and production problems in the "on the scene" telecasting and broadcasting of sports events.

TELEVISION IN EDUCATION. (1-3), (2). With a growing audience demand for "educational" TV features and the likelihood of some 200 educational stations being on the air within the next few years, this subject stresses the special requirements of educational TV programs. It includes study of and student projects in developing educational features for TV: adult education, classroom teaching by Television, presentation of historical, scientific and public service material via Television.

TELEVISION STUDIO FACILITIES. (1-4), (2). This subject provides the student with practical experience in operating the various types of studio equipment and the functions usually considered as the purview of the "technical director" and cameraman. Directed practice in Television camera operation, switching and mixing, "mike boom" operation, operation of studio equipment and turntables, music cueing, and the utilization of various visual aids, film chains, rear screen projection, opaque projectors and studio lighting facilities.

MUSIC IN TELEVISION AND RADIO. (1-3), (2). The Music in Television and Radio class provides students with the specialized knowledge necessary for the selection and utilization of music in various aspects of the broadcasting medium. Included are training in operating a music library; "building" a musical show using popular or classical music; mood, background and bridge music; the integration of music into dramatic shows; basic music terminology and a study of music "personalities," composers and performers.

FILM PRODUCTION. (1-6), (2). This course is designed to provide a working background in general film production and direction; determination of budget and production schedule, studio and "location shooting," and film editing and processing. Extended consideration will be given to the production of documentary, educational, commercial and dramatic film-features. Study includes the selection, programming, editing and buying of film for Television, and the organization and operation of the film library. Practical training in the basic skills demanded by the accelerated use of film in Television programming.

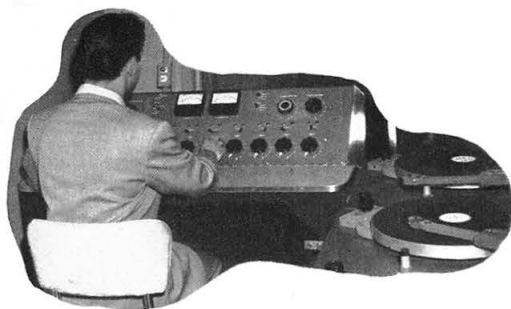
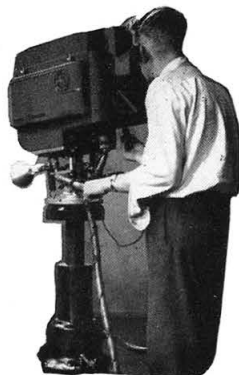
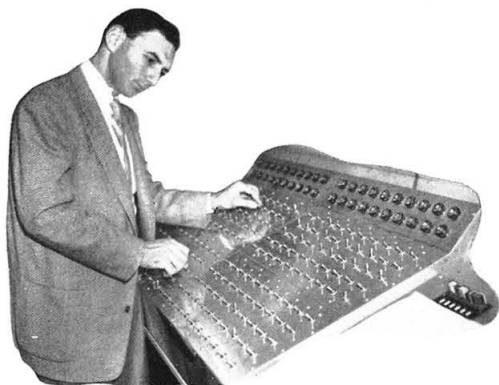
TELEVISION NEWS AND SPECIAL EVENTS. (1-2), (2). Provides specialized study in producing news, public service, and special events programs. Practice in gathering, writing, and editing TV news and associated features, and utilization of visual news devices, film clips, stills, etc. Student projects in creating and producing public interest, documentary Television and Radio features.



Directing the Show

FROM FIRST REHEARSAL**. . . TO FINAL PRODUCTION**

Students work under professional conditions, with equipment and facilities paralleling that of the Television stations. This experience is designed not only to afford them realistic practice in those aspects of the field for which they are specifically preparing, but to thoroughly familiarize them with the variety of important responsibilities and activities involved in the overall Television production operation.

AUDIO**CAMERA****LIGHTING CONTROL****FLOOR MANAGER**

TELEVISION PRODUCTION. (1-6), (2). The Television Production class is a continuous "workshop" project in TV program production. It integrates the use of all TV studio facilities—cameras, lights, scenery, and props, control-room operation, audio equipment, music, film, etc. The student obtains experience in analyzing the TV script, plotting camera shots, and in producing and directing the various types of Television shows.

TELEVISION WRITING—COMMERCIAL. (1-4), (2). Utilizing studio facilities for "script-tryout," films and model sets, the student obtains "on-the-job" practice in the creation and scripting of visual commercials for spots, films and "across the table" selling. The student learns to integrate camera requirements and settings with commercial copy.

TELEVISION WRITING—FEATURE AND DRAMATIC. (1-4), (2). Individual writing projects in consideration of the application of the principles of dramatic exposition to the specialized requirements of the Television media. Here the student obtains experience in creating the audio-visual format, the adaptation of representative dramatic material for Television, the utilization of video transitional devices, special effects, the integration of production and mood music, and experience in writing various feature show formats.

TELEVISION PROGRAMMING. (1-3), (2). This class gives detailed consideration to the most practical side of Television show business. It covers the selection and building of Television programs to meet specialized sponsor needs, program management and scheduling, and a consideration of social policy and self-regulatory codes for Television programming and Television advertising.

