

1992

1992-1994 Course Catalog

Columbia College Chicago

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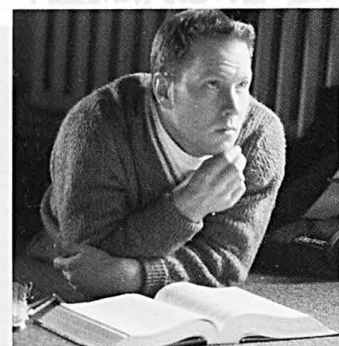
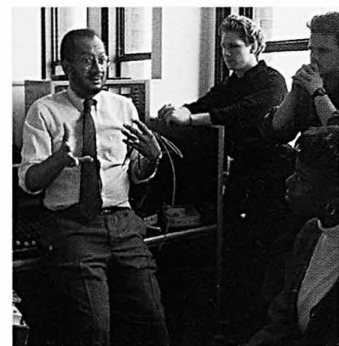
1992-1994 College Catalog

Columbia College Chicago

600 South Michigan Avenue

Chicago, Illinois 60605-1996

Telephone (312) 663-1600



COLUMBIA COLLEGE CHICAGO

Columbia College

600 South Michigan Avenue
Chicago, Illinois 60605
(312) 663-1600

South Campus

624 South Michigan Avenue
Chicago, Illinois 60605

Wabash Avenue Campus

623 South Wabash Avenue
Chicago, Illinois 60605

Eleventh Street Campus

72 East Eleventh Street
Chicago, Illinois 60605
(312) 663-9462

The Dance Center

4730 North Sheridan Road
Chicago, Illinois 60640
(312) 271-7804

Accreditation

Columbia College is accredited at the graduate and undergraduate levels by the North Central Association of Colleges and Schools and by the Illinois Office of Education. The College is accredited as a teacher training institution by the Illinois State Board of Education.

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

Equal Opportunity

Columbia College complies with all local, state, and federal laws and regulations concerning civil rights. Admission and employment practices of the College are free of any discrimination based on age, race, color, creed, sex, religion, physical handicap, sexual preference, and national or ethnic origin. The College is authorized under federal law to enroll non-immigrant alien students.

The policies, programs, activities, course offerings, descriptions, faculty, and calendars listed in this catalog are subject to change, revision, modification, and/or deletion at any time without notice.

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from the
President

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A Message from the President

Columbia's education gives highest value to individual excellence. This is not some vague, impersonal, or elitist measure of individual performance. Instead, it is Columbia's expectation, indeed, insistence, that a student work hard to achieve the best of his or her individual potential. While Columbia is committed to open admissions, the College definitely expects students to genuinely stretch their goals and capabilities and to give good evidence that they seriously want to be well educated. Columbia gives students the opportunity to try what they will and to explore and discover what they can do and want to do. Columbia is a place where you will work hard but not against one another, a place where students can learn to respect their own and other people's individuality. Columbia puts full opportunity before students and gives them every help to use it. But, finally, the students themselves are responsible for learning!



Mirron Alexandroff
President

Mission of Columbia College

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

Columbia's purpose is:

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

Columbia College offers students a unique opportunity for specialized instruction at a practical level in the performing, visual, and communication arts. A fully accredited, undergraduate and graduate commuter college, Columbia is conveniently located on Michigan Avenue in the heart of Chicago's South Loop arts and business area. We are close to major employers and are held in high regard by the professional world. The College's main campus, overlooking Grant Park, the lakefront, and Buckingham Fountain, is easily accessible by city and regional transportation.

With programs that seek to meet student needs while making rigorous academic demands, Columbia College has consistently demonstrated its faith in open admissions. We are committed to shaping serious career possibilities while giving students practical preparation for a broad spectrum of creative occupations in theater, photography, film and video, fine arts, graphic arts, fashion design, interior design, radio, sound, television, music, dance, public relations, advertising, marketing, journalism, fiction writing, non-fiction writing, poetry writing, and management. The faculty and staff of working artists and creative educators serve a student body with a variety of cultural and economic backgrounds.

Not surprisingly, this most stimulating combination of educational motives and influences finds its most dramatic expression within Columbia's thoroughgoing framework of liberal education. With an enviable record of pioneering achievements in linking training in the performing, visual, and communication arts with liberal arts studies, the College is proud of its well-earned reputation as a primary innovator and pacesetter within the academic community.

More than 6,700 undergraduate students are currently enrolled at Columbia. The College's flexible formula for open admissions, practical programming, and high academic standards continues to attract motivated students with high school diplomas and large numbers of transfer students who come to us from other two-year and four-year institutions. Columbia's pattern of continuous growth has drawn the attention and study of other colleges and universities.

The majority of decisions about students' programs of study and majors rest with the students themselves, the faculty in their departments, and their academic advisors, with a minimum number of restrictions on course selection being imposed by the College's general requirements. Students are encouraged to expand the scope of their interests by taking advantage of Columbia's full complement of liberal arts offerings and the interrelating courses in the performing, visual, and communications arts. The College provides a practical, skills-building, world-of-work education that offers hands-on apprenticeships with working professionals and on-the-job equipment. But at the heart of Columbia's educational approach lies the faculty, a cadre of artists, scholars, and professionals who work at what they teach and teach out of the living spirit of what attracts them to continue shaping their work into viable and rewarding modes for their lives. This group of teachers brings practical expertise directly into the classroom.

Because Columbia College has always been an active member of the Chicago community, its influence extends beyond the classroom, and its business, professional, and cultural contributions are valued throughout the major metropolitan community. For example, the Career Beginnings and Higher Ground programs assist low-income, highly motivated high school juniors and seniors to identify and take advantage of career opportunities, gain admission to post-secondary education, and enter the work force in their respective

fields. The Center for Black Music Research and the Museum of Contemporary Photography are important resources for Columbia students and the community at large. The *Hair Trigger* series and other publications have won national renown and afford students the opportunity to showcase their fiction, other prose forms, and poetry. Showings of student films and exhibits of student work in photography, fine arts, and professional art provide another kind of opportunity for students to develop. Presentations at Columbia's Dance Center and at the Emma and Oscar Getz Theater give students professional performance opportunities which overflow with vigor and culture into the life of this city and stimulate fresh interest in the College, its programs, and its students.

Special lectures, seminars, and conferences, offered by individual departments and open to the public, bring to Chicago distinguished leaders in many fields. Benefits in support of the Albert P. Weisman Scholarship Fund and the John Fischetti Scholarship Endowment have attracted critically acclaimed figures from the media and communications professions, including David Brinkley,

Pierre Salinger, Helen Thomas, David Broder, Tom Wicker, the late Frank Reynolds, John Chancellor, and Seymour Hersh. In addition, the John Fischetti Editorial Cartoon Competition, organized in 1981, has become a national event with more than 150 prominent cartoon journalists submitting entries.

History

The history of Columbia College reflects a spirit of affection, respect, freedom, and social concern; it dates from 1890, the days immediately preceding Chicago's famed Columbia Exposition, when the Columbia College of Oratory was founded. During the next several decades, the College experienced numerous variations in direction and name until Columbia College, as we know it today, emerged in 1964.

Established with the intention of fashioning a new approach to liberal arts education, the new Columbia College attracted students who sought an alternative to the highly structured academic experience offered by most traditional colleges and universities. There is an air of originality and vitality here that makes room for a free exchange of ideas among students, faculty, and administration. We exist in an environment

that is both healthy and humane, an environment that places positive demands upon the students, their aspirations, potentials, capabilities, and talents.

Since its new beginnings in 1964, Columbia has enjoyed steady and dramatic growth. Sensitive to the educational needs and trends of the contemporary world, Columbia has added new academic departments, designed programs, and redesigned courses to provide a more comprehensive and responsive curriculum. Student enrollment has multiplied rapidly, making today's Columbia the largest private, independent, four-year college in Illinois. The College's facilities have expanded, too, and now include five separate buildings.

Throughout the history of Columbia College, its spirit of originality and inventiveness has remained constant. More importantly, Columbia's commitment to high-quality education through community involvement and its open door to any student or new idea continue to this day.

College Program

Columbia's undergraduate division offers programs of study leading to the Bachelor of Arts degree. Since Columbia encourages students to explore many areas while working toward this degree, it is not necessary that a major field be declared. We support a creative, integrated, and self-chosen approach to education. We stress interdisciplinary programs of study which allow students more alternatives in the shaping of careers. Undergraduate academic departments are as follows:

- Academic Computing
- Art and Design
- Dance
- English
- Fiction Writing
- Film and Video
- Journalism
- Liberal Education
- Management
- Marketing Communication
- Photography
- Radio/Sound
- Science/Mathematics
- Television
- Theater/Music

With the exceptions of Academic Computing, English, Liberal Education, and Science/ Mathematics, all of these departments offer major programs leading to mastery of a set of skills and a body of knowledge that go beyond a liberal

education. Specialized or concentrated groups of courses within each major permit students to prepare for a particular career.

An important aspect of Columbia's academic program is the general studies requirement which ensures a solid educational base in the liberal arts and sciences, humanities, English, literature, and history; these studies place students' artistic pursuits in the broader context established by the cultural history of societies. Students may take advantage of Columbia's interdisciplinary focus on studies in Liberal Education and Science with those in the various arts and media in order to add perspective and depth to their chosen career pursuits. Students are also invited to take professional education courses that prepare them for early acceptance into the Graduate School's Master of Arts in Teaching Program.

Graduate School

Columbia's Graduate School offers the Master of Fine Arts degree in Creative Writing, Film and Video, and Photography and the Master of Arts degree in Arts, Entertainment, and Media Management, Dance/Movement Therapy, Interdisciplinary Arts Education, Journalism, Photography, and the Teaching of Writing.

Through its Department of Educational Studies, Columbia College offers students on the graduate level an opportunity to complete course work leading to teacher certification. The Department offers four Master of Arts in Teaching Programs: Elementary Education (K-9), English (6-12), Interdisciplinary Arts (K-12), and Physical Science (6-12). Several of the department's courses are open to interested and qualified undergraduates.

Information about these Graduate School programs can be requested from the Graduate School Office, telephone, (312) 663-1600, extension 260.

Institute for Science Education and Science Communication

The Institute for Science Education and Science Communication was established to design new initiatives in science and public policy, science communication, and science education and to develop associations with the national and world scientific communities. Innovative methods of teaching science at the undergraduate level will be expanded to the graduate level, including the Master of Arts in Teaching (M A T)

The Institute is currently conducting science teaching workshops, developing a model curriculum for non-science majors, training Chicago in-service and pre-service teachers to teach science, and conducting research into the reasoning function, in collaboration with Northwestern University. All these projects are based on the Institute's unique method of integrating science and math with art, music, drama, dance, and the humanities.

Location, Facilities, and Resources

Columbia's location in Chicago's South Loop presents students with many attractions and advantages. The physical plant consists of five primary buildings in excess of 700,000 square feet. The Main Campus at 600 South Michigan Avenue is a fifteen-story building with views overlooking Lake Michigan. Many of the city's other major academic institutions are just a few blocks away, including DePaul University, Roosevelt University, The School of the Art Institute, The American Conservatory of Music, Sherwood Conservatory of Music, Spertus College of Judaica, John Marshall School of Law, and Kent School of Law. Also within walking distance are the theater district and many of Chicago's cultural facilities such as The Art Institute of Chicago, Orchestra Hall, The Field Museum of Natural History, The Adler Planetarium, John G. Shedd Aquarium and Oceanarium, and The Harold Washington Library.

In the Main Campus Building, Columbia offers comprehensive facilities for professional training in the arts and media: two complete color television studios, both black-and-white and color photography darkrooms, five radio studios plus an FM broadcast station (WCRX 88.1), film and video editing studios, six microcomputer labs, fine arts and graphic arts studios, and slide lecture rooms for visiting artists. Each department housed in the Main Campus—Television, Photography, Film and Video, and Radio—trains its students on state-of-the-art equipment. Other facilities housed in this building are the library, student lounges, administrative offices, the Ferguson Theater, and The Museum of Contemporary Photography.

The Wabash Annex Building is a 200,000-square-foot facility designed by Solomon Beman in 1895 and is considered to be an outstanding early example of the work of the Chicago school of architecture. This facility houses the College's departments of Art and Design, Journalism, English, Liberal Education, Science/Mathematics, and Academic Computing; the Center for Black Music Research; the Myron Hokin Student Center; and other student support services.

Columbia's Eleventh Street Campus underwent extensive renovation in 1983. The 400-seat Emma and Oscar Getz Theater is now completely restored to its original Art Deco grandeur, and a control and projection booth complex has been added. A 3,300-square-foot photo studio with ten shooting bays and a 3,300-square-foot film studio equipped for shooting 16mm film and 3/4-inch and 1/2-inch videotape were created. Acoustically controlled music practice and band rooms and a student lounge now supplement two studio theaters, movement room, general classrooms, video editing facilities, and the Columbia College Art Gallery.

The Dance Center of Columbia College houses the offices of the Dance Department. Its facilities include a 250-seat theater optimized for dance, three dance studios, an extensive dance video library with video recording and playback facilities, and a sound recording lab and music library for integrating dance and music. All studios are equipped with pianos and percussion instruments for live musical accompaniment of movement courses, and each studio contains audio and video playback equipment for rehearsal purposes.

Columbia's latest acquisition is the South Campus Building (the landmark Torco Building). This 175,000-square-foot facility, built in 1908 by architect Christian A. Eckstrom, now houses the Film Documentary Center; the departments of Marketing Communication, Management, Fiction Writing, and Educational Studies; the Institute for Science Education and Science Communication; the College Bookstore; and administrative offices.

Library

The Columbia College Library, located in the 600 South Michigan Avenue building, provides a large and growing body of information as a resource for study and research and a comfortable environment in which to study, view, and read. It includes a wide range of materials in a variety of formats including books, periodicals, microforms, slides, films, videorecordings, and audiorecordings. Many of these materials are a part of the George S. Lurie Fine Arts collection of visual and performing arts materials. Special collections include black music research materials and film and television scripts for intensive screen studies.

The library has media viewing rooms and audiovisual carrels, equipment for using microforms, photocopy equipment, numerous study carrels, and the Weisman Reading Room for quiet reading.

The library staff provides a variety of services including reference, computer-assisted database searching, interlibrary loan, term paper counseling, library tours, bibliographic instruction, and audiovisual services. Resource-sharing agreements and participation in computer networks allow Columbia College Library users to access and borrow material from many other libraries. The Library's computer system, ILLINET Online, is a statewide system that allows students and faculty to search for materials in the collections of Columbia College and nearly 800 other Illinois libraries. The Library Computer System (LCS) component of ILLINET Online supports circulation of local library materials and on-site borrowing privileges at nearly sixty libraries in Illinois, including many in the Chicago area. LIBRAS, a consortium of sixteen Chicago-area colleges, promotes cooperative collection development and shared access to library materials. Arrangements can also be made to use the resources of the many special libraries and information centers in metropolitan Chicago.

So that students may become more aware of the materials and services available from the Library, library instruction sessions are conducted throughout the year. These tours are

often a scheduled part of first- and second-semester English composition courses. Small-group tutorials are provided in the use of the computer catalog and other computerized resources. Arrangements can also be made for students who request assistance developing term papers.