TELEVISION ADVERTISING—SALES AND PROMOTIONS. (1-2), (2). Through various projects the student obtains experience in Television time sales, use of the station rate cards, marketing the show, budgeting the show, the conduct of station-client-agency relations, marketing and promotional Television station aids to sponsors, audience surveys, market research and analysis, and public relations devices for the station.

TELEVISION CAMERA TECHNIQUE. (1-4), (2). This subject is designed to provide the student specialized training in Television camera operation. The student obtains a background in the technical and photographic principles involved in producing effective Television picture composition. Classwork stresses intensive practice in Television camera operation. Students receive additional experience through assignments as cameramen for production projects in other classes.

TELEVISION PRODUCTION—DRAMATIC. (1-3), (2). This is an advance workshop in the production of dramatic shows for TV. Student projects follow through complex dramatic productions from initial story conferences through casting, set and lighting requirements, blocking out the show, to rehearsals and final production. Integration of stage and screen dramatic techniques. College "Television Theater" productions are produced by this class.

TELEVISION DIRECTING. (1-3), (2). Provides concentrated experience in the problems of organizing, conducting, and directing various Television show formats. Stresses the application of principles of dramatic composition, plot construction and characterization to projects in dramatic show direction. Problems in the directing of "remote" telecasts, supervision of production staff relations, Television show planning in relation to studio layout and facilities; show budgets and cost control.





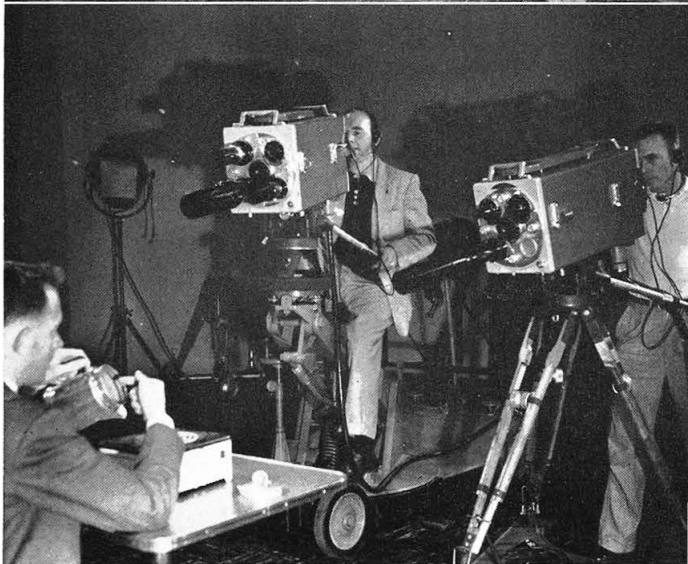
THE TELEVISION PRODUCTION WORKSHOP

In the Television Production Workshop the various skills which students have acquired in other specialized courses are combined. Here students deal with the integrated production involving scenery, lighting, direction, studio control, sound, film, etc. The student gains experience in programming and producing various types of shows ranging from the simple interview or commercial to the complex dramatic or variety presentation.

"Entrance"



"Coffee Commercial"



"Directions"



THE APPLIED ARTS IN TELEVISION

Essentially, Television is a new visual medium, a developing, separate art form, rooted in the basic art disciplines, but utilizing in a new way virtually all of the applied art skills. This special sequence of subjects has been included in the Television curriculum to permit students with a background in art or interests or experience in allied fields to express such experience in the "art" areas of Television.

LIGHTING. (1-2), (2). This class provides a comprehensive study of Television studio lighting. The student will obtain experience with standard studio lighting equipment and in obtaining the lighting effects called for in a variety of productions. Prerequisite: Consent of the Dean.



SCENE DESIGN. (1-3), (2). Class provides training in scene design and drafting, scene construction and painting, architecture and ornament research and studio set coordination and traffic. The student is trained to render color sketches in a number of media and in the production of construction drawings for the scene shop. Study includes the practical work in scenery building and scene painting and a consideration of studio problems in "set-up" and "strike" of settings, scene storage and set transportation. Prerequisite: Graduate standing, previous art training or consent of the Dean.

FILM ART FOR TELEVISION. (1-3), (2). This class will provide study and practice in script (story) presentation incorporating a complete video composition with planning of all camera and animation functions. Special concentration will be placed on animation storyboard, designing cartoon characters, planning and executing animation, timing and styling, film and slide production and film editing. Prerequisite: Previous art experience or consent of the Dean.

TELEVISION GRAPHIC ARTS. (1-2), (2). In this class the student with art training will be taught how to apply his skills to the specialized needs of the Television studio. Concentrated study will be provided in layout, lettering, mat and gimmick techniques, producing of title cards and display art work designed for Television use. Prerequisite: Previous art experience or consent of the Dean.

SPECIAL EFFECTS. (1-3), (2). The student will learn to build model and diorama units and study the integration of models and "live" Television sets. This class will give special attention to the production of visual effects for Television (rain, snow, etc.), and to the problems of prop procurement and the methods used to provide unusual effects for Television shows. Prerequisite: Previous art experience or consent of the Dean.

MAKE-UP AND COSTUMING. (1-2), (2). Here the student will study the methods of "straight" and character make-up used in Television. Proficiency will be developed in special distortions, achieving differing age levels and beard and wig work. Costuming will include a comprehensive study of period wear for men and women and the planning and provision of costumes for Television shows. Prerequisite: Previous experience, appropriate class work, or consent of the Dean.

SURVEY OF TELEVISION PRODUCTION. (1), (2). This is an essential survey that provides the student with a usable knowledge of Television studio setup and facilities and a practical understanding of studio equipment, programming and production. Here the student will learn how to figure scenery and graphic art work in time and materials, the budgeting of Television "art" work and estimating art and show production costs for clients. Prerequisite: Consent of the Dean.

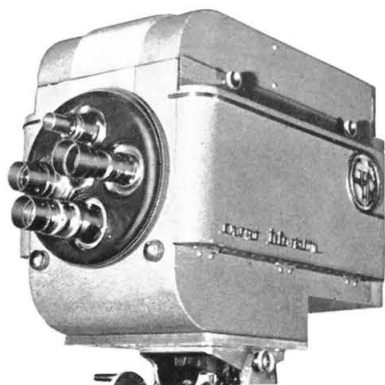


**"The Animated
Salesman"**

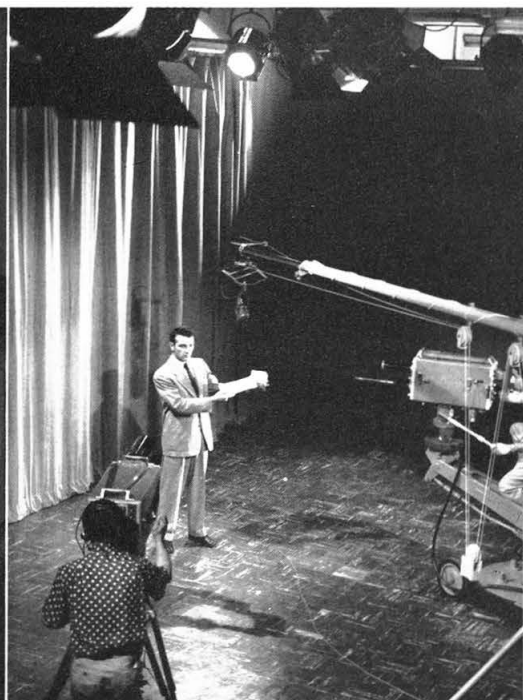


"One Adjustment Does Everything"

DEVELOPING
THE
TELEVISION
COMMERCIAL



"Light Up"



"Best Buy"

RADIO BROADCASTING

BROADCASTING TECHNIQUE. (1-2), (2), Basic microphone technique; practical handling of controls, turntables, sound effects, and other studio equipment; utilization of sound effects and music; understanding radio broadcasting terminology, marking scripts; production and timing. The student is given experience under various broadcasting conditions. Studio procedures and terminology as practiced in commercial broadcasting stations are stressed.

RECORD PROGRAMS. (1-3), (2). Methods of building recorded programs to fit the time of day, type of audience, and particular occasion. Correlation of music with all types of continuity and news. Students are given practice in selecting, playing and timing records, and in the general development of disc programs.

RADIO ANNOUNCING. (1-3), (2). This course involves a general introduction to announcing techniques, incorporating sales principles of announcing, establishment of interest in a product, etc. Students participate in practical classroom demonstrations of oral selling. Sincerity, coherence of thought and clarity of expression are stressed. This course covers such phases of radio announcing as commercials, newscasts, interviews, special events, etc.

PROGRAM BUILDING. (1-3), (2). Methods of developing, producing and presenting various types of shows, including interviews, "Man on the Street," quiz programs, round-table discussions, "live" musical and tape-recorded programs, etc.

FARM PROGRAM BUILDING. (1), (2). Methods of building programs of interest and value to the farmer and the rural family. Techniques of obtaining and integrating information on weather and market reports—crops, stocks, prices, etc.

WOMEN'S PROGRAMS. (1), (2). Methods of developing, producing and announcing radio programs for the feminine audience. Selection and presentation of such subjects as fashion reviews, recipes, household hints and child training.



"THE BROADCAST DAY"

The knowledge and skills the student has acquired in the separate phases of the radio broadcasting curriculum—announcing, acting, writing, program building, etc.—are combined into an overall broadcasting operation in the Station Procedure and Operation class.



Here, under conditions which parallel actual station operation, the student is given experience in the various radio broadcasting functions and responsibilities which go towards making up a typical broadcast day.



"Soap Opera"

"Sign On"

"Morning News"

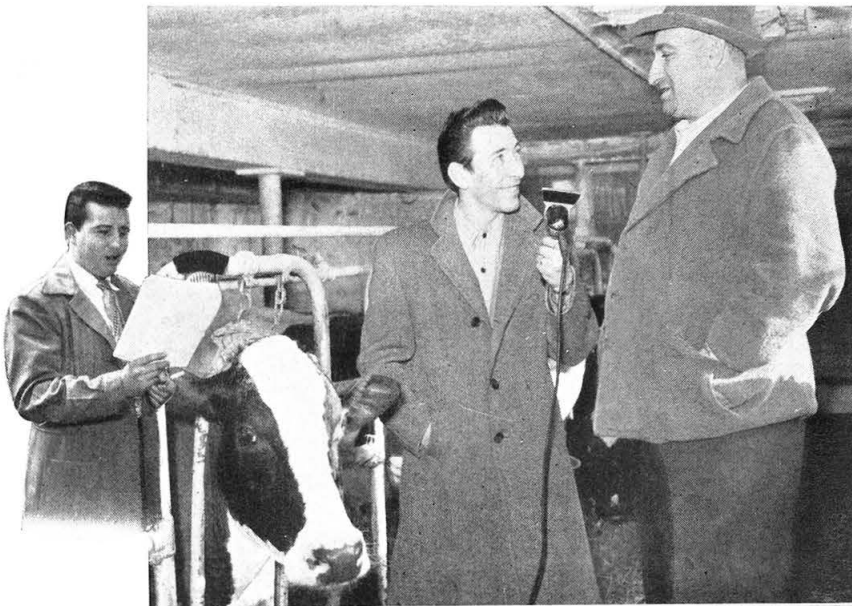
"Breakfast Melodies"