The Library staff is ready to help students with their research and reference needs, and to provide personalized library assistance.

Museum and Gallery

The Museum of Contemporary Photography of Columbia College is located on the first and mezzanine floors at 600 South Michigan Avenue. It presents exhibits of photography from the College's Permanent Collection of Contemporary American Photography and from the work of professional artists around the world. The Museum's facilities include four galleries, a collection storage vault, the Midwest Photographers Project Print Study Room, a classroom, preparation rooms, and offices. Each year, a wide range of provocative, innovative ex-

hibitions is presented by the Museum in recognition of photography's many roles: as a medium for communication and artistic expression, as a documenter of life and the environment, as a commercial industry, and as a powerful tool in the service of science and technology. Related programs of the Museum include lectures and panel discussions, traveling exhibitions originated by the Museum, publications, membership benefits, and a Museum Studies Program. Courses in the Program, sponsored by the Department of Photography, are taught by the Museum's professional staff. The Museum is accredited by the American Association of Museums.

The Columbia College Art Gallery is located on the main floor of the Eleventh Street Campus at 72 East Eleventh Street. This 1,500-square-foot gallery, which was completed in 1984, presents each year a series of exhibits by professional artists and Columbia College students. At the end of each academic year, two exhibits are prepared from the work of students in the areas of graphic design, illustration, interior design, fine art and documentary photography, drawing, painting, sculpture, computer graphics, and mixed media.

Admissions

Admission Requirements

The general requirement for admission to Columbia College is a high school diploma or successful completion of the General Education Development (GED) Test.

In addition, the College particularly seeks applicants who, through correspondence or personal interview, show interest in and potential for development through a creative and demanding learning experience. All applicants must submit a graduation transcript from high school (or official GED Test scores) and a transcript from each college attended. Transcripts and all other documents submitted for admission application will be kept by the College.

Columbia College considers many factors in evaluating a student application. The American College Test (ACT) and Scholastic Aptitude Test (SAT) scores may be helpful in reviewing an applicant's file, but neither is required. Nevertheless, it is valuable for a high school student considering a college career to take one or both of these tests prior to application.

There is no application deadline; however, interested students must submit the necessary documents in sufficient time for a thorough evaluation by the College prior to the beginning of the term.

Acceptance

Students receive notification of acceptance by mail. Upon receiving notice of acceptance, students are required to pay a one-time non-refundable acceptance fee.

Special Admissions

Columbia's High School Summer Institute offers a special five-week program to introduce motivated high school juniors and seniors to the college experience. Courses from almost every department are offered through the Summer Institute and, with only slight alterations, are comparable in content to those taken by Columbia College students. Each successfully completed course carries two transferable semester hours of credit to be awarded when the student's graduation transcript from high school is submitted. For more information about this program, contact the Admissions Office.

International Students

International students are required to submit official records of all previous secondary and post-secondary education. Transcripts in a language other than English must be accompanied by a certified translation, preferably obtained from the student's national consulate or Department of Education.

Applicants from non-English speaking countries must demonstrate proficiency in the English language by submitting TOEFL (Test of English as a Foreign Language) scores, by successfully completing courses in English for foreign students at a college or university in the United States, or by completing such courses at a recognized English-language program in a foreign country. Substantiation of English language proficiency must be submitted prior to enrollment at Columbia.

Each foreign student must complete the College's financial affidavit and have all signatures officially notarized, indicating that he/she has made fully satisfactory arrangements for financing all educational and living expenses while attending Columbia College.

A Certificate of Eligibility (I-20) will be issued only after admissions requirements have been fulfilled, the student has been granted written acceptance by Columbia College, and payment of the one-time, non-refundable acceptance fee and a \$250 tuition deposit have been received. To remain in compliance with immigration regulations, international students must be enrolled for a minimum of 12 semester hours (full-time) and must satisfy the College's academic progress standards each term.

Tuition

Tuition is determined by the number of semester hours for which the student is enrolled each term.

Full-Time Student:

12–16 Semester Hours

Part-Time Student:

1–11 Semester Hours

For current tuition, consult the Tuition/Fees Schedule available from the Admissions Office.

Registration and Related Fees

In addition to tuition, entering students are charged the following fees:

Registration Fee

Charged each term, non-refundable.

Student Activity Fee

Charged each term.

Acceptance Fee

Charged only when the student enrolls in Columbia College for the first time, non-refundable.

Library/Materials Deposit Fee

Charged only when the student enrolls in Columbia College for the first time, refundable.

Scheduling Change Fee

Charged only if a student initiates a class change after the completion of the registration period. This fee does not apply when a change is initiated by the College.

Graduation Fee

Charged upon graduation.

For the current amount of the above fees, consult the Tuition/Fees Schedule.

Tuition Payment Plans

Students may choose any of the following tuition payment plans:

Full Payment in Advance

When all tuition and fees are paid in cash before the end of the first week of the semester, the tuition is subject to a five percent discount. Fees and other charges are not discounted.

"Paid in cash" means a payment either from the student's own funds or by a guaranteed loan check that is available for deposit within the first week of the semester. Scholarship awards, irrespective of source, do not constitute a payment in cash.

Tuition and fees are due and payable in full at the beginning of each semester. Delays in receipt of student guaranteed loans and outside scholarships must be fully documented by the student at the time of registration.

Credit Card Plan

Columbia College will accept credit card payments in any amount of \$10.00 or more, at any time throughout the year. We accept American Express, Visa, and MasterCard. The five percent cash discount does not apply to payment in full by credit card.

Four-Payment Plan

Tuition and fees may be paid in four equal installments scheduled throughout the semester. Arrangements for this plan must be made at the time of registration.

The four-payment plan is available only to students who pay all or some part of their tuition and fees from their own funds. Payments from grants, guaranteed student loans, and scholarships are due as soon as the funds become available. If aid funds are not sufficient to pay all charges, the part that is to be paid from the student's own funds may be paid in four installments, beginning the first week of the semester.

A charge of six percent on any unpaid balance after the final due date will be added to the outstanding balance. A \$10.00 charge will be assessed by the College for any check returned for any reason.

The purpose of Columbia College is to educate, and this endeavor cannot be supported without funds. It is expected that students will handle their financial obligations in a prompt, conscientious, and responsible manner.

Class Service Fees

Class service fees support a variety of educational expenses, maintain special facilities, and provide the instructional materials and supplies necessary for Columbia's high standard of education.

With its emphasis on the performing, visual, and communication arts, Columbia offers a large and varied number of courses that require expensive equipment and special facilities. Replacement, enlargement, and maintenance is expensive, and such costs are even more sensitive to inflation than traditional instructional costs. Moreover, since many materials and services can be purchased in quantity more economically and conveniently by the College than by individual students, Columbia tries to provide a wide variety of equipment and facilities that students may use for their individual projects.

Columbia has been able to keep tuition low in part by charging class service fees for those particular subjects for which material and supply costs are highest, rather than by raising everyone's tuition. For a list of current class service fees, please refer to each semester's Registration Information and Class Schedule.

Unpaid Charges

Students returning to the College with an unpaid balance from a previous semester will not be permitted to register or to attend classes until all accounts have been paid in full or satisfactory arrangements to do so are recorded by the Bursar's Office.

Refunds for Interrupted Enrollment

If a student interrupts enrollment during the semester, tuition and fees are refunded according to the Refund Schedule.

Any amount owed by the student is due and payable at the time of withdrawal. The effective date of withdrawal is the date of (1) the withdrawal transaction, executed in the Records Office by the student in person or by an authorized representative, or (2) the postmark of a registered letter requesting withdrawal addressed to the Registrar. If the student does not withdraw officially, all tuition for the term will be charged. All accounts are considered active until the effective date of withdrawal.

Refund Schedule

Fall and Spring Semesters

Effective Date of Withdrawal During:	Percent of Tuition Reduction	Percent of Class Fee Reduction
1st week of Classes	100%	100%
2nd week of Classes	80%	0%
3rd week of Classes	60%	0%
4th week of Classes	40%	0%
5th week of Classes	0%	0%

Summer Session

Effective Date of Withdrawal During:	Percent of Tuition Reduction	Percent of Class Fee Reduction
1st week of Classes	100%	100%
2nd week of Classes	0%	0%

To ensure that no student is deprived of educational opportunity for lack of funds, Columbia College makes every effort to help students seek out and obtain financial assistance. The services of the Financial Aid Office are available to all students, and the Placement Office will provide information relating to part-time employment.

Although every effort is made to help students meet their college expenses, the final financial responsibility rests with each student. At registration, each student is expected to arrange for payment of tuition and fees with the Bursar. Those who have secured financial aid should bring their proof of award with them when they register.

Major sources of financial assistance available to Columbia College students include state programs, federal programs, the Work-Aid Program, and other programs funded by the College and by other institutions.

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program of the Illinois Student Assistance Commission. This program is non-competitive; neither test scores nor high achievement are required for funds to

be awarded. Instead, assistance is based on a comprehensive review of the student's financial situation and the specific costs of the college of choice. Out-of-state students are urged to inquire about similar programs available through their home states.

The following financial aid programs are administered by the College:

- Federal programs
 - Pell Grant
 - College Work-Study Program (CW-S)
 - Supplemental Educational Opportunity Grant (SEOG)
 - Veterans' benefits (GI Bill)
 - Social Security benefits
- State programs
 - Illinois Monetary Award Program (MAP)
 - Stafford Loan Program
 - Illinois Opportunity Loan Program (IOP)
 - Parent Loans for Undergraduate Students (PLUS)
 - Supplemental Loans for Students (SLS)
- Columbia College Institutional Awards
 - Academic Excellence Award
 - Presidential Scholarship Program (high school seniors)
 - Columbia College Financial Assistance Grants
 - Columbia College Loan Reduction Grants
 - Columbia College Tuition Assistance Grants
 - Albert P. Weisman Scholarships

Where applicable, students may receive assistance from other agencies.

New Jersey, Pennsylvania, Massachusetts, and Vermont award funds to residents who plan to pursue studies in other states.

The eligibility requirements and availability of funds for federal- and state-sponsored programs vary from year to year based on appropriations and revised regulations. Students are encouraged to apply as early as possible.

A financial aid handbook, "Financing Your Education at Columbia College," is available to students from the Financial Aid Office. It fully explains each of the programs and scholarships at Columbia and provides requirements and application procedures. A list of some non-institutional grant and scholarship sources is included.

Columbia students are strongly encouraged to apply for private scholarships sponsored by various fraternal orders, unions, professional associations, religious organizations, ethnic associations, neighborhood organizations, and students' and parents' employers, among others. Information may be obtained from the Chicago Public Library, the Columbia College Library, or from the Financial Aid Advisor coordinating private scholarships.

Student Life

A variety of services and programs augments the educational experience of students, assists them with their personal development, helps them deal more effectively with life situations, and teaches them to accept social responsibility. Student organizations, whose focal point is the Myron Hokin Student Center, provide students the means to shape their lives during their college years.

The Student Organization Council (SOC), under the guidance of the Assistant Dean for Student Life, coordinates the activities of more than thirty campus student organizations. In addition to organizations arising in academic departments and intended primarily for majors in specific areas (such as the American Marketing Association and Television Arts Society), there are campus-wide groups such as the African-American Alliance, the International Student Organization, Students for a Better World, and many others.

All student organizations are open to all enrolled students at the College, and all receive funds upon application approval from the Student Organization Council. These funds are used to bring artists and speakers to campus, support the works and exhibitions of the groups, and offer college-wide receptions and gatherings. These procedures and activities complement the educational lives of the students by providing opportunities for grant writing for student funding, organization of activities and exhibits, and the chance to work successfully in group settings.

Student Conduct Code

It is assumed that all students will conduct themselves with maturity and responsibility and will be fully respectful of one another, of the staff and faculty of the College, and of the buildings and facilities. It is imperative that all members of the College community contribute conscientiously to the order and cleanliness of the premises. The following rules govern student conduct at Columbia College.

- The drinking, possession, distribution, or sale of alcohol or illegal drugs on College premises or at events sponsored under the auspices of the College is strictly forbidden.
- Abuse, vandalism, theft of College property, or unauthorized entry to College facilities may constitute grounds for immediate dismissal.
- Students who knowingly obstruct or disrupt College activities may be subject to disciplinary action; disorderly conduct shall include acts which violate the rights of others, which tend to break the peace, or which are deemed lewd, indecent, or obscene.
- Students who engage in sexual harassment, racial discrimination, or other unacceptable acts of behavior are subject to disciplinary action and/or dismissal.
- All forms of dishonesty, including cheating, knowingly furnishing false information to the College, forgery, alteration or fraudulent use of College documents or instruments, identification with intent to defraud, and plagiarism, will be dealt with severely.
- Smoking is permitted in designated areas only.

- Failure to comply with the directive of a College official or those appointed or elected to act on behalf of the College is prohibited. This shall include failure to give identity to College officials in situations concerning alleged violations of College policy and failure to comply with an oral, written, or judicial directive.

The Student Conduct Code is administered through the Office of the Dean of Students. Please refer to the Student Handbook for additional information.

Counseling Services

Academic Advising

The Academic Advising Office provides information to students regarding degree requirements, majors, academic planning, and other information required for successful completion of a course of study. The Academic Advisors work with students by specific majors. They are also available to help students with personal issues and problems that may affect their academic performance. The Advising Office conducts new student orientation, the graduation audit, and relevant workshops throughout the year.

Placement Office

The Placement Office serves students in all phases of career planning and placement. It offers a Resource Center with job listings, trade journals, and information about professional associations and trends and developments in related job markets. Placement Coordinators assist students in securing full- and part-time employment during their enrollment at the College and career placement following graduation. A Job Developer conducts employer outreach and locates job opportunities for students and alumni. Other services offered by the Placement Office include portfolio and tape reviews, resume-writing workshops, career

events, and the coordination of on-campus employment. The Office also supports the endeavors of developing artists and communicators who require alternative career information and creative outlets.

Services for Special Needs Students

The Assistant Dean for Support Services and the Library's Special Needs Coordinator have the responsibility of providing special services for disabled students. In addition to in-house equipment and facilities, Columbia College has access to the Chicago Hearing Society, the Department of Rehabilitation Services, Recording for the Blind, Blind Services, and the CTA Special Services Department in order to provide assistance when needed.

Any student with a disability that requires a special facility or service is asked to notify the Assistant Dean for Support Services, 600 South Michigan Avenue Building, or call (312) 663-1600, ext. 458.

Columbia complies with federal regulations regarding access for the disabled.

Records Office

The Records Office is responsible for registration and the maintenance of academic records and provides the following services: provision of official and unofficial transcripts of the student's academic record; verification of enrollment and degrees awarded; and notification of changes to the academic record, including grade changes, the award of transfer credit, and semester grade reports. Grades are mailed to students approximately two weeks after the close of the term. Throughout the school year, students may review their transcripts in the Records Office. Students receive updated transcripts at the beginning of each school year to help in registration and program planning. The information contained in student records is protected under the Family Educational Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), as amended (P.L. 93-568, sect. 2).