"Housewives' Holiday"



INTERNATIONAL RELATIONS — WORLD BROADCASTING AND COMMUNICATIONS. (1), (2). Study of the broadcasting standards and practices of the various countries of the world. Analysis of radio broadcasting as a propaganda device. Examination of the experience of the Armed Forces Radio Network, Radio Free Europe and Voice of America Broadcasting. Consideration of the role of radio in intercultural exchange and international good-will.

RADIO ACTING. (1-3), (2). Skill in radio characterization and interpretation is developed through participation in standard radio dramatic shows under realistic studio conditions.



FARM PROGRAM



WOMAN'S PROGRAM

STATION MANAGEMENT AND PROGRAM DIRECTION. (1-2), (2). An analysis and consideration of the responsibilities of the station manager and program director. The relation of the station to the community. F.C.C. rules and their application.

RADIO TIME SALES AND STATION PROMOTION. (1-2), (2). This course develops techniques in selling, promoting, and managing radio programs; investigating the sponsor's needs, the sponsor's product, and the type of audience for which the sponsor's product has an appeal.

RADIO NEWS EDITING. (1-2), (2). Practice in news editing, news evaluation, grouping; preparing news copy for radio; adapting press service and local newspaper copy; reporting and news gathering systems.

RADIO IN EDUCATION. (1-2), (2). The methods of utilizing radio in reaching the objectives of the curriculum; development of extra-curricular radio activities and workshops; a study of critical listening and receiving standards; methods of evaluating educational broadcasts.

SPORTS ANNOUNCING. (1-3), (2). Training in all phases of sports broadcasting, including play-by-play recapitulation from wire copy; interviews, and various types of sports programs.

RADIO WRITING. (1-3), (2). Writing commercial radio copy; analysis of style and technique in relation to the product advertised and consumer appeal. Includes practice in writing and adapting various types of radio dramatic and feature scripts; study of characterization, dialogue, plots, atmosphere, comedy relief, suspense, tragedy, etc.

RADIO BROADCASTING. (1-4), (2). Station operation within the "broadcast day." The Radio Broadcasting class offers integrated practice in the various broadcasting functions: announcing, writing, program building, acting, station management, advertising, sales and promotions, and record programs. It stresses basic microphone technique, use of console controls, turntables, and studio equipment and radio terminology and program production.

STAGE

FUNDAMENTALS OF ACTING. (1-2), (2). Basic principles of motivation and empathy; interaction, personality projection; training in emotion and sense memory through dramatic improvisation; a study of concepts fundamental to all types of acting: radio, stage, and television.

STAGE ACTING. (1-3), (2). The study of stage movements such as walking, posture, entrances and exits; physical encounters, stage falls, etc.; use of props and stage terminology. The integration of stage technique and character interpretation. Training in sense memory. Rehearsals of representative dramas.

CHARACTER INTERPRETATION. (1-4), (2). The special study of individual characters and dramatic roles. Emphasis on understanding, and portraying the character as a totality with consideration of his personality and motivation.

DIALECTS. (1), (2). Training in the use of dialects and colloquial speech. Students assume various roles in dramatic presentations involving the use of foreign and regional dialects.

STAGE SCENERY AND LIGHTING. (1-2), (2). A general course in staging techniques basic to the theater; scene design, stage carpentry, scene painting, stage lighting and costuming.

STAGE MAKE-UP TECHNIQUES AND COSTUMING. (1-2), (2). Study in the standard techniques of make-up and costuming for the stage. Students are familiarized with the materials and techniques to develop skill in make-up and costume planning for varying conditions.

PRINCIPLES OF DIRECTING. (1-3), (2). Basic principles of play analysis and interpretation; setting up the directorial plan; establishing the mood; pointing up the theme; use of music. Special emphasis on the clear-cut communication of ideas between director and cast. Prerequisite: Consent of the Instructor.



THE EFFECTIVE SPEECH PROGRAM

Speech is the primary element in the Columbia College curriculum. Proficiency in speech is the practical basis for specialization in the other areas of study.

The Speech program at the undergraduate and graduate levels is directed to the objectives of: (1) providing students with a thorough preparation in the speech arts as a necessary preface to professional competence in the area of mass communication (television and radio), in the theater, and in the various types of "platform" presentation; and (2) affording prospective teachers of speech and allied subjects at the elementary, secondary school and college levels an opportunity for comprehensive study in speech production, speech teaching methods, the various applications of the speech arts, and elementary speech therapy.

Among the Speech subjects offered by Columbia College are a series especially designed to give students who are or expect to be engaged in executive, professional, business and organizational endeavors, a speedy, direct and practical approach to Effective Speech.

The subjects are organized to provide students with carefully directed experience in those phases of speech which they are most likely to encounter and need in their everyday affairs. Consideration is given not only to effective speaking for the special occasions when a person is called upon to speak before various audiences and groups, but, equally important, for the usual speaking situations which are met in the work and outside activities of the student.

The instructional staff reflects the basic conviction that speech must be realistic and functional. Instructors are not only experienced teachers of effective speech, but they also have a regular and extended contact with the business and professional and educational worlds and they know first-hand the demands placed upon people who function there.

Overall, the Columbia College speech program is based upon a recognition that effective speech is a decisive requisite for more successful and for more satisfying, everyday living.

EFFECTIVE SPEECH. (1-4), (2). This class is designed to provide the student with speech confidence. Instruction is directed towards the business and social background of the individual so that class experience may be utilized directly in everyday living. The class stresses the preparation, organization and delivery of speeches for varied occasions and lays the basis for more forceful and attention-winning extemporaneous speaking.

FUNDAMENTALS OF SPEECH. (1-3), (2). To enable the individual to develop more effective speech habits, the class provides the student with directed practice in phonetics, voice projection, tone production, voice placement, breathing, articulation and enunciation.

VOCABULARY BUILDING. (1-3), (2). Here the student is provided with training for a more convincing and usable vocabulary. It stresses pronunciation and a knowledge of the meaning and correct usage of words necessary to more effective communication. A variety of classroom exercises are designed to deepen and extend the average vocabulary.

INTERPRETIVE SPEECH—DRAMATIC. (1-3), (2). Practice in developing the most effective communication skills with special attention to emphasis, color and inflection, mood, and personality. The objective of the class is the production of "dramatic" and stimulating speech through practice in characterization and in assuming dramatic roles.

INTERPRETIVE SPEECH—PROSE (other than Drama) AND POETRY. (1-3), (2). Practice in the oral interpretation of prose literature and poetry. Story-telling and documentary narration. The selection and programming of prose and poetry materials for public presentation and platform reading.

INTERPRETIVE SPEECH—SHAKESPEARE. (1-2), (2). Oral readings selected from the dramas of Shakespeare. Study of Shakespeare's times and work.

CONFERENCE AND DISCUSSION TECHNIQUES—GROUP LEADERSHIP. (1-3), (2). Speaking for group and discussion leadership; designed to stimulate the thinking and response of others and to encourage more democratic participation in group processes. The conduct of the panel, symposium, and public forum. Objective of the course is the acquisition by the prospective group leader of the techniques of leading discussions in business, educational, social or organizational situations.

GENERAL SEMANTICS. (1-2), (2). A study of the impact of language on human behavior and social questions. The role of language in the development of group conflict and prejudice. Analysis of colloquial speech patterns; consideration of the accuracy and clarity of contemporary English. Psychological implications of language.

DEBATE AND PUBLIC DISCUSSION. (1-3), (2). Consideration of the techniques of argumentation and persuasive speech. Study of the form of the debate and practice in debating on issues of public interest.

PHONETICS. (1), (2). A study of the phonetic structures of the English language. Use of the International Phonetic Symbols. The utilization of phonetics in corrective speech and speech education.

STUDY OF AMERICAN PUBLIC ADDRESS. (1-2), (2). A survey and critical study of leading American speakers and their speeches; comparison of style of address and techniques of presentation. Evaluation of the contribution of important speeches to the social, cultural and political history of our country.

SPEECH METHODS—TEACHING OF RADIO AND TELEVISION. (1-3), (2). Study of the methods of organizing and conducting radio and television programs of study in high schools and colleges. Consideration of the operation of school broadcasting and television workshops. Examination of various school broadcasting workshop projects.

SPEECH METHODS—PLAY PRODUCTION. (1-3), (2). To meet the heightened interest in "amateur" theatricals, this class provides students with techniques for producing and directing plays and dramatic presentations for community, organizational and school "Little Theater" groups. Considered are the elements of play selection, casting, scene and prop procurement, rehearsals, principles of direction, elementary stage acting and stage "business," promotion, ticket-selling and theater business.

METHODS OF TEACHING SPEECH FOR COLLEGE CLASSROOM AND ADULT EDUCATION. (1-3), (2). A study of the content and organization of courses of study for the college classroom and adult education. Speech methods, materials and visual aids for achieving the objectives of the curriculum. Special projects in developing speech programs to meet specific speech needs in business, professional and special interest group situations.

INTRODUCTION TO SPEECH THERAPY. (1-2), (2). The course is designed to provide a general survey of the subject of speech therapy, a review of literature and methodology, and an examination of current practices. A study of the anatomy and physiology of the speech mechanisms. Consideration of the principles of corrective speech programs for delayed speech, stuttering, stammering, foreign dialects, lispings and habitual "bad" speech production. Prerequisite: Graduate status or consent of the Dean.

GRADUATE SEMINARS (Hours to be arranged with Dean)

Seminar: Projects in Oral Interpretation

Seminar: Problems in the Teaching of Speech

Seminar: Play Production—Secondary Schools, Colleges and Community Theaters

Seminar: Visual Aid Materials

Seminar: Projects in Education by Television and Radio

Seminar: Broadcast Music

Seminar: Problems in Film Production for Television

Seminar: Projects in Television Production

Seminar: Theater and Television Staging Arts

Seminar: Projects in Television Directing

Seminar: Projects in Writing for Television and Radio

Seminar: Advanced Projects in Directing

SECTION II

ADVERTISING—JOURNALISM

GENERAL ADVERTISING (1), (2). This course

special attention is given to producing creative copy for direct mail, small ads, circulars, trade papers, contests, slogans and institutional advertising projects.