Veterans' Affairs Coordinator

The Veterans' Affairs Coordinator provides veterans and the children of deceased or disabled veterans with assistance in submitting their claims for educational benefits to the Veterans' Administration (GI Bill payments). Students who may be unsure of their eligibility for benefits from the Veterans'

Administration should contact their local V.A. Regional Office.

Alumni Office

The Alumni Office maintains a national and international network of Columbia graduates and, through correspondence and publication of alumni newsletters, keeps graduates informed of developments at the College. The Alumni Office serves as the liaison to the Columbia College Alumni Association and assists the organization in coordinating its various programs and activities. On request, the Alumni Director puts graduates in touch with former classmates.

Tutorial Services

Several academic departments offer tutorial assistance to students seeking such support.

The English Department conducts the Tutoring in Language Skills Program through the Writing Center. The Center offers tutoring assistance in writing effectively for all courses across the curriculum, learning disabilities assistance, and tutoring in

reading and writing English as a second language. The staff includes both peer tutors and specialists with advanced degrees.

The Science/Mathematics Department offers peer tutoring in the Science/Math Learning Center for students seeking assistance with science concepts and mathematics skills.

The Academic Computing Department offers tutoring by faculty members in that department for students who require individual assistance in developing computer skills.

Bursar's Office

The Bursar's Office maintains student tuition accounts, which are assigned alphabetically to the Assistant Bursars to ensure continuity and more personalized service. Students are invited to visit their assigned Bursar at any time with questions regarding their statements of account, charges, and payments due. Personal budget planning with one's Bursar is encouraged.

More detailed information about any of these policies and services is available in the *Columbia College Student Handbook*. Copies may be requested from the Office of the Dean of Students.

Academic Program and Policies

The Bachelor of Arts Program

Columbia College places few restrictions on students' choice of courses. All students who receive the Bachelor of Arts degree must successfully complete 124 credit hours of study. Forty-eight of these 124 hours are designated as the general studies distribution requirement and must be minimally fulfilled as follows:

Area or Course	Semester Hours
English Composition	6
History	6
Literature and Humanities	9
Science and Mathematics (<i>One mathematics course recommended</i>)	9
Social Sciences	6
Computer Applications	3
General Studies Electives	9
<hr/>	
Total Semester Hours	48

With the exception of English and Computer Applications, all courses taken to fulfill the general distribution requirement are selected at the discretion of the student, as long as the courses selected are from the general studies curriculum. Courses in the Liberal Education, Science/Mathematics, and English Departments and a varying group of courses drawn from the arts and media departments are designated as general studies courses. Students may not apply more than two courses originating in their major department to the general studies distribution requirement.

In addition to the general studies requirements, one course in a student's program of study must be a designated writing intensive course.

Students may employ either of the following two academic options in accruing the remaining 76 credit hours required for the Bachelor of Arts degree:

1. Students may declare a major course of study. Majors are ordinarily divided between core courses and a choice of any one of several groups of courses that offer concentrated or specialized study within the major field. These concentrations, as they are commonly called, usually consist of 24 credit hours; core requirements usually consist of 36 credit hours.

Some majors require fewer credit hours devoted to core courses, and some require fewer credit hours of specialized courses than the figures given above. For more information about majors and areas of concentration, please refer to the departmental brochures available from the individual departments or from the Admissions Office.

Any credit hours of the required 124 that remain after the general studies distribution requirement and the major requirements have been met may be taken as electives from any department in the College, provided that prerequisites are met.

2. Students may elect to chart a fully individualized academic program, enrolling in any course offered by Columbia, provided that prerequisites are met. Non-majors are encouraged to consult an Academic Advisor to chart a meaningful course of study, define career and academic goals, and take advantage of the broad range of educational opportunities offered at Columbia College.

Class Standing

Candidates for the Bachelor of Arts degree are classified by the number of credit hours completed:

Freshman

0–29 credit hours

Sophomore

30–59 credit hours

Junior

60–89 credit hours

Senior

90–124 credit hours

Transfer and Advanced Credit

Columbia accepts a maximum of 88 credit hours in courses completed with a grade of C or better from other regionally accredited colleges and universities. In some instances, twenty percent of transferable credit hours completed with a grade of D may be applicable. Transfer credit from two-year colleges and/or the College Level Examination Program (CLEP) is limited to a maximum of 62 credit hours. If a student has attended both a four-year and a two-year college, the maximum number of transfer credits accepted will be 88. Of the remaining hours a transfer student needs in order to qualify for the Bachelor of Arts degree, a minimum of 36 credit hours must be taken at Columbia, and the final 12 credit hours must be taken in residence.

Students desiring advanced standing (transfer credit) based on CLEP results must have official score reports sent to Columbia's Records Office.

Scores of 3, 4, or 5 on Advanced Placement tests may also be accepted as transfer credit, and official records must be sent to the Columbia Records Office for consideration.

Credit for CLEP and Advanced Placement tests is applicable only to students with freshman or sophomore standing and is considered inappropriate for more advanced students. In general, transfer credit is not applicable after a student has achieved senior standing.

Under special circumstances, a student may be granted credit for life and work experience. Credit for life and work experience may not exceed 16 hours. Apply to the Records Office for evaluation of non-school learning experiences.

Veterans may be eligible for active duty and service school credit on the basis of information from official copies of military records.

All transfer credit is awarded by the Records Office upon evaluation of official documents submitted.

Satisfactory Academic Progress Policy

All full-time undergraduate students will be given a maximum of 12 terms to complete their Bachelor's degree. Students enrolled half-time will have 20 terms to secure the degree. During this time, students are expected to satisfactorily complete a minimum of 10 credit hours per term of full-time attendance, 6 credit hours for half-time attendance. Students enrolled for less than 6 credit hours must satisfactorily complete all course work. The minimum acceptable grade point average for each term is 2.0.

Transfer credit accepted from a post-secondary institution will be included in the determination of a student's academic progress rate. Transfer credit will also affect the remaining number of terms a student has in which to satisfy Columbia's degree requirements. Accepted transfer credit will be the only component of a student's previous academic record to be incorporated into the computation of the academic progress rate upon enrollment at Columbia. Grades earned at another institution will have no effect upon a student's

grade point average at Columbia.

Grades of Incomplete (I), Withdraw (W), Pass (P), and Audit (AU) are not included in the computation of the grade point average, but they do affect the completion rate requirement. Grades of A, B, C, and D are included in grade point calculations and count toward satisfying the minimum completion rate. Failure grades (F and FX) affect the grade point average adversely but do not count toward satisfying the minimum completion rate requirement.

Students who receive a failing grade (F) in an undergraduate course are permitted to retake the course once. The grade achieved in the retaken course is recorded on the academic record, counts toward satisfying the minimum completion rate, and is included in grade point calculation. If requested by the student, the failed grade is changed to an R, but the course title remains on the transcript.

A student may petition the department that offers the course for permission to

retake the course a second time with the understanding that tutoring may be required. If the course is retaken a second time, only one of the failing grades can be changed to an R.

The completion rate is based upon a student's semester date of entry to the College and cumulative enrollment hours at the fourth week of each term of enrollment. Students' progress will be measured at the end of each term. Any student who fails to meet the minimum completion rate or required grade point average will be subject to the following procedure.

- Following each term of non-compliance, students will be notified in writing of their status. Financial aid may continue. However, all students on probation must be counseled by an academic advisor before receiving financial aid. Students who do not complete the degree requirements within the specified time may not be eligible to receive financial aid or continue enrollment.

- Following the fourth consecutive term of non-compliance, the student will be excluded from the College for a minimum of one academic year. Students will be notified of academic

dismissals after the spring term of each year.

To apply for readmission, students must write a letter of petition to the Associate Dean of Students. Upon readmission, the student must achieve a cumulative 2.0 GPA before financial aid can be reinstated.

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

Grading System

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

Grade	Description	Grade Points Awarded
A	Excellent	4
B	Above Average	3
C	Average	2
D	Below Average	1
F	Failing	0
P	Pass (<i>completed course work</i>) A P grade does not affect the grade point average (GPA). The pass/fail and audit options are to be declared before the end of the fourth week of class by completing a form obtained in the Records Office. The instructor's signature is required. Once this form is submitted it cannot be changed.	0
I	Incomplete The I grade is issued when a student makes definite arrangements with the instructor to complete course work outside class before the following semester has ended. The summer session is considered a regular semester. A student may not complete work by attending the same class during the next semester. Grades of I automatically convert to F grades if course work is not satisfactorily completed by the end of the first semester following the semester for which the grade of I was originally assigned.	0
W	Withdraw	0
Au	Audit	0

For more information on grading, calculating the grade point average, and other academic policies of Columbia College, consult the Student Handbook.

Repeating Courses for Credit

Several courses in the college have been designed to be repeated to improve the student's proficiency in the subject. These courses may be repeated for credit under the following conditions.

- Only courses designated with an R on the class schedule are repeatable.
- Courses may be repeated only once for credit unless otherwise specified by the department that offers it. Before registering for a repeated course, students must consult their departmental academic advisor for the repeat limits.
- Proficiency skill courses such as dance technique, music lessons, and chorus may be taken each semester.
- All grades received for each repeated course will appear separately on the transcript in addition to the original grade.
- Tuition and fees are paid for all repeated courses.
- Some financial aid limits may apply to repeated courses.

- Repeated courses require the completion of a Repeated Course Declaration form at registration.

College Semesters and Schedules

Each academic year at Columbia includes two fifteen-week semesters (fall and spring) plus a summer session. While the usual term of a class is a full fifteen weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than normal courses. Current examples are workshops in art and photography.

Courses are scheduled during the day and evening hours as well as on weekends to accommodate the schedules of working students and part-time faculty who comprise a substantial percentage of the Columbia community.

Internship Program

This program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The Placement Office, in conjunction with the academic departments, works with students and employers to ensure that students

are provided with a worthwhile learning experience closely related to the academic program.

To be eligible, students must have completed 60 credit hours, must have been registered at Columbia for at least two semesters prior to participating in the internship program, must be in good academic standing, must have a 3.0 or better grade point average, and must receive faculty recommendations. Students are expected to pay tuition for credits earned in this program. The field placement must relate to the student's academic concentration and offer a useful learning experience. Internship positions can be taken either with or without concurrent classes on campus. More detailed information can be secured from the academic departments or the Placement Office.

Independent Projects

An independent project is advanced study of a topic of particular interest to the student. It takes place outside the regular classroom environment and requires a faculty advisor who will evaluate the result of the project and submit the grade. It is expected that students create and develop a study or production schedule for their projects and that they be prepared to devote at least three clock hours of work per week (45 clock hours per semester) for each credit hour to be awarded. Tuition is charged at the usual rate for the number of hours for which the student enrolls.

An independent project must not be equivalent in content to courses currently offered by the College.

Students are required to begin developing their project ideas and completing their independent project form before registration actually begins. This form is available from the Records Office. The department chairperson and the faculty advisor must approve the proposed project by signing the form. The completed form must be presented at registration.

Only those students who have completed at least 16 credit hours of class work at Columbia College are eligible to apply for independent projects. A student may not earn more than 16 credit hours through independent projects.

General College Academic Policies

The College emphasizes students' responsibility to participate in the educational process. This involves the conscientious preparation of assignments and the recognition of the frequent interdependence of students when individual contribution to a group or class effort is required. Students are expected to attend classes and to complete assignments as required by the instructor. They should expect their academic progress to suffer if they miss more than three classes in a single course during the semester.

Works of any kind created by students in the College in fulfillment of class assignments or advanced study projects belong to their student creators, subject to reasonable reservations for educational and promotional use by the College or its departments.

Following this policy, the College or its departments may retain a reasonable number of student works for the inspiration of future classes and students and for other educational uses. In addition, such works may be used in College or department exhibitions and publications.

The College supports student activities that provide broad opportunity for the exercise of interests and talents. These include participation in professional organizations, cultural experiences, social activities, and informal meetings between students and faculty.

In conformity with the Family Educational Rights and Privacy Act of 1974 (the Buckley Amendment), the College defines "directory information" as a student's name, current registration status, dates of attendance, graduation status (including the date and degree awarded), major field of study, awards received, and participation in officially recognized activities, sports, and organizations. The College maintains confidentiality regarding student records in accordance with prescribed laws and regulations. No information is released from personal files or academic records without the prior written permission of the student unless the information is directory information. Please refer to the Student

Handbook for additional information about Columbia College's Family Educational Rights and Privacy Act policy statement and the Family Educational Rights and Privacy Act annual notice to students. The Student Handbook is available from the Office of the Dean of Students.

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

Descriptions of the Departments

Academic Computing

The Department of Academic Computing offers courses that enable students to become proficient in computer tasks that are essential in arts, communication, management, marketing, journalism, teaching, and writing. The courses prepare students as computer artists, computer information specialists, or multimedia specialists and include instruction in computer imaging, computer animation, computer interaction, and multimedia.

Every Columbia student must take either Foundations of Computer Applications or Computer Graphics and Applications I. In addition, students find that various sequences of the computing courses can increase expertise in their field of interest. All of the courses have a strong lab component to ensure that students have command of the techniques that are demonstrated.

Computer imaging, animation, and visualization courses have produced students who are leaders in this new discipline. Student works in electronic imaging combine electronic painting, drawing, photography, and video. Computer imaging reveals techniques in scanning and transforming images. Computer animation courses start with two-dimensional animation and continue through a four-semester advanced sequence of three-dimensional modeling and animation. The capstone in this sequence includes a team animation project using advanced graphics workstations.

Another set of courses instructs students in the presentation of information in either a printed or interactive format. Courses in interactive media teach students to construct interactive documents that present information in an attractive and polished manner. Multimedia concepts are taught in many of our courses including MIDI, HyperCard, and computer motion graphics. The courses in printed information presen-

tation include desktop publishing, presentation graphics, advanced word processing, and databases. Many of these courses, such as Macintosh Management or Creating Presentations on the Macintosh, are designed with particular majors and areas of interest in mind. Students in these information presentation and interactive media courses are encouraged to build projects, ranging from kiosks to newsletters to HyperCard stacks, that are directly pertinent to their area of interest.

The Department facilities boast more than a dozen computer laboratories with Macintosh, Amiga, and IBM-compatible personal computers; advanced graphics workstations; and laser and color printers. Student work is created with music keyboards, high resolution monitors, and advanced systems, and is then mixed and edited on video- and audiotape. Throughout the department, beginning with the first day of classes, students get hands-on experience with the computers. Open laboratories and consulting are available to assist students in completing their assignments or producing original ideas in conjunction with independent study.

"Computers are windows to creativity. There are gifted faculty here at Columbia who show students how to use computers for innovation and productivity in the arts, media, and communications. The computer arts are thriving at Columbia; students take what we give them and leap to new places we haven't dreamed of. The curriculum is designed to get every Columbia student involved in the excitement of exploring ideas with computers."

Geof Goldbogen

Chairperson

Academic Computing Department

Art and Design

Columbia's Art and Design Department accentuates the importance of aesthetic growth and the development of students' technical skills, craftsmanship, and overall artistic discipline through one of six specialized programs: Fine Arts, Interior Design, Illustration, Fashion Design, Advertising Design, and Graphic Design. Students may concentrate their studies in one area or may take courses in all areas within the department in order to develop a well-rounded and versatile approach to the study and application of art.

The Department provides a realistic, practical, and creatively stimulating education in an open environment of studio classes. Students are taught to develop visual literacy and non-verbal forms of communication, to make visual and conceptual choices, and to develop a personal aesthetic. Courses are structured into divisional requirements that allow for measured growth in both the technical and aesthetic aspects of art. Throughout the program, close student/teacher direction and assistance are offered.

An important objective of the Department is to

prepare students for entry-level positions in their fields of interest and to provide them with the skills and concepts to continue their studies in graduate school, if desired. The Department sponsors seminars on career planning and professional portfolio presentation to advance students' artistic careers after undergraduate study has been completed.

Exhibitions in the Columbia College Art Gallery and The Museum of Contemporary Photography offer yet another source of learning; students benefit from demonstrations and lecture/discussion groups focusing on a wide range of disciplines. Under the supervision of the Gallery and Museum Director, students may obtain college credit in gallery management. In addition, students have the opportunity to show their work in the annual Gallery-sponsored, juried student show.

"An undergraduate degree in Art is a fine, liberating, intellectual background as an end in itself or for other fields. The skills derived from such an education are many and go beyond the specifics of the subject. It is an exercise of the creative aspects of your personality and a way of knowing the world. It involves problem solving, and it trains you to think visually."

John Mulvany

Chairperson
Art and Design Department

A Major in Art and Design

Art and Design majors must complete 24 hours of the Department's foundation courses which comprise beginning-level work in design, drawing, drafting, and photography, as well as studies in the history of art. Courses are divided into divisions: Division I courses are foundation courses; Division II courses are prerequisites for more advanced courses.

The Art and Design Department offers six concentrations: Fine Arts, Graphic Design, Advertising Art, Illustration, Fashion Design, and Interior Design. Each concentration has its own curriculum requirements which are detailed in the Art and Design Department brochure. Copies of this brochure can be secured from the Art and Design Office or the Admissions Office.

Dance

The Dance Center of Columbia College, located at 4730 N. Sheridan Road, is one of Chicago's leading cultural institutions, simultaneously housing the Dance Department of Columbia College; Mordine & Company Dance Theatre, the professional dance company in residence; Dance Columbia—One... Two... Three, a nationally recognized presenting series featuring the best in dance performances; a community program that brings dance education to the non-degree seeking public; and numerous outreach and community service activities. The Dance Center is dedicated to the idea that education in dance is best accomplished in a vital professional environment that reflects all aspects of the field, and The Dance Center's involvement in the breadth and depth of national and local dance scenes ensures students the broadest possible exposure to an optimum realistic experience in their education.

Dance is for everyone, and the Dance Department curriculum includes courses and programs to serve the needs of all students. Whether for the prospective professional dancer or the novice with no career interests in dance, the Dance Department seeks to provide a challenging, enriching, and exciting experience for students. Movement courses in modern dance, ballet, jazz, tap, African dance, Tai Chi Chuan, yoga, and other dance courses can be an excellent adjunct to students' liberal education as they develop numerous skills and virtues that serve individuals well regardless of their primary area of study.

Any Dance Department course can count towards graduation as elective credit, and many Dance Department courses will fulfill certain general study requirements as well. The Dance Department encourages all Columbia students to consider the value and enjoyment of taking dance courses.

"The Dance Center was established to provide a curriculum and environment that ensures a comprehensive and practical education for the artist/dancer. Through a balanced curriculum of the disciplines of dance—technique, improvisation, choreography, history, theory, and music—the

Department aims to ensure students a skilled, articulate instrument that is spontaneous, responsive, and capable of communicating through the art of dance. The capacity to give individual authorship to ideas and to evolve an informed overview of the art gives artists control over their lives and allows them to make intelligent decisions about how they will participate in the field. The experience of learning from practicing artists within the active professional environment of a major urban theater devoted to dance gives a complete and realistic view of all aspects of the art."

Shirley Mordine

Chairperson
Dance Department

A Major in Dance

The Dance Majors' Program provides a comprehensive curriculum of practical course work for students whose career goal is to teach, perform, and/or choreograph. The foundation of the program lies in increasing the facility of dancers' instruments—their bodies. At the heart of the program are modern dance technique courses; these are augmented by additional

offerings in ballet, jazz, and other movement disciplines. The related areas of dance improvisation, composition, history, theory, and music are also developed to ensure competence and maturity in the artist/teacher or artist/performer. Successful completion of the major's requirements represents the attainment of a level of creative achievement, intellectual understanding, and practical skill that should serve as a firm foundation for graduate studies and/or professional endeavors in dance.

Dance Majors take 33 hours of core requirements which include 7 hours of advanced modern dance technique and 2 hours of intermediate ballet. Students should expect to spend a significant number of additional credit hours in dance technique courses preparing to meet these requirements. Other core requirements cover basic disciplines of dance—improvisation and composition—and studies in music, rhythmic analysis, and dance history and theory. In addition to the core requirements, dance majors must complete courses in a concentration area of their choice: either Performance and Choreography or Teaching Dance. The Performance and Choreography concentration requires 18 hours distributed among courses in

choreography, performance, music, and concert production. The Teaching Dance concentration emphasis requires 18 hours of course work in teaching methods, kinesiology, and choreography as well as practical experience in actual teaching situations.

Dance is a performing art and the curriculum is augmented by numerous opportunities for students to gain experience in the actual practice of the art on stage. Student performance opportunities include: Student Choreographic Workshop, Open Stage Nights, Faculty/Student Concerts, Student Performance Celebrations, Senior Concerts, and guest artist-directed Performance Projects.

Details of the requirements for the Dance major and concentrations can be found in the Dance Department brochure. Copies can be secured from the Department or the Admissions Office.

Musical Theater Performance Major: Dance Concentration

In conjunction with Columbia's Theater/Music

Department, the Dance Department offers a truly unique interdisciplinary program designed to prepare students for performing careers in musical theater and in commercial entertainment. The focus of the program's course work is on the practical development of performing skills in dancing, acting, and singing. Studies of related history, theory, and general craft considerations are also included to provide perspective on the arts. Faculty for the program are drawn from the prestigious ranks of Columbia's Dance and Theater/Music departments, and facilities for the program also combine the strengths of both performing arts departments.

A core curriculum, totaling 41 credit hours, is required of all majors and covers basic techniques and foundations for dancing, acting, and singing; it also includes more advanced courses that combine skills in all three disciplines within actual performance and production settings. Concentration courses provide the opportunity for more in-depth studies in one or more of the disciplines—Theater, Dance, or Music. Students who select the dance concentration will complete an additional 15 credit hours in dance courses after completion of the core curriculum.

English

The English Department has an enthusiastic and talented faculty of dedicated professionals who have accepted the challenges of improving students' abilities to think, write, read, and speak intelligently and effectively, of enriching their liberal education, and of providing them with marketable career options for the professional world.

Students whose interest extends beyond the College's English Composition requirement may elect to do focused work in Literature, Poetry Writing, or Professional Writing—areas that provide sound preparation for graduate study, law, business, journalism, or education.

As a service department to other disciplines in the College, the English Department also offers both introductory and advanced courses in speech in the belief that an individual's development, both personal and professional, can be significantly enhanced by an ability to speak and write with confidence, sensitivity, and intelligence.

Writing is a lifetime activity, not just a college skill, and the English Department reflects this view in its writing courses by offering a variety of approaches that are sensitive to the individual student writer's needs. These courses are shaped by the following beliefs about writing: writing is a powerful vehicle for thinking and self-expression; it is a skill that every educated person should develop; writers need frequent opportunities to write and share their work; writers benefit from writing in a variety of modes; and everyone can be a successful writer, given practice, support, and a nurturing environment.

In order to address and support the individual needs of our students, and as the foundation of Columbia's Writing Across the Curriculum Program, the writing skills of each incoming freshman are assessed during the first class session of English Composition I. Based on the results of that assessment, students will be assigned to a section of English Composition I designed to meet their individual writing needs.

The Writing Center

The Writing Center provides support to students seeking assistance with their writing skills. The Center is committed to serving the diverse needs

of the student population across the curriculum and to helping students develop cognitive skills that will facilitate learning while in college and throughout their lives. Any students who wish to enhance their skills, independent of specific course work, can find assistance here. Governed by the belief that students should be informed of their strengths and weaknesses, the Writing Center staff provides analysis of student writing as a preliminary step toward meaningful skills development. The Center is located in Room 702 of the Wabash campus and is open Monday through Thursday from 9 A.M. to 8 P.M. and Friday from 9 A.M. to 4 P.M. The following services are offered: weekly skills workshops, individual writing assistance on a weekly basis, drop-in writing assistance, assistance for academic credit, reading skills improvement, ESL instruction, and computer-assisted instruction.

Tutor Training

The English Department offers two courses in tutor training (Tutor Training for Writing Across the Curriculum and Tutoring English) as part of a special program designed to train students in tutoring, reading,

and writing. Tutoring English is part of a significant outreach program by the English Department to the city of Chicago. As part of the requirements for this course, students go to various city and community agencies and schools to tutor reading and writing to children and adults. For more information on this special program, contact the English Department Office.

Literature

The Department offers a wide range of courses in literature representing a multiplicity of literary and critical interests, and students from every discipline are welcome to take these courses. Because the breadth and diversity of the English offerings form a substantial and highly valuable portion of each student's liberal education, all literature courses fulfill the Humanities/Literature general studies requirement. Students who wish to work out a carefully planned program in literature may do so with the coordinator of the Literature program.

Poetry

The Poetry Writing program boasts two award-winning poets on its faculty: Paul Hoover, distinguished poet, novelist, editor of *New American Writing*, and winner of the 1987 Carl Sandburg Award for Poetry; and Angela Jackson, winner of the

Before Columbus Foundation American Book Award and the Hoyt W. Fuller Award.

The program offers workshops in beginning, intermediate, and advanced poetry writing, supported by a rich variety of literature courses. It also features an excellent poetry reading series, which in the past has included such nationally and internationally distinguished poets as Gwendolyn Brooks, John Ashbery, Allen Ginsberg, Etheridge Knight, and Kenneth Koch. The Poetry program publishes the student-edited *Columbia Poetry Review*. Student poetry is amply represented each year in the *Columbia Poetry Review*, and the \$100 Eileen Lannan prize for poetry is awarded annually to an outstanding student poet.

Students who wish to do concentrated work with Mr. Hoover and Ms. Jackson in Poetry Writing may combine 16 hours of Poetry Writing with 21 hours of courses in Literature and/or Professional Writing. Students majoring in other disciplines at Columbia may consult with the coordinator of the program to develop a carefully planned course of study in poetry.

Professional Writing

Among the most popular English course offerings are those in professional writing. The 24-hour Professional Writing concentration is designed to support students who have not declared a major and students who are majoring in the media, arts, advertising, and journalism and want to give themselves options in the professional world. The program provides students with substantial training in writing for a variety of audiences and in a variety of professional environments. These courses allow students to become familiar with the expectations of the work that will be demanded of them after graduation, and they affirm the belief of both the Department and the College that students should enter the professional world with communication skills that will enable them to be competent and effective writers in the arts and in the corporate and publishing community.

"If anything, a liberal education should liberate; our history continues to reveal to us the liberating power of the written word."

Philip J. Klukoff

Chairperson
English Department

Fiction Writing

The Fiction Writing Department is one of the largest creative writing programs in the country, and one of the few to offer both a full four-year undergraduate major and the Master of Fine Arts in creative writing. The Department prepares students for a wide range of careers in novel, short story, creative non-fiction, playwriting, screenwriting, and teaching of writing for an attractive variety of jobs in which ability to write and imaginative problem-solving are crucial factors.

The Department's annual publication, *Hair Trigger*, has twice won first prize in the Coordinating Council of Literary Magazines' national competition as best college literary magazine in the country and first place in Columbia University's nationwide Scholastic College Fiction Award. The Fiction Writing Department has won much renown through other awards and prizes given to its students, its publications, and its faculty, and Fiction Writing students have published widely.

In designing curricula and in counseling, every consideration is given to preparing Fiction Writing majors for graduate school as well as for the current job

market. Internships in writing-related job skills are frequently available to advanced Fiction Writing students. Students have the opportunity to participate as student editors of *Hair Trigger* and in student readings and other events. Career Nights bring back graduates who discuss job opportunities in advertising; trade journalism; newspaper journalism; scriptwriting for television, film, and radio; technical writing; and many other jobs such as banking, law, and insurance, in which writing is important.

The Fiction Writing program for both majors and non-majors is structured around the nationally renowned Story Workshop® method of teaching writing, originated and developed by Department Chairperson John Schultz. The Story Workshop approach emphasizes the interrelationships of processes of reading and writing, telling and listening, perceiving and communicating, critiquing and imaginative experience. In addition to specially designed guided discovery activities, students receive direct guidance from

personal conferences with teachers and from class recall and comment. Because research shows that writing ability is a particularly important skill in most career fields, Fiction Writing also offers minors in writing for majors from other departments.

Writing students work with a faculty of writers who are professionals engaged in writing novels, plays, creative non-fiction, essays, short stories, and fiction for children and young adults. Writing students are also professionally involved in business, technical, review, and critical writing, and many have published widely in their genres. The work of Fiction Writing majors reflects this rich variety of genre and forms.

The Fiction Writing Department offers residencies of visiting well-known writers and scholars—such as Harry Mark Petrakis, Cyrus Colter, Walter Ong, Charles Johnson, Robley Wilson, William Labov, Gerald Nicosia, David Bradley, John Wideman, Douglas Unger, Joanne Leedom-Ackerman, Paule Marshall, and others—who read their works and discuss writing with students. Editors and agents talk with students about writing and publishing.

Students are strongly encouraged to take playwriting, screenwriting, and writing for radio and television from the various departments that specialize in these areas and to develop a strong general arts and liberal arts background.

“Students in our Story Workshop program write novels, plays, poetry, screenplays, short stories, and non-fiction, branching out into all forms of writing. They also learn how to be creative problem solvers, translating their creative and organizational skills in writing into the skills needed in every field in which writing is increasingly in demand.”

John Schultz

Chairperson
Fiction Writing Department

A Major in Fiction Writing

Fiction Writing majors must complete 38 hours of course work, at least 30 hours of which must be core writing courses in the Department. The Fiction Writing major calls for 20 hours in fiction writing courses, 4 hours in prose forms, 6 hours in elective writing courses (e.g., freelance non-fiction, songwriting, playwriting, screenwriting, and other writing) subject to departmental approval, and 8 hours of critical reading and writing courses. All these courses must be beyond the College’s 9-hour

general studies writing requirement and are exclusive of literature courses.

Details of the requirements for the Fiction Writing major can be found in the departmental brochure available from the Fiction Writing Department or the Admissions Office.

Film and Video

The strength of the Film and Video Department lies in a teaching staff of working professionals. The curriculum offers a balanced perspective of technique and conception with specialized courses in cinematography, lighting, sound, animation, editing, screenwriting, and directing. Craft work is enhanced by offerings in film history, film genre, and film criticism.