ADVERTISING LAYOUT CONSTRUCTION. (1-2), (2). A practical course in the principles of preparing effective advertising layouts for various kinds of media. Principles of unity, coherence, emphasis, contrast, and the rhythm of movement in advertising layout construction will be stressed.

NATIONAL ADVERTISING PROCEDURES. (1-3), (2). The application of the various principles of national advertising campaigns. Laboratory work in organizing advertising projects for small and large businesses; using copy, layout, research data, direct mail and a variety of media.

RETAIL ADVERTISING. (1-3), (2). This is a practical "workshop" in retail advertising and "point of sale" merchandising, covering projects for small businesses, circular and pamphlet preparation, window and counter displays, direct mail, market measurement, publicity, trade associations, cooperative advertising and the use of TV and Radio.

ADVERTISING AGENCY PROCEDURES. (1-2), (2). This course deals with the day-to-day problems and procedures of advertising agencies and departments. Practical experience is obtained in such phases of agency operation as space buying, advertising estimates and schedules, handling customers' accounts, etc.

DIRECT MAIL ADVERTISING. (1-3), (2). Provides specialized knowledge of direct mail advertising and selling. Includes: direct mail copy, planning campaigns, mailing lists, use of art, layout and production, credit and collections, house organs, catalogs, postage rates and promotional literature.

PRINCIPLES OF MARKETING. (1-2), (2). A study of the nature of marketing; marketing functions and institutions; retailing and wholesaling practices; manufacturer and middleman relations; the consumer and marketing; and marketing legislation.

ADVERTISING PRODUCTION. (1-3), (2). A practical study of the key problems of advertising production: printing, reproduction and duplicating processes, using art work and photography, paper, inks, typography, proof reading, bindery and gravure.

MARKET RESEARCH AND ANALYSIS METHODS. (1-2), (2). The practical application of scientific methods in the analysis of advertising and marketing problems. Student projects in market analysis involving planning, interpretation and presentation of results.

FUNDAMENTALS OF JOURNALISM. (1-3), (2). A broad survey of the field of journalism, including a study of newspapers, magazines and house organs. The student gains an understanding of the responsibilities and requirements of journalistic work, and the importance of journalism as a system of communication. Lectures, discussions, movies, visits to local newspaper plants, and interviews with journalists.

PUBLIC RELATIONS. (1-3), (2). Principles of public relations; creation of good will in employee, stockholder, and community relations.

NEWS WRITING. (1-3), (2). Intensive practice in the gathering and writing of news. The factors that go into getting a good story by an effective interview. Development of a sound news sense as reflected in the writing of a complete news story.

NEWS EDITING AND COPY-READING. (1-2), (2). Editing copy for newspaper, magazine and industrial publications. Instruction includes copy-reading, headline writing, proof-reading and make-up.

BUSINESS ORGANIZATION. (1-2), (2). An introductory course in business. Topics of discussion will include the types, functions, organization, operation, controls, and problems of business organization.

PERSONNEL MANAGEMENT. (1-2), (2). Newer conceptions of personnel relations. Instruments of personnel controls such as applications, transfers, promotions, discharges, merit ratings, job analysis. Education, training and adjustment of the employee. Employee incentive and rewards.

PUBLICITY. (1-2), (2). The course stresses practice in writing publicity news releases. Publicity sources; creating and exploiting publicity.

SALESMANSHIP. (1-2), (2). The psychology of salesmanship; techniques of influencing people. Types of salesmanship and their respective merits.

SECTION III

PSYCHOLOGY

GENERAL PSYCHOLOGY. (1-2), (3). An introduction to the basic problems of human behavior with emphasis on the dynamics of adjustment; the nature of human motivation; the varieties of human emotion; problems of mental conflict; the development of personality; mental hygiene.

ABNORMAL PSYCHOLOGY. (1-2), (2). Behavior problems and abnormalities. Hereditary and environmental factors in mental disorders, their symptoms and treatment. Prerequisite: General Psychology (1-2).

SOCIAL PSYCHOLOGY. (1-2), (2). The relationship between the individual and the group in society; the effects of group association upon the individual; the process of group behavior.

BUSINESS PSYCHOLOGY. (1-2), (2). The basic principles of psychology applied to human relationships in the business world. Methods of motivating people to greater efforts; the elimination of inter-personal friction; problems in human engineering.

PRINCIPLES IN PSYCHOLOGICAL GUIDANCE. (1-2), (2). Approach to guidance in its various phases: psychiatric, social, medical, psychological and recreational; the needs of people and their problems.

DEVELOPMENT OF PERSONALITY. (1-2), (2). The growth of personality through adjustments to environmental pressure; the normal and abnormal adjustments; theories of personality.

ADOLESCENT PSYCHOLOGY. (1-2), (2). The physical, social, emotional and mental development of the adolescent. The basic problems of adjustment that confront the adolescent in a changing society. The impact of adolescence on personality development; problems of maladjustment and their treatment.

PSYCHOLOGY OF SPEECH. (1), (2). Psychological principles of speech and their relation to human activity. Psychological problems affecting speech. The application of psychological factors to speech therapy.