Initial emphasis is on providing practical experience in the craft of filmmaking. The development of technique is accompanied by course work in the aesthetics and history of film. Students learn how to "see" as filmmakers and how to use a visual grammar to create an emotional experience for an audience. Columbia's curriculum reflects a conviction that anyone seriously exploring the medium must move beyond technique to considerations of content and point of view. The program stresses production in 16mm and 3/4-inch video media and provides an extensive inventory of equipment to ensure professional standards. The film complex includes Steenbeck editing facilities

for film and video; a 3,300-square-foot shooting stage; a sound studio for recording, mix, and transfer; and an animation studio equipped with two Oxberry cameras.

Columbia puts a premium on the making of an individual film that reflects the capacity of each graduating filmmaker. The College has established a production fund to help defray the expense of this advanced project, which serves as a resume to facilitate the student's transition to professional life. The quality of student work is reflected in grant awards received from the American Film Institute, the National Endowment for the Arts, and the Illinois Arts Council, as well as honors at numerous film festivals. *Murder in a Mist* (1980), *Where Did You Get That Woman?* (1983) and *Cat and Rat* (1988) won national student Oscars, and in 1985 Columbia students swept the Academy Awards.

Columbia College's success is further reflected in the number of former students working in the industry nationwide. There are screenwriters and cinematographers in California; editors in New York; an associate producer in Atlanta; and directors and production managers in Chicago and throughout the Midwest. Many of these professionals' oppor-

tunities resulted from contacts made while they were still pursuing their film studies at Columbia.

Columbia holds an important position in the film community of Chicago. The Department was instrumental in the formation of the Illinois Film Services Division, a government office that promotes feature-film production in Illinois. As a result, there have been more jobs for Chicago filmmakers and an opportunity for students to work on feature films shot on location here, among which have been *The Blues Brothers*, *My Bodyguard*, *Ordinary People*, *Four Friends*, *Risky Business*, *The Color of Money*, *The Untouchables*, and *Backdraft*.

The Department regularly sponsors seminars with well-known film personalities. A forum on the 1950s blacklist drew Ring Lardner, Jr., and John Henry Faulk to Chicago. Other guests have included John Cassavetes, William Friedkin, Joan Tewkesbury, Buck Henry, Marcel

Ophuls, Alan Parker, Jonathan Demme, and Spike Lee. The Department also sponsors the annual Festival of Illinois Film and Video Artists for the purpose of exhibiting and promoting the work of the independent producer.

A Major in Film and Video

Film and Video majors must complete 25 hours of basic film classes in the Department's core curriculum. These courses cover technical fundamentals, the aesthetics of film, and the principal activities of the filmmaker at work. Beyond the core curriculum, the student may choose courses from the Film and Video Department offerings to prepare for the precise career sought. These courses must total 35 additional hours in this portion of the major. Film and Video majors may pursue concentrations in Cinematography, Editing, Sound, Producing, Directing, Animation, Screenwriting, or History and Aesthetics.

Details of the requirements for the Film and Video major and concentrations can be found in the Film and Video departmental brochure. Copies can be secured from the Film and Video Department or the Admissions Office.

Journalism

The Journalism Department's program emphasizes hands-on training that prepares the student for a career as a reporter, writer, or editor in one of the many branches of contemporary journalism—newspaper, magazine, or broadcast. The liberal education provided through Columbia's general studies program is an important component of the journalism student's course of study. In addition, the Department strongly recommends that every journalism student take 24 additional credits in the humanities. The interplay between evolving competence in the journalist's craft and a growing knowledge of the things that have always concerned human beings helps to develop the student's sophistication and ability as a journalist.

Students may choose a concentration in any of the major media. A large number of magazine-specific courses are now available, and these, in combination with regular departmental courses, will prepare students for a career in consumer magazines or in the many trade and business magazines that publish in

the Chicago area. If students wish to write for television or radio, they may combine Journalism Department writing courses with technical courses offered by the broadcast departments.

Students may also tailor a program that combines courses with another department—such as science writing and reporting, photojournalism, business writing, or magazine design.

The background for all of these concentrations comes from the Department's basic courses. Students move from these basics into their chosen concentrations and into areas of writing and reporting that require special skills: public affairs, courts and the law, investigative reporting, science, sports, human interest news, interpretive reporting, editorial writing, magazine editing, magazine production, and other practical courses.

Columbia's journalism courses are taught by practicing professionals who work full time in the various Chicago media. A special lecture/discussion series with distinguished local and national journalism professionals and an extensive internship program that places students in area media and businesses provide practical exposure to the variety of careers available in this field.

"Columbia's Journalism majors are trained for careers that bring intellectual stimulation and social responsibility."

Nat Lehman

Chairperson
Journalism Department

A Major in Journalism

Journalism majors must complete a total of 42 hours of course work in the Department. The curriculum provides introductory studies in the fields of mass communications and journalism and basic courses in the methods of writing and editing for the various media. It also offers a rich variety of electives in the many kinds of reporting, news-writing, and editing. The Journalism major requires students to demonstrate typing and word processing skills, and if a minimum standard cannot be met (35 words per minute), keyboard training must be taken.

Details of the requirements for the Journalism major and concentrations can be found in the Journalism departmental brochure. Copies can be secured from the Journalism Department or the Admissions Office.

Liberal Education

The Liberal Education Department offers courses in history, the humanities, and the social sciences. Although no major is offered, Liberal Education plays an integral role in producing inquisitive and versatile artists and media professionals whose technical expertise is enhanced by this broader spectrum of knowledge and thoughtful concern for what is important in human life.

Our changing, rapidly expanding world places increasing emphasis on interdisciplinary insight. In keeping with this need and with a commitment to producing artists and media professionals who are both skilled and sensitive to the society in which they practice their crafts, Columbia requires 48 hours of general studies.

Students are encouraged to pursue these courses throughout their four years of undergraduate study (complementing major course work), with heavier emphasis on general studies in the first two years.

The Social Sciences include anthropology, economics, geography,

political science, psychology, and sociology.

Frequently emphasized are contemporary issues in society and critical skills needed to make responsible judgements.

The History program unfolds the distinctive features of the United States, from its colonial beginnings to the present, and of other major nations and continents. The lively reality of the past is interesting in its own right and can also illuminate our time as the continuing human panorama unfolds.

Humanities courses probe the rich cultural heritage of the human race evident in the arts, music, philosophy, religion, and foreign language. This develops a student's capacity to discover, to understand, and to enjoy the results of human creativity and aspirations.

"A liberally educated artist or media professional has a more solid grasp of the substance and range of human life. This becomes a springboard for achieving excellence in one's own career, resiliency in pursuing alternative goals, and a deeper measure of personal satisfaction."

Leslie Van Marter
Chairperson
Liberal Education
Department

Management

Columbia's Management Department offers comprehensive preparation for careers in the business of the arts, entertainment, media, and fashion. The program prepares students for staff and managerial positions in arts organizations and the entertainment, media, and fashion industries. In addition, courses are offered to equip the individual visual or performing artists and entrepreneurs who wish to start their own businesses to deal with business and economic issues. Finally, the program prepares students who want to continue their studies in graduate or professional schools.

The faculty features leading figures in management fields. Several instructors hold executive posts with major recording companies, broadcast and motion picture corporations, talent agencies, and fashion retailers. Others occupy top staff positions in government arts agencies, not-for-profit arts organizations, and community arts councils. The faculty also includes lawyers and accountants with expertise in the arts, entertainment, and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

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

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

J. Dennis Rich
Chairperson
Management Department

A Major in Management

Management majors must complete 42 credit hours of course work in the Department. Required study includes a core curriculum (18 credit hours), a concentration (15 credit hours), advanced courses (6 hours), and Department electives (3 credit hours).

The core curriculum is designed to provide students with the basic knowledge and skills they will need to pursue careers in arts, entertainment, media, or fashion management. Advanced courses provide greater depth of study and lead to greater knowledge and skill in selected areas. Concentration courses focus more specifically on the issues, concerns, and business practices in the student's field of interest.

The concentrations open to Management majors are Music Business, Performing Arts Management, Visual Arts Management, Fashion Management, Media Management, Computer Management in the Arts, and General Management.

Details of the requirements for the Management major and concentrations may be found in the Management Department brochure. Copies may be secured from the Management Department or the Admissions Office.

Marketing Communication

The program of the Marketing Communication Department consists of three components as follows.

Advertising

Students develop a broad knowledge of advertising principles and methods. They acquire specific expertise in any area of advertising of individual interest.

Marketing

Students develop the relevant skills necessary for the organization, planning, and evaluation of business and non-business goals, and they learn to create and implement marketing strategies.

Public Relations

Students develop an understanding of the planned management function of public relations. They learn skills that help organizations reach and influence their target audiences.

The Department brings to its students the attention of faculty who provide advice and counsel in the development of each student's program. The teaching strengths of the Department of Marketing Communication are reflected in the fact that all faculty members are work-

ing professionals, being full-time practitioners in advertising agencies, marketing companies, and public relations agencies.

The Internship Program

An internship in a Chicago advertising, marketing, or public relations agency is often the springboard to entry into the profession. The Department provides upper division students (juniors and seniors) with the opportunity to intern as part of their program at Columbia. The internship earns credits that are included as part of the total hours needed for a major.

"Communication dominates our society as perhaps the single most influential human activity. More than half of all Americans work in jobs that produce or distribute information. In our Department, we provide students with an intensive understanding of the disciplines of Advertising, Marketing, and Public Relations. Our mission is to prepare students to enter the professional work force."

John Tarini

Chairperson
Marketing Communication
Department

A Major in Marketing Communication

Students who declare a major in Marketing Communication may pursue a concentration in Advertising, Marketing, or Public Relations. A core curriculum of 15 credit hours is supplemented with 27 credit hours in the student's area of specialization, totalling 42 required credit hours.

For details of the course requirements, students should consult the departmental brochure available from the Marketing Communication Department or from the Admissions Office.

Photography

Columbia's Department of Photography educates undergraduate, graduate, and continuing education students through a vital mix of academic programs, a series of lectures and workshops and continual exhibits. Through the Department's foundation courses, photography is made accessible to interested high school graduates. The intent is to teach technical competency while providing the aesthetic stimulation that allows students to achieve individual levels of creative involvement. In the process, students acquire important problem-solving skills which will advance their intellectual and career potential.

The Department offers three specialized programs of study: the Fine Arts Photography, Photojournalism, and Professional Photography sequences. Courses are arranged in three divisions to help students follow a structured plan of study. The foundation courses that comprise Division I acquaint students with technique, theory, and criticism in both black-and-white and color in dark-room and critique settings. Division II courses focus on more specific technical concerns and subject orientations. Courses deal with experimental processes.

interdisciplinary uses of the medium, historical and critical analysis, aesthetics, and traditional professional and technical practice. In addition, the Department offers study in image-making through Experimental Photo/Graphic Technique courses. These classes demonstrate the creative application of light, electricity, heat, and sound through interactive and generative uses of electrographic devices and printing processes. Division III courses are advanced practice and theory seminars. Each involves a commitment to an in-depth project or practice for the full semester.

The Department's facilities include group, individual, and specialized darkrooms. In addition to modern black-and-white darkrooms, facilities for color, lithography, and other graphic arts are available, including a 3,300-square-foot photo studio with full support spaces capable of serving ten shooting bays simultaneously. The Photography complex has also committed a substantial amount of space, equipment, and support

technology to the use of computer imaging.

The faculty of working professionals includes artists who have exhibited widely, photographers employed in commercial practice, and published writers who work in the areas of criticism, history, and theory.

"We are interested in bringing together aesthetics, art, and professional photography—not in having a dichotomy. We believe strongly that the professional photographer is one with a good general education who can apply knowledge from diverse areas such as art history and literature to the solving of photographic problems."

John Mulvany
Chairperson
Photography Department

A Major in Photography

Depending on the area of concentration, photography majors must complete 36 or 37 hours of courses in the Department's core curriculum, which consists of courses in fundamental photography and darkroom, studio photography, the history of art and photography, fundamental techniques in the arts, and the use of large-format cameras. The Photography major offers three concentrations: Fine Arts Photography, Professional Photography, and Photojournalism.

The Fine Arts Photography concentration aims to develop students into photographic artists. Beyond the core curriculum, 20 hours of study in the Department are required, in courses that enlarge and refine the student's aesthetic sense and repertoire of photographic techniques.

The Professional Photography concentration aims to integrate courses from art, graphics, and advertising in order to give students an understanding of the profession. The Professional Photography concentration requires 15 hours of study in the Department beyond the core requirements.

The Photojournalism concentration brings together the disciplines of photography and journalism and requires course work in both fields of study for its completion.

Students should consult the Department's brochure for a full statement of requirements of each of the concentrations. Copies can be secured from the Photography Department or the Admissions Office.

Radio/Sound

The primary objectives of the Radio/Sound Department's curriculum are to educate specialists in the creative, technical, and managerial aspects of the field and to give students an appreciation of the social and cultural potential of this influential public medium. Students are therefore encouraged to take courses in allied fields such as Journalism, Marketing Communication, Theater/Music, Fiction Writing, English, and Liberal Education.

The Radio curriculum is divided into two areas of study that may be combined at the student's discretion. The laboratory course work emphasizes hands-on skills such as writing, producing, and performing. The administrative/management course work develops expertise in programming, sales, promotion, research, and merchandising. Effective preparation for a career in radio requires a working knowledge of both areas and a basic command of associated media arts.

The goal of the Sound curriculum is to educate people who want to work with professional audio. In recent years a number of programs have been introduced nationwide that focus on the recording industry. The program at

Columbia College is much broader. There are good career and job opportunities in film sound, television sound, live concert sound, audio-visual production, radio, sound system design, acoustics, and more. This program lays a foundation that can be used in any of these professions and goes on to explore the specifics. Class offerings reflect the major changes that have affected the sound industry in recent years.

Columbia's radio station, WCRX (88.1 FM), is managed and operated by students under the guidance of the faculty General Manager. The station is programmed in a contemporary music format and features scheduled morning and evening drive newscasts and community affairs programming. Students make use of state-of-the-art equipment and computer software in the day-to-day operation of the station.

"With our active curriculum, our internships, and our on-air radio station, we can only surge forward. There are Columbia graduates employed by practically every major station in

the Chicago metropolitan area and across the country, working in every area of communications, including the private sector. If there is a basic philosophy behind our goals, this achievement is a testimony to what that philosophy would be.

Al Parker

Chairperson
Radio/Sound Department

A Major in Radio/Sound

Radio majors must complete a minimum of 40 hours of course work in the Radio core curriculum. A list of these required courses is available from the Radio/Sound Department Office. A similar list is available for students interested in a major in sound, which also requires 40 hours of course work. These courses prepare students with the skills and general knowledge necessary for advancement in their respective industries. In addition to the required courses, the Department offers a wide variety of electives that are more precisely directed toward individual career goals.

Details of the requirements for the Radio/Sound major and concentrations can be found in the departmental brochure available from the Radio/Sound Department or the Admissions Office.

Science/ Mathematics

Since its inception, the Science/Mathematics Department has served as an important adjunct to the professional training of Columbia students. The curriculum, designed specifically for those concentrating in the performing, visual, and communications arts, gives students basic scientific instruction and a mastery of mathematics fundamentals. Columbia's Science/Mathematics Department offers a unique approach not found elsewhere in the country.

A primary objective of the program is to equip students with the comprehensive scientific and mathematical background, adaptability, and flexibility they will need in order to evolve with changes in the world around them and deal with specific changes in their professional disciplines. Thus, rational thinking and problem solving are major objectives of the program. To prepare students adequately and to integrate the various disciplines with the sciences

and mathematics, actual problems encountered by students in their respective fields are featured in daily course work. The program also offers semester-length projects in which students use their respective fields of interest to pursue a topic in science or mathematics. Topics selected for videotaped projects have included fossil fuels, solar energy, gasohol, biomass, wind power, air pollution, the ozone layer, laser applications, statistics in everyday life, mathematics in the arts, and mathematics and the media. Invariably, the interaction of mathematics and science with the arts and media is enhanced by this type of practical, hands-on approach. The students see clearly that science and mathematics are integral to understanding the world in which they live.

The Department also seeks to fill the knowledge gap between the scientific/political decision-makers and the lay public on current issues such as energy policy, economy, education, genetic engineering, and nuclear war. The curriculum is designed to educate students so that they may participate intelligently in the national debate of such survival concerns.

The Math Assistance Program offers peer tutoring in the Science/Math Learning Center.

Television

Few of today's college students can remember a world without television. They have grown up with TV as an integral part of their lives, and in turn, TV has grown up with them. Television is no longer just an entertainer; it has become an educator, politician, reporter, open forum, and, at times, a champion of many causes.

The Television Department at Columbia College has kept pace with the growth of the medium by constantly restructuring the curriculum to serve the ever-changing needs of the industry—an industry that includes not only local stations, but networks and entire channels, through cable and satellite, devoted to news, sports, movies, and music, not to mention corporate television (which has grown to huge proportions), educational, and governmental broadcasting.

To prepare our students for a place in these industries, the College hires top-name professionals whose every day is spent in the business to which these students aspire. The professionals share their expertise on a daily, sometimes hourly, basis with our students. These men and women are supported by a fully trained staff and state-of-the-art equipment,

which is being augmented and improved upon each year. The full-time faculty, which is but a fraction of the full complement, are all experts who are educating our students on a daily basis.

Available to students for their use are two fully equipped color studios; editing suites of the highest quality capable of the most sophisticated on- and off-line editing; field production gear; and a three-camera remote unit, which puts a mobile control room, with Chicago as its set, at the disposal of new, outside projects. It is a unit of which any broadcast station would be proud. Ultimately, all of these elements are aimed at leading graduating students to an appropriate position in one of the described phases of the television industry. Furthermore, to prepare the student for life, the Television Department offers a wide range of opportunities in its work-study (internship) program. There are more students interning in professional broadcasting programs from Columbia College than any other such program in the Midwest.

However, the end of a student's academic career is only the beginning of a

career in one of the many areas of broadcasting—a career built on a firm foundation of fundamental skills learned at Columbia College. These skills will allow our students to work creatively in production crafts such as producing, directing, and writing; in administrative positions in programming, sales, promotion, and research; and in the talent areas of commercial announcing, news anchoring, reporting, and finally even as performers of television drama.

"Television can translate the immediacy of the moment, in the most vital terms, to all aspects of life's joys and sorrows. The curriculum of this Department is tuned to bring about an understanding of the technical methods that will help students prepare themselves to translate ideas into action. In addition, it is our aim to combine this technical understanding with the aesthetics which will bring home to the consumer/viewer the soul of all that can come from television at its best. To be a successful graduate in this field requires not just a knowledge of technique, but an understanding of the art of living as the ultimate achievement. This is what we offer to our students."

Edward L. Morris
Chairperson
Television Department

A Major in Television

The Television Major is devoted to the intensely technical part of the business with a rich application of aesthetics. Five concentrations are offered in the areas of Production, Producing, Directing, Field Production and Editing, and Corporate Television. Variations are possible within some of these concentrations. Course requirements vary between 28 and 37 credit hours in addition to the core curriculum.

For selected students, in cooperation with the Journalism Department, a major in Broadcast Journalism (Television) is offered. This major gives attention to the management, writing, and producing aspirations of students and consists of a total of 55 credit hours taken in the Television and Journalism departments. A monthly news program, "600 South," is a key part of the program focused in the Television Department

and is a primary focus of three classes that assemble this effort. Broadcast Journalism students also produce a new public affairs program each month in addition to the news.

To extend potential working life experience, the Television Department students produce two other broadcast format programs: "Music Alive," in cooperation with the Mayor's Office of Special Events, which is seen on thirty-seven cable systems across the Chicago area; and "Behind the Screen," a "soap opera" which is produced in cooperation with the Theater/Music Department and uses only students as its actors. Both of these programs are distributed throughout the College, on Access Cable, and on as many as sixty Chicago-area cable systems. The latter program is also seen via satellite at 164 other colleges and universities through the facilities of U-Net, the network of the National Association of College Broadcasters.

Details of the requirements for the Television major and concentrations can be found in the departmental brochure available from the Television Department or the Admissions Office.

Theater/Music

Columbia's Theater/Music Department offers a program aimed at equipping its students with the skills needed to fully develop their careers. Performance is considered to be the key to progress. The faculty and staff are all working professionals—active and prominent members of Chicago's lively theater and music communities. The Department stresses intensive one-on-one training in all of the technical aspects of the profession and supplies a multitude of opportunities for applying this learning in performance situations.

Theater majors must learn some of the basics about every aspect of the profession. Along with these core courses, students with a concentration in acting must take a combination of traditional courses in scene study, spoken and sung vocal technique, body movement, acting before the camera, and theatrical styles. In addition, they are able to choose among studies in audition techniques, improvisation, stage combat, accents and dialects, singing and

musicals, and other subjects of general interest in the field. Extensive training in stage management and in set, costume, lighting, and makeup design and construction is available for those interested in a concentration in the technical and design aspects of theater.

The Contemporary American Music Program emphasizes popular forms of jazz, rock, blues, and music for the theater, providing students with a firm foundation in performance, either as singers, instrumentalists, or composers; in musicianship—ear training, sight singing, and notation skills; and in keyboard harmony. Courses also emphasize practical procedures such as how to use a microphone, compose film music, work in a recording studio, perform in an ensemble, and more.

The Theater/Music Department produces a seven-show subscription season for general theater audiences. At the 400-seat Emma and Oscar Getz Theater, we present fully mounted productions of two large-cast plays or musicals and one concert, featuring our Faculty Ensemble as directors, designers, and leading performers, composers, and music directors. In the 80-seat New Studio, we present full productions of three smaller plays and

one musical or concert. All of the performers and most of the designers are students; occasionally, graduates of the program are hired as the directors and designers. In addition, many all-student workshop productions and recitals are presented each semester in the 80-seat Classic Studio as well as in the New Studio and in the Getz Theater. Auditions for all shows are open to anyone taking courses in the Department. In addition, Columbia's Theater/Music students may take advantage of professional internships frequently available with local companies.

"The performing arts are collaborative by nature. By learning within a professional environment, the students in the Theater/Music Department see first-hand just how this collaborative process works and what is expected of each individual within the community. And, because they are working side by side with professionals, they are much more prepared for

the rigors of earning a living in their chosen field than typical beginning professionals usually are.”

Sheldon Patinkin

Chairperson
Theater/Music Department

A Major in Musical Theater Performance

Offered jointly by the Dance and Theater/Music Departments, the major in Musical Theater Performance trains students specifically in the performance of musicals and offers an integrated curriculum of courses in the disciplines of dance, theater, and music. Students pursuing this major concentrate in one of these particular disciplines; course requirements include 42 hours of core courses in all three disciplines (including music theory, singing and dance techniques, and acting), and 15 additional hours of classes in the student's particular discipline.

Advanced students take Musical Theater Performance Workshop, a two-semester course that culminates in the production of a studio musical in the spring semester. They also

take Professional Survival and How to Audition, a course in the mechanics of preparing and presenting audition material.

A Major in Theater/Music

Theater/Music majors may choose from several concentrations in either Theater or Music. It is also possible to combine Theater and Music as a double major.

Music majors must complete 23 hours of core courses. Theater majors must complete 25 hours of core courses and six hours of departmental courses that count as general studies electives. Music majors may choose concentrations in Music Composition, Vocal Performance, Instrumental Performance, and Music Direction. Theater majors may select from concentrations in Acting, Costume Design, Set Design, Lighting Design, Technical Aspects, Playwriting, or Directing.

Pursuit of any of these concentrations often calls for the student to commit additional time to specialized course work beyond the customary 60 hours for the major itself. And students who wish to perform in addition to taking classes must understand that time needed for rehearsals and performances should be regarded as extra-curricular.

Details of the requirements

for the Theater/Music major and concentrations can be found in the Theater and Music departmental brochures. Copies can be secured from the Theater/Music Department or the Admissions Office.

Course Descriptions

Descriptions of the courses offered at Columbia College are presented here alphabetically by department, then numerically by course number. Course descriptions consist of the following items: the course number; the title of the course; the number of credit hours earned for successful completion of the course; a brief description of the purpose and content of the course; and, where applicable, the prerequisites for registration.

For general information about programs of study and majors, consult the appropriate departmental description (see pp. 22–39). For detailed information about majors and concentrations, including course requirements, consult the appropriate departmental brochure, available from the departmental office or the Admissions Office.

Courses, prerequisites, descriptions, and credit hours listed here are subject to change and may not be offered each semester. For current offerings, consult the current Class Schedule, available from the Admissions Office.

Academic Computing

35-2500
Foundations of Computer Applications
3 cr.

This class provides an overview of computers and their operation with hands-on experience. Topics covered are word processing, telecommunications, electronic spreadsheets, database management, and computer graphics using the latest in Macintosh application software packages.

35-2510
Advanced Macintosh Applications
3 cr.

Students who want to move beyond the introductory concepts presented in the Foundations of Computer Applications class will be introduced to advanced topics in word processing, spreadsheets, database management, graphics using dedicated application software, and integrated software packages such as Microsoft Works.
Prerequisite: Foundations of Computer Applications.

35-2551
BASIC Programming
3 cr.

Beginners All Purpose Symbolic Instruction Code (BASIC) was created in the 1960s as a simplified method for learning computer programming. This course will introduce students to the steps of efficiently designing, writing, testing, and debugging programs in the BASIC language. Lab time is provided.

35-2552
Advanced Programming
3 cr.

Students will learn advanced programming techniques, in particular, data structures and algorithms for animation, imaging, and interactive programming.
Prerequisite: C Programming.

35-2560
HyperCard on the Macintosh
3 cr.

This class will provide an overview to HyperCard and programming in HyperTalk. HyperCard has been described as a software erector set because it allows novices to do many things that only programmers could do in the past. It permits users to easily bring into their programs other resources, such as video, slides, CD-ROM, sound, and animation.
Prerequisite: Foundations of Computer Applications.

35-2561
Introduction to the Macintosh
1 cr.

This introductory class is designed to give students hands-on experience in using the Macintosh computer. In addition to learning how to manipulate the desktop menus of the Macintosh operating system using a mouse, students will be introduced to a variety of software including word processing, paint packages, HyperCard, and computer games.

35-2562
Personal Desktop Publishing
1 cr.

Exploring the use of the Macintosh computer as a tool for personal desktop publishing, this course treats the following topics: desktop publishing equip-

ment, elementary word processing techniques, page layout and design, the incorporation of images into publications, and printing.

Prerequisite: Foundations of Computer Applications.

35-2563
Creating Presentations on the Macintosh

1 cr.

Using the presentation graphics software package Aldus Persuasion, this class will teach students to create dynamic presentations that include slides, handouts, speaker notes, overhead projections, and graphics. It is designed for students who are interested in advertising, public administration, marketing, management, education, and television.

Prerequisite: Foundations of Computer Applications.

35-2564
Mac Hack

1 cr.

Students explore the Macintosh System and Finder. Topics covered will include: inits, control devices, fonts management, and DAs. Students will learn how to recover data from crashed disks and will be given the opportunity to access on-line local bulletin boards and download public domain software.

Prerequisite: Foundations of Computer Applications.

35-2565
Word Processing on the IBM

1 cr.

This course is an introduction to word processing in the IBM environment using Word Perfect. Topics covered will include BASIC editing, formatting a document, inserting graphics, and printing.

35-2566
Advanced Word Processing on the Macintosh

1 cr.

This class is designed for students who want to move beyond the basics in word processing. The class will use Microsoft Works for the Macintosh and will treat page layout and design; methods for creating a table of contents, footnotes, and endnotes; indexing; outlining; and adding graphics to documents.

Prerequisite: Foundations of Computer Applications.

35-2567
Macintosh Management

1 cr.

This class explores the use of the computer as a tool to assist in the decision-making process. Students will use the spreadsheet, graphics, database, telecommunications, and word processing tools in Microsoft Works to solve real-world management problems. Although this class is designed primarily for students with a Marketing or Management major, any student who wishes to improve problem-solving skills will find this class useful.

Prerequisite: Foundations of Computer Applications.

35-2600
Database Management

3 cr.

This study of databases will include efficient organization, retrieval, and structuring of information and will treat both relational databases and conceptual models for databases. Students will build databases and work with computer soft-

ware such as dBase III or File-maker.

Prerequisite: Foundations of Computer Applications.

35-2700
Computer Graphics and Applications I

3 cr.

This course introduces computer graphic terms, concepts, and applications in the visual arts and explores electronic imaging and animation on a micro-based system. The goal of this class is to address the unique imaging and animation capabilities of this new technology and to begin to develop imaging and animation skills on a graphics-based computer system. Lectures, labs, and exposure to contemporary work in the medium will bring into perspective this rapidly evolving communications art medium.

35-2708
2-D Computer Animation

3 cr.

An introduction to animation and graphics motion using the Commodore Amiga, this course will emphasize elements of storytelling and scripting, experimentation with time structure, and basic principles of animated motion. Students will be exposed to several different techniques of 2-D computer-based animation.

35-2710
Experimental Imaging

4 cr.

With an emphasis on larger projects and experimental approaches to image generation and output, this continuation of Computer Graphics and Applications I will explore 2-D and 3-D imaging, image processing, and image sequencing

possibilities on a graphics-based computer system. It will also investigate various modes of output from the computer with emphasis on merging traditional fine art production methods with computer output. Lectures, labs, and exposure to contemporary work in the medium will bring computer graphics into perspective as an art form.

Prerequisite: Computer Graphics and Applications I.

35-2711
2-D Imaging: Targa

4 cr.

This is the first course in a two-course sequence utilizing professional, PC graphics workstations. Students begin to explore the more complex 2-D image generation and manipulation options available on full-color systems. Emphasis will be on the integration of drawing, scanned images, image processing, and 2-D paint graphics into high-resolution images for output to devices such as printers and film recorders. Projects are designed to apply student's conceptual ability and aesthetic awareness in art, photography, design, or computer graphics, while refining technical skills in preparation for advanced-level work.