EDUCATIONAL EVALUATION. (1-2), (2). (See course description in catalog.)

SECTION IV ENGLISH

FUNDAMENTALS OF WRITING. (1-3), (2). A comprehensive review of grammar. The intensive study of principles of rhetoric, with special emphasis upon sentence and paragraph organization, clearness and effectiveness of expression. Practice in various types of writing.

ADVANCED COMPOSITION. (1-3), (2). Intensive practice in expository writing.

CREATIVE WRITING. (1-6), (2). A course designed to develop effective techniques of writing creatively. Guidance is provided for students desiring to develop facility in writing short stories, drama, and longer forms of narration.

THE SHORT STORY. (1-3), (2). A consideration of the techniques of the short story with a particular emphasis on modern and contemporary writing.

TELEVISION WRITING—FEATURE AND DRAMATIC. (1-4), (2). (See course description in section I of catalog.)

TELEVISION WRITING—COMMERCIAL. (1-4), (2). (See course description in section I of catalog.)

NEWS WRITING. (1-2), (2). (See course description in section II of catalog.)

RADIO WRITING. (1-3), (2). (See course description in section I of catalog.)

HISTORY OF DRAMA AND THE THEATER. (1-3), (2). Historical survey of the development of the theater and world drama.

VOCABULARY BUILDING. (1-3), (2). Practical study in vocabulary development for more effective communication. A variety of classroom exercises serves to deepen and extend the average vocabulary.

SURVEY OF CONTEMPORARY AND CLASSIC LITERATURE. (1-3), (2). Significant writers in modern and classic literature in relation to psychological and social forces. Criteria of literary criticism, appreciation and enjoyment.

DRAMATIC LITERATURE. (1-3), (2). A survey of outstanding examples of the drama from the classical to the contemporary.

(1-3), (2)

MODERN DRAMA. (1-3), (2). A study and analysis of outstanding examples of the modern drama, with emphasis upon the social ideas of the period as reflected in the theater. The student analyzes form and structure as employed in modern dramatic literature.

SHAKESPEARE. (1-2), (2). (See description in section I of catalog.)

THE MODERN NOVEL. (1-3), (2). The anatomy of the modern novel; a survey of various works of fiction.

CURRENT READING. (1-3), (2). A survey of the leading works of contemporary fiction and non-fiction.

THE STUDY OF POETRY. (1-3), (2). An approach to poetry through the study of the elements of verse; a survey of outstanding examples of world poetry.

SECTION V

S O C I A L S C I E N C E

INTRODUCTORY SOCIOLOGY. (1-3), (2). A survey of group life as it is evolved in our present-day society. Problems brought about by social change are studied.

ECONOMICS. (1-2), (2). Basic principles of the economic system; problems of production, distribution and consumption, monopoly, competition, money and government control of business.

CONTEMPORARY SOCIAL PROBLEMS. (1-3), (2). The world scene as a background for understanding and interpreting current social problems.

AMERICAN MINORITY GROUPS. (1-3), (2). A survey of racial and national minority groups in America, covering their Old World background, their cultural characteristics and their influence on American life.

CULTURES OF THE WORLD. (1-3), (2). An inclusive survey of the social organization, religious practices, arts and economics of various primitive and contemporary societies.

HISTORY OF CIVILIZATION. (1-3), (4). A brief survey of the development of civilization from ancient times to the present, with emphasis on the forces and factors that have contributed to the emergence of modern social, political and economic institutions.

(1-3), (4)

INTERNATIONAL RELATIONS. (1-2), (2). Historical backgrounds of current international conflicts. International law and major treaties. Political philosophies of world powers.

INTERNATIONAL RELATIONS (WORLD BROADCASTING AND COMMUNICATIONS). (1), (2). (See description in section I of catalog.)

INTRODUCTION TO MODERN HISTORY. (1-2), (2). This is a general survey of significant cur-

the French Revolution, The Period of Enlightenment, emergence of modern states; the origins of World Wars I and II.

HISTORY OF LATIN AMERICA. (1-3), (2). The political, social and cultural development of countries in Central and South America from the period of colonization to the present.

FORUM ON CURRENT PROBLEMS. (1), (2). This is a discussion class devoted to current problems of sociological significance, such as labor, politics, economics, foreign affairs, etc. In this class the student learns to express himself effectively while becoming familiar with important phases of world and national affairs.

WORLD GEOGRAPHY. (1-2), (2). An introductory survey of the distribution and characteristics of the elements of the natural environment with particular reference to their bearing on the economic life of social groups.

INTRODUCTION TO ANTHROPOLOGY. (1-2), (2). An introduction to the basic principles of physical and cultural anthropology. The course is concerned with the biological and cultural evolution of man and the classification of living races.

SECTION VI SCIENCE

SURVEY OF BIOLOGICAL SCIENCES. (1-3), (2). The elementary facts and principles of such biological sciences as Anatomy, Physiology and Genetics.

SURVEY OF PHYSICAL SCIENCES. (1-3), (2). The elementary facts and principles in such sciences as Chemistry, Physics, Geology

AND

HUMAN HEREDITY. (1), (4). The basic principles of genetics applied to man. The mechanisms of inheritance, dominance, sex linkage and sex determination; problems of eugenics.

HUMAN PHYSIOLOGY. (1-2), (2). The structure and function of the human mechanism. Circulation; respiration; elimination; reproduction; glands and hormones.

3), (2)

SECTION VII FINE ARTS

ART APPRECIATION. (1-3), (2). Basic principles for the understanding and appreciation of art. Lectures, discussions, and field trips to nearby museums, galleries, and exhibits.

MUSIC APPRECIATION. (1-3), (2). The major principles contributing to listening pleasure that characterize the best in music. Students will be guided in listening to representative musical masterpieces.

SECTION VIII

EDUCATION

AMERICAN EDUCATION. (1), (3). The nature and function of the American educational system. Basic issues confronting American schools in a changing society. Traditional and progressive approaches to educational problems.

EDUCATIONAL EVALUATION. (1-2), (2). How to record the progress and evaluate the work of students. Use of various tests, inventories and other records. How to utilize the cooperation of the home in the process of evaluation and the various ways of reporting students' progress.

CURRENT PROBLEMS IN EDUCATION. (1), (4). A study of representative problems in the current American educational scene.

HISTORY OF EDUCATION. (1), (4). This course serves to give students a deeper understanding of current practices and problems in education by tracing their historical development.

PHILOSOPHY OF EDUCATION. (1), (4). A study of the significant currents of thought and their influence on modern education. The meaning of education, educational aims and values, democracy and education, ideals.

(1-2), (2)

AUDIO-VISUAL EDUCATION. (1-4), (3). Basic resources and source materials for audio-visual education. The use of motion pictures, Television, slides, strip films, sound records, phonographs, etc., as aids in achieving educational objectives.

STUDENT TEACHING. (1-3), (4). Observation and participation in one of the cooperating schools, where the student receives his first experience in teaching under the guidance of a carefully selected director in the best public and private schools in the Chicago area.

METHODS OF TEACHING ENGLISH. (1-3), (2). Study in the teaching of composition, literature and language. Methods and facilities in teaching poetry, fiction and non-fiction. Diagnosis of student difficulties and evaluation of progress in the Language Arts.

METHODS OF TEACHING SPEECH IN ELEMENTARY AND SECONDARY SCHOOLS. (1-3), (2). (See course description in section I of catalog.)

METHODS OF TEACHING SPEECH FOR COLLEGE CLASSROOM AND ADULT EDUCATION. (1-3), (2). (See course description in section I of catalog.)

METHOD OF TEACHING SPEECH—PLAY PRODUCTION. (1-3), (2). (See course description in section I of catalog.)

INTRODUCTION TO SPEECH THERAPY. (1-2), (2). (See course description in section I of catalog.)

TEACHING OF RADIO AND TELEVISION. (1-3), (2). (See course description in section I of catalog.)

RADIO IN EDUCATION. (1-2), (2). (See course description in section I of catalog.)

TELEVISION IN EDUCATION. (1-3), (2). (See course description in section I in catalog.)

PROBLEMS IN THE TEACHING OF SPEECH. (Seminar). (See course listing in section I of catalog.)

PLAY PRODUCTION—SECONDARY SCHOOLS, COLLEGES AND COMMUNITY THEATERS. (Seminar). (See course listing in section I of catalog.)

VISUAL AID MATERIALS. (Seminar). (See course listing in section I of catalog.)

PROJECTS IN EDUCATION BY TELEVISION AND RADIO. (Seminar)
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T U I T I O N A N D F E E S

Tuition is determined by the number of quarter hours (the unit of credit) of instruction. *A quarter hour is one class hour per week for twelve weeks.* For students taking *more than two* quarter hours the tuition is \$13.75 per quarter hour. The tuition for students enrolled for *only two* quarter hours is \$16.00 per quarter hour.

A full program of study may consist of fourteen, fifteen or sixteen quarter hours.

The tuition for subjects shown in the APPLIED ARTS IN TELEVISION program is \$25.00 per quarter hour. Special tuition rate schedules will prevail where special programs of study are organized.

A registration fee of \$5.00 is required of all students enrolling in the College for the first time. This fee will be credited towards the student's tuition payments. The fee for diplomas is \$10.00 Tuition is payable in advance. Where necessary a deferred tuition payment program may be arranged with the special permission of the Registrar.

Columbia College is approved for the training of veterans.

SCHOOL CALENDAR 1954-1955

SUMMER QUARTER — 1954

Monday, June 7.....Classes Begin
Monday, July 5.....Holiday, Independence Day Observance
Saturday, August 28.....Summer Quarter Ends

POST SUMMER TERM — 1954

Monday, August 16.....Classes Begin
Saturday, August 28.....Summer Terms Ends

FALL QUARTER — 1954

Monday, September 27.....Classes Begin
Thursday, November 25.....Thanksgiving Day Holiday
Saturday, December 18.....Fall Quarter Ends

WINTER QUARTER — 1955

Monday, January 3.....Classes Begin
Saturday, March 26.....Winter Quarter Ends

SPRING QUARTER — 1955

Monday, March 28.....Classes Begin
Monday, May 30.....Holiday, Memorial Day Observance
Saturday, June 18.....Spring Quarter Ends

SUMMER QUARTER — 1955

Monday, June 20.....Classes Begin
Monday, July 4.....Holiday, Independence Day Observance
Saturday, August 27.....Summer Quarter Ends

Schedule of special terms for the summer, 1955, may be obtained by writing the Registrar after April 1, 1955.

Late registration will be accepted up to the close of the second school week of any quarter.