Prerequisite: Computer Graphics and Applications I.

35-2712
2-D Imaging: Macintosh

4 cr.

This course will explore the use of object-oriented graphics for illustration, graphic arts, and fine arts applications, using the Macintosh computer. Emphasis will be on the mas-

tery of high-resolution graphics production, using Postscript drawing and text tools, and integration of draw-type illustration, typography, raster graphics, and scanned images. Students will learn how to produce camera-ready art on a computer (including computer-based color separations), how to create display type, techniques of perspective rendering, and extended output options of object-oriented graphics. Students are expected to produce a final project in the area of their choice.
Prerequisite: Computer Graphics and Applications I.

35-2714

2-D/3-D Imaging: Targa

4 cr.

This course introduces 3-D modeling and rendering software and advanced image-processing techniques. Students will explore 3-D environments for creative imaging applications together with advanced image-processing techniques. The emphasis will be on refining and synthesizing images from multiple imaging sources, including scanner and video input into medium- and high-resolution, color bit-mapped images outputting to digital printers and film recorders.

Prerequisite: 2-D Imaging: Targa.

35-2717

Macintosh II: Motion Graphics

4 cr.

This studio course is an introduction to desktop multimedia presentations. It will explore 2-D and 3-D software options for creating, manipulating, animating, and combining images for

presentations. Special effects, transitional devices, wipes, fades, dissolves, and time-lapse imagery for sequencing images will also be included. Students will work on projects designed to develop facility and creative expression with the software tools. Exposure to contemporary Macintosh-based video graphics will round out the material covered in this course.

Prerequisite: Computer Graphics and Applications I.

35-2722

Digital Darkroom: Image Capture and Manipulation

3 cr.

This class will explore techniques and approaches to digitization, manipulation, and enhancement of two-dimensional imagery. Students will investigate the extended use of paintbox and enhancement programs and the use of videotape and photography as imaging sources. Issues of image alteration and the role of the computer in exploring means of representation will be addressed.

Prerequisite: Computer Graphics and Applications I.

35-2740

Programming for Computer Graphics I

3 cr.

This course is an introduction to both BASIC and the sophisticated visual graphics available through exploration of graphic programming routines. Students will make use of basic mathematical and algorithmic techniques and will explore their application to computer graphics, imaging, and animation.

Prerequisite: Computer Graphics and Applications I, an equivalent course, or comparable experience.

35-2743

Programming for Computer Graphics II

3 cr.

Expanding on the skills and experiences developed in Programming for Computer Graphics I using BASIC, topics covered will include image processing, animation, interactivity, and the creation of picture data files and/or libraries of computer graphic techniques which can be shared with other applications. Students will be encouraged to apply their work in Programming II to their own projects in computer graphics, art, photography, or animation.

Prerequisite: Programming for Computer Graphics I or permission of the instructor.

35-2745

HyperCard and Interactive Media

4 cr.

HyperCard combines graphics and information management tools with an English-like programming language, providing users who have little or no programming experience with a powerful set of tools for modifying the Macintosh User Interface and creating interactive presentations combining graphics, text, and sound. The fundamental goal of the course is to provide an understanding of how the design process, immediately evident in image-making and animation, affects interactive presentation of information. Students will also learn the basic elements of programming, including algorithms, data structures, and control structures, through tu-

torial examples in HyperTalk.
Prerequisite: Computer Graphics and Applications I or previous Macintosh experience.

35-2759

Computer Graphics and Video I

4 cr.

This course is designed to provide (1) a technical grounding in video signals and properties as they apply to computer graphic input and output and (2) an exposure to the creative options of merging computer graphics with video. Basic video editing and signal testing equipment will be covered. Portable camcorders will be used to acquire raw footage. The Amiga computer system will be used as paintbox, special effects generator, real-time image processor, and animation tool. Contemporary work merging video images with computer graphics will be shown throughout the semester.

Prerequisite: 2-D Computer Animation.

35-2760

Computer Graphics and Video II

4 cr.

This second-level course will focus on the creative possibilities and aesthetic issues involving the merger of computer graphics and video. The class will encompass the theory and practice of this dynamic media form through lecture, examples of contemporary artists' work, and studio-based work. Some of the studio-based techniques that will be demonstrated in class are creative editing and the assembly of processed video, computer graphic animations, and music onto videotape.

Prerequisite: Computer Graphics and Video I.

35-2781

3-D Modeling and Animation I
4 cr.

The objective of this course is to provide a basic introduction to three-dimensional graphics and hands-on proficiency with 3-D modeling and animation software for artists, designers, and animators. The course will cover the fundamentals of 3-D computer graphics, including object-oriented graphics and the Cartesian coordinate system. The lecture and lab components of the course will introduce basic 3-D animation concepts and the construction and manipulation of objects in three-dimensional space, including modeling, lighting, rendering, and image enhancement.

Prerequisite: Computer Graphics and Applications I.

35-2782

3-D Modeling and Animation II
4 cr.

This class will explore current principles of computer animation in 3-D space through a developmental process working from simple concepts and exercises to more complex motion routines. A variety of computer-based animation tools and methods will be explored, including motion paths, hierarchical movement, articulated motion, scaling and rotation, object transformation, gravitational effects, animation of camera views, and metamorphosis. The class will utilize Advanced Animation UNIX workstations.

Prerequisite: 3-D Modeling and Animation I.

35-2900

Professional Applications in 2-D Computer Graphics

4 cr.

This is a course that is intended for advanced students who have completed a number of computer graphics courses and can apply themselves to a professional project. Truevision Tips software on an IBM-compatible computer will be used. Students will be involved as computer graphic artists in the production of scripts for broadcast video graphics. The resulting computer paintbox artwork will be aired on a local cable channel as part of FYI, an electronic billboard for non-profit and arts organizations.

Prerequisite: Two computer graphic art courses and permission of the instructor.

35-8888

Internship: Computing

Variable

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

Prerequisite: 3.0 GPA or better; Junior standing; or permission of the department chairperson.

35-9001

Independent Project: Computer Graphics

Variable

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

Prerequisite: Permission of the department chairperson.

35-9002

Independent Project: Academic Computing

Variable

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

Prerequisite: Permission of the department chairperson.

Art and Design

22-1100
Art in Chicago Now
3 cr.

This course encourages dialogue about contemporary ideas and issues in art from the studio artist's point of view. Students attend current exhibits and lectures in the Chicago area as the basic resource for the class. The course is open to any student interested in developing an understanding of contemporary art.

22-1110
Photo Communications
3 cr.

This course, required for graphics majors, will provide students with a better understanding of photographic images and their application in design. In shooting photographs that are specifically destined for design layouts, students will develop a better visual language, enhancing photo selection and editing skills. Students will learn to previsualize not only the look of the design but also the structure and form of the photographs they shoot. The basic format will be 35mm location photography and tabletop and lighting work. Alternate ways to generate photographic images will be covered, including high contrast, photoposterization, tone line, halftone, photomontage, and the photo mosaic.

Prerequisite: Foundations of Photography I, Darkroom Workshop I, Graphic Design: Introduction, Advertising Art: Introduction, and Typography and Letterforms: Beginning.

22-1113
Forms of Art
3 cr.

Artists' perceptions of time, space, and form as expressed in the painting, sculpture, and architecture of different cultures and times are examined and compared through discussions, slides, field trips, and gallery visits. May substitute for Art History I or Art History II.

22-1115
History of Architecture I
3 cr.

Human thought and aspirations are revealed through this study of styles of architecture and building techniques. Exterior style, interior design, and furniture and decorative arts are examined through their relationships to the structure of buildings.

22-1116
History of Architecture II
3 cr.

Philosophy of design and conceptual approaches to building construction are stressed in this overview of all major styles of architecture and interior design from the seventeenth century to the present.
Prerequisite: History of Architecture I.

22-1121
History of Art I
3 cr.

This course directs students to the early cultural heritage of Western society, beginning with the art of caves and proceeding to the Gothic cathedrals. Students become familiar with the mythological systems and beliefs underlying the artistic monuments of the Greeks, Minoans, Romans, Egyptians, Sumerians, and other ancient cultures.

22-1122
History of Art II
3 cr.

From the art of the Italian Renaissance to that of the present day, this course emphasizes the connections between historical views and contemporary attitudes. A continuation of History of Art I, but can be taken independently.

22-1125
History of Twentieth Century Art
3 cr.

This course will survey the history of Modern Art beginning with the development of Impressionism and Post-Impressionism in the 1890s to the major currents and developments in twentieth-century European and American art, i.e., Cubism, Surrealism, Dada, and Abstract Expressionism. The International Style of architecture and design and the teachings of such institutions as the Bauhaus will also be studied.

22-1135
Modernism
3 cr.

Focusing on the period from 1907 to 1957, modernism will look at the international styles of architecture, art, design, and furniture; the teachings of such institutions as the Bauhaus; and individuals such as Kandinsky, Rodchenko, Gropius, Mies van der Rohe, and Moholy-Nagy.

22-1140
Survey of African Art
3 cr.

This course is a survey of African art emphasizing form, aesthetics, and influences on Western art.

22-1150
Survey of Primitive Art
3 cr.

This course will examine the work of non-technological peoples from different areas throughout the world. The art work that will be studied is motivated by the need to produce artworks related to ceremonies and rituals.

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

This course teaches art and advertising majors to work together on advertising projects as is done in many advertising agencies. Each team will consist of one art director and one copywriter throughout the course.
Prerequisite: Division I and II.

22-2110
Advertising Art: Introduction
3 cr.

This course covers the basic principles of advertising, from conception through production, and places an emphasis upon forming a unique promotional concept for a product. Students learn to develop and present their ideas through the creative visual aspects of design and layout.
Prerequisite: Beginning Drawing (may be taken concurrently).

22-2112

Advertising Communication

3 cr.

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

Prerequisite: Division I and II.

22-2115

Advertising Design

3 cr.

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

Prerequisite: Division I and II.

22-2150

Advertising Production Techniques

3 cr.

This course is designed to familiarize students with basic production procedures—keyline, pasteup, and other practices—to produce camera-ready art. Printing processes and methods of production are also covered.

Prerequisite: Division I.

22-2155

Graphic Production Techniques: Advanced

3 cr.

This course covers professional photographic techniques and materials as they apply to graphic layout production. Basic camera controls and black-and-white film development and printing are reviewed. Advanced layout methods and graphic production of photographs will be explored through process camera screen techniques, negative

making, and registration methods for multi-color transfer and direct proofs.

Prerequisite: Division I and II.

22-2170

Advanced Art Direction/ Interdisciplinary

3 cr.

Interdisciplinary teams composed of advertising and commercial photography majors plan and execute ad campaigns. Team Projects encourage extensive interaction.

Prerequisite: Division I and II.

22-2200

Airbrush Techniques I/Studio

3 cr.

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

Prerequisite: Division I and II.

22-2270

Cartooning

3 cr.

This study of the history of cartooning, both here and abroad, also surveys different types of cartoons: editorial or political, newspaper dailies, gags, and comic book art. Guest lecturers include political, gag, and underground cartoonists. Students learn various cartooning techniques and draw their own cartoons.

Prerequisite: Figure Drawing I.

22-2300

Children's Book Illustration

3 cr.

Nineteenth- and twentieth-century children's book illustrators and their techniques,

sources of inspiration, and influence are studied to give students a historical appreciation of the art. Students are encouraged to experiment and evolve individual graphic and illustrative styles with emphasis on practical application of children's book illustration for publishing.

Prerequisite: Division I and II.

22-2320

Corporate Graphics

3 cr.

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

Prerequisite: Division I and II.

22-2325

Concept Development in Advertising Art and Graphic Design

3 cr.

This course is designed to assist transfer students in graphic design and advertising art in strengthening their visual thinking and problem-solving skills and to introduce them to the procedures and graphics equipment in the Art and Design program. Non-transfer students are welcome to take this course to sharpen their skills in creative concept development.

Prerequisite: Division II and III and portfolio review.

22-2341

Creative Strategies in Advertising Design I

3 cr.

Students work with marketing information as the basis for campaign visuals. The comprehensive responsibilities of the art director, from concept to

solution, are explored through interaction with clients and other personnel.

Prerequisite: Division I and II.

22-2342

Creative Strategies in Advertising Design II

3 cr.

This course continues the study begun in Creative Strategies in Advertising Design I.

Prerequisite: Creative Strategies in Advertising Design I.

22-2401

Design and Layout I

3 cr.

Layout and design principles and fundamentals of production applicable to the professional graphics industry are presented to non-art majors with no previous art experience.

22-2402

Design and Layout II

3 cr.

This course continues the study begun in Design and Layout I.

Prerequisite: Design and Layout I.

22-2460

Figure Illustration

3 cr.

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

Prerequisite: Division I and II.

22-2500

**Advanced Art Direction/
Commercial Studio**

4 cr.

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

Prerequisite: Division I and II.

22-2580

Graphic Design: Introduction

3 cr.

Students work on projects dealing with corporate identity, brochures, direct mail materials, posters, packaging, and exhibition design in this course emphasizing communication through the arrangement of graphic elements.

Prerequisite: Division I.

22-2590

**History of Communication
Design**

3 cr.

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

22-2601

Illustration I: Projects

3 cr.

Exposure to various illustration styles and business aspects students might encounter as professionals are stressed in this exploration of editorial and advertising illustration.

Prerequisite: Division I and II.

22-2605

Illustration Methods and Media

3 cr.

This course is an exploration of techniques and materials used in illustration: marker, dyes, paper, ink, and paint. Reproduction procedures are reviewed.

Prerequisite: Division I and II.

22-2610

Illustration Form and Analysis

3 cr.

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

Prerequisite: Division I and II.

22-2631

**Experimental Photo/Graphic
Techniques I**

3 cr.

A systematic exploration of the following media and techniques: papermaking, cyanotype and Kwikprint, transfer monotype, cliché verre, photographic print manipulation and transfer, graphic arts films, posterization, and photo-etching on presensitized zinc plates. During the last third of the course, each student chooses one medium in which to work.

Prerequisite: For Photography students, completion of Division I requirements; for Art and Design students, comple-

tion of the core Art and Design courses; or permission of the department chairperson.

22-2632

**Experimental Photo/Graphic
Techniques II**

3 cr.

Photo-lithography and copier systems are studied in this course designed for art or photography students. Photo-lithography techniques include making halftones with enlargers, transferring photographs to aluminum plates, extending photographic images with lithographic techniques and printing editions. The copier systems are taught for their applications to the techniques already learned in Experimental Photo/Graphic Techniques I. Each student selects a project in any medium. This course may be repeated for credit.

Prerequisite: Experimental Photo/Graphic Techniques I, or permission of the department chairperson.

22-2635

Marker Indication

2 cr.

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

Prerequisite: Division I and II.

22-2645

Packaging Design

3 cr.

Materials, surface graphics, marketing, and production problems are imaginatively explored as the refinement and integration of many design principles.

22-2655

Publication Design

3 cr.

Editorial operations, production procedures, and the role of the art director are examined to familiarize students with theoretical and practical concerns of magazine and trade publication design. The identity of current publications as a result of design format and grid structure is also emphasized.

22-2660

**Professional Portfolio
Development**

3 cr.

This course is designed to assist the student preparing to enter the job market through emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.

Prerequisite: Division I, II, and III.

22-2665

Rendering for Illustrators

3 cr.

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

Prerequisite: Division I and II.

22-2670

Illustration Seminar

3 cr.

This course is designed to allow students to develop and articulate a personal viewpoint in illustration. Portfolio and career development will be emphasized. This course may be

repeated for credit with departmental approval.

Prerequisite: Division III.

22-2680

Senior Thesis in Design

3 cr.

Students propose and research a problem of their choice in graphic design, advertising, or illustration, developing multiple related pieces for a senior portfolio. Studio work is supplemented by required readings and discussions of relevant issues in visual communications. *Prerequisite: Division I, II, and III.*

22-2710

Sign, Symbol, Image

3 cr.

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

22-2715

Storyboard Development

3 cr.

The strategy used in developing an idea and design for print or television advertising is studied. Students also learn how research is used in setting parameters for design in advertising and developing creative concepts adaptable to print or television campaigns. *Prerequisite: Division I and II.*

22-2750

Typography and Letterforms: Beginning

3 cr.

Students investigate the mechanics and aesthetics of type,

using both type and letterforms in a variety of design applications. Type indication, spacing, copy casting, type specification, mark-up, and methods of typesetting are covered.

Prerequisite: Fundamentals of 2-Dimensional Design (may be taken concurrently).

22-2751

Typography and Letterforms: Intermediate

3 cr.

This course examines the historical developments of type with special attention to type as a craft. Classical styles of type and typographic form are studied with regard to legibility. Students are given intensive practical assignments concerned with type spacing, type indication, copy casting, and layout.

Prerequisite: Typography and Letterforms: Beginning.

22-2752

Advanced Typography

3 cr.

Twentieth-century design philosophies and their influence on type design are studied. Special attention is given to current design trends. Students experiment with type, examining its possibilities as an art form. The relationship between syntax and communication is examined.

Prerequisite: Division III.

22-2760

Typesetting Techniques

2 cr.

Students explore the technical processes of stat cameras, typopositors, color-ease systems, and Compugraphic computer typesetters as they learn to operate and manipulate equipment in order to solve

production and creative problems. The creation of special effects, using state-of-the-art equipment to produce new visual images and graphic solutions, is also taught.

Prerequisite: Introduction to Graphic Design, Typography and Letterforms: Beginning, and Advertising Production Techniques.

22-2765

Computer Typesetting and Desktop Publishing Techniques

3 cr.

Students learn typesetting techniques on the Compugraphic MCS typesetting system and are introduced to electronic publishing methods on the Macintosh computer. The class uses a focused approach to the technologies of each system and their applications as vital design tools. Class projects will give the students background in computer use as it is applied in the design field.

Prerequisite: Division III.

22-2768

Advanced Macintosh Applications for Art

3 cr.

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

Prerequisite: Computer Typesetting and Desktop Publish-

ing or other introductory course in desktop publishing.

22-2770

Special Issues in Design

1 cr.

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

Prerequisite: Division I and II.

22-2775

Fashion Illustration I

3 cr.

A thorough foundation in fashion illustration will be established in this course. The fundamental bases for this course are the fashion figure and garment interpretation. Students will study and develop the basic structure unique to the fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students will learn to interpret the draping quality and surface texture of fabric. Individual interpretation and creative drawing skills will be emphasized.

Prerequisite: Figure Drawing II.

22-2778

Fashion Illustration II

3 cr.

This course will include advanced application of fashion illustration in forms of communication such as the advertising, marketing, and designing of clothing. Further development of individual interpretation and stylization of the fashion illustration will be demonstrated by students in various problem-solving assignments. Refinement of drawing and conceptual skills will be stressed.

Prerequisite: Fashion Illustration I

22-2780

Special Issues in Illustration

1 cr.

Each semester a visiting illustrator works with students to solve a particular illustration problem. Students learn the specific technical and creative problem-solving methods of one of Chicago's leading illustrators.

Prerequisite: One of the following illustration courses: *Rendering for Illustrators*, *Children's Book Illustration*, *Illustration I*, or *Figure Illustration*.

22-2790

Special Issues in Advertising

1 cr.

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

22-2795

Creativity

3 cr.

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

Prerequisite: Junior or Senior standing.

22-4150

Beginning Drawing

3 cr.

Stressing the fundamentals of drawing and composition, the problem of how objects and space are depicted is studied in this introduction to line, volume, value, texture, and perspective. Exercises in the use of various drawing materials are augmented by critiques, lectures, slides, and discussions.

22-4200

Color and Composition

3 cr.

This studio course explores the theory and application of color through the various schools of color thought and the use of color in the works of well-known artists. Color projects test both knowledge and craft, leading to creative thinking and expressive use of color in all areas of design, photography, and art.

Prerequisite: *Fundamentals of 2-Dimensional Design* or *Fundamentals of 3-Dimensional Design*.

22-4250

Creative Drawing Studio

3 cr.

Current ideas, techniques, and concepts of drawing are introduced to assist students who are already knowledgeable in the fundamentals of representation and composition to develop personal thinking and creative expression.

Prerequisite: Two semesters of *Drawing*.

22-4270

Drawing II

3 cr.

This exploration of the expressive possibilities of image-making, spatial relationships, pattern, and surface rendering

expands upon fundamentals learned in *Beginning Drawing*. Line, texture, and value are emphasized along with flexibility of approach and experimentation with materials, techniques, and composition.

Prerequisite: *Beginning Drawing*.

22-4351

Figure Drawing I

3 cr.

By concentrating on proportion, light, shape, and movement, students acquire skill in representing the human form using a variety of materials. Slide discussions of master figure drawings set examples and standards.

Prerequisite: *Beginning Drawing*.

22-4352

Figure Drawing II/Studio

3 cr.

Intensive use of form and volume with special attention to realizing and refining technique is the basis for this studio course. Nude and costumed models in specific settings are used; longer poses allow for more finished drawings.

Prerequisite: *Figure Drawing I*.

22-4353

Figure Painting Studio

3 cr.

Compositional context of the figure and individual form development are studied, using both nude and costumed models, various media and techniques, and individualized instruction. Acrylics, oils, pastels, watercolors, canvas, and paper are used. It is recommended that *Structural Anat-*

omy or *Figure Modeling/Sculpture* be taken concurrently.

Prerequisite: *Figure Drawing I*.

22-4357

Figure Modeling and Sculpture/Studio

3 cr.

The human form is rendered in clay, using traditional armatures for figure and portrait bust studies. Waste and piece molds for plaster casting are also made.

Prerequisite: *Beginning Drawing and Drawing II*.

22-4360

Fundamentals of 2-Dimensional Design

3 cr.

The basics of visual organization (such as repetition, variation, rhythm, progression, and unity) and the identification and use of two-dimensional visual elements of line, shape, tone, texture, and volume are presented through historical examples and classroom exercises. This is a required course for all Art and Design and Photography majors, but it can be useful to non-majors with no art or design experience.

22-4364

Fundamentals of 3-Dimensional Design

3 cr.

Modular theories and systems, as well as intuitive responses, are used to manipulate a variety of materials in this study of the use of basic design principles and elements in developing three-dimensional compositions. Projects are designed to heighten the student's perception of forms in space. A required course for all Art and Design and Photography majors.

**22 4550
Materials and Techniques in Drawing**

3 cr
This course includes the study of collage washes pen and ink craypas pastels and other new and traditional ways of working on paper. Simultaneous use of these various elements is emphasized.
Prerequisite: Beginning Drawing

**22 4551
Materials and Techniques of Graphic Design**

2 cr
This course provides the necessary technical skills and craftsmanship for materials and processes invaluable to graphic design courses. Students receive hands on training with state of the art stat cameras typositors and color transfer systems. Students learn to operate equipment in order to solve production problems and stimulate creativity.

**22 4552
Materials and Techniques in Painting**

3 cr
The student will examine the basic ingredients of paint in many forms oils watercolor other water soluble paints and newer polymer media. Series lectures will each be followed by discussion of problems dealing with appropriate virtues and techniques. Traditional methods such as underpainting and glazing will be practiced. More contemporary and experimental approaches will also be explored. *Beginning Drawing 2 Dimensional Design and Painting I* are recommended but not required.

**22 4600
Mixed Media**

3 cr
Students create sculptural forms using a variety of materials (such as sheet metal clay plaster wax paper wood and plastic) and employ a variety of techniques (such as paper plaster and ceramic casting).

**22 4610
Mixed Media Studio**

3 cr
This course will expand on the concepts and skills introduced in Mixed Media. Students will work on special projects under the supervision of the instructor. Strong emphasis will be placed on individualized progress and critiques.
Prerequisite: Mixed Media

**22 4701
Beginning Painting**

3 cr
Students realize visual observations and personal expression through basic painting techniques in this studio course. Emphasis is on learning how to prepare a painting surface mix and apply paint and use color effectively. Composition and the ordering of pictorial elements are also emphasized.
Prerequisite: Beginning Drawing and Fundamentals of 2 Dimensional Design

**22 4702
Painting II**

3 cr
Extensive study theory and practice encourage students to seek new options while studying technique and procedure in greater depth. A variety of possibilities for such options are presented in projects using illusion symbols concept and process.
Prerequisite: Beginning Painting

**22 4703
Painting Studio**

3 cr
Concentrating on exploring personal perceptions and ideas in relation to the medium and to contemporary trends the student develops personal goals and projects under the instructor's guidance. Visiting artists slide lectures and critiques on large awareness of current and past art and develop a sense of quality for students who already have an understanding of basic technique and composition and a general awareness of historical painting.
Prerequisite: Painting II or permission of the department chairperson

**22 4705
Painting III**

3 cr
Painting III is intended to provide students with a loosely structured sequence of conceptual painting problems that lead from basic compositional prototypes and patterns to an intense study of picture plane expression and abstraction. The course leads students to a greater level of understanding and skill which will prepare them for the self-generated problems of Painting Studio.
Prerequisite: Painting II

**22 4711
Master Painting**

3 cr
This class is for advanced students with a major interest in painting. Students will work in a small studio setting and individually with a distinguished

painter and critic.
Prerequisite: Permission of the department chairperson and portfolio review

**22 4801
Printmaking I**

3 cr
The basic methods of printmaking intaglio lithography linocut and collagraph are introduced in this studio course which emphasizes basic technical skills and pursuit of creative adaptations.
Prerequisite: Fundamentals of 2 Dimensional Design

**22 4803
Printmaking II/Studio**

3 cr
This course offers students the opportunity to further explore the concepts and techniques studied in Printmaking I. Multiple plate printing Monotype reduction woodcut lift ground etching and chine colle are among the new processes that are presented. Students are encouraged to develop more mature imagery as well as technical facility.
Prerequisite: Printmaking I

**22 4806
Sculpture: Materials and Techniques**

3 cr
Cardboard wood plaster plastic metal and clay are used in this introduction to basic additive and reductive sculpting processes. Contemporary modes and methods of sculpture making are also examined.
Prerequisite: Fundamentals of 3 Dimensional Design

**22 4807
Structural Anatomy**

3 cr
Drawings from the skeleton and from anatomical and live models are supplemented by

lectures and examination of the surface form of the body and how it relates to artistic anatomy. Accurate observation and recording of the individual and cooperative bone and muscle structures of the human form are emphasized.
Prerequisite: Figure Drawing I.

22-5100
Watercolor Studio
3 cr.

Traditional and contemporary techniques and concepts in watercolor are covered with emphasis on realizing form directly with brush and on building space with color. An introduction to transparent painting processes is given.
Prerequisite: Beginning Drawing.

22-6120
Calligraphy I/Studio
3 cr.

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

22-6151
Ceramics I
3 cr.

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

22-6152
Ceramics II/Studio
3 cr.

This course will expand on the basic principles and processes of clay and construction devel-

oped in Ceramics I, with an emphasis on individual expression. The basics of glaze calculation and a study of surface treatments will be introduced.
Prerequisite: Ceramics I.

22-6153
Ceramics Studio
3 cr.

This studio is geared to the student's own rate of growth and interest in ceramics as an expressive medium. It further develops basic methods and skills.
Prerequisite: Ceramics I.

22-6155
Ceramic Sculpture
3 cr.

Emphasizing the expressive use of clay as a sculpture medium, a range of clay-working techniques assists students to concentrate on form, content, and space rather than on utility. Students also learn plaster molding of found objects and slipcasting using clay originals.
Prerequisite: Fundamentals of 3-Dimensional Design.

22-6401
Jewelry I
3 cr.

This course is designed to develop skill, craftsmanship, and a sensitivity to design in working with metal and enamel. Basic metal techniques introduced will be soldering, construction, sawing, filing, riveting, enameling, and anodizing titanium. Bezel stone setting will also be taught. Previous courses in 2-D and 3-D design are strongly recommended.

22-6402
Jewelry Studio
3 cr.

More advanced, individualized studies examine and practice box construction, faceted stone settings, and methods of surface embellishment and engraving in a workshop format.
Prerequisite: Jewelry I.

22-6403
Jewelry Workshop
1 cr.

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

22-6404
Jewelry II
3 cr.

This course will build on techniques taught in Jewelry I. Students are encouraged to work independently outside class in addition to class time. New techniques explored will be 24K gold overlay, forming and raising projects, non-traditional casting techniques, and designing and marketing a quality production line of original jewelry.
Prerequisite: Jewelry I.

22-6405
Jewelry III
3 cr.

This course offers more advanced and individualized projects. Students are required to work independently outside class in addition to scheduled class time. This course emphasizes wax carving and fabrica-

tion techniques, finishing the wax, spruing and investing the wax, burnout and centrifugal casting, and finishing the cast jewelry.
Prerequisite: Jewelry I and Jewelry II.

22-6500
Papermaking Workshop
1 cr.

Papers used for sculptural forming or casting as well as for painting and drawing are made using ordinary household equipment and a hydro-pulper.

22-6600
Visiting Artist Workshop I
1 cr.

22-6602
Visiting Artist Workshop II
1 cr.

These workshops will be conducted by artists who are well known in the fine arts community. It is intended to be a hands-on experience for students who would like to expand their horizons in artistic expression. The workshop will give students the opportunity to work one-on-one with an artist in a studio class setting.
Prerequisite: Beginning Drawing, 2-Dimensional Design, 3-Dimensional Design.

22-6720
Woodworking I: Furniture Design
3 cr.

This course will focus on the craft of woodworking as it pertains to furniture design and construction. Students will

learn the mechanics of design and the techniques to execute them. Hands-on experience in designing as well as operating hand and power equipment is emphasized. The information covered can be applied to all art disciplines.

Prerequisite: Fundamentals of 3-Dimensional Design.

22-6722

Woodworking II: Furniture Design/Studio

3 cr.

A continuation of Woodworking I: Furniture Design, focusing on a more sophisticated approach to woodworking templates, patterns and jigs, and finishing techniques (both hand rubbed and sprayed), the course demonstrates a more rigorous concern with and analysis of design and engineering.

Prerequisite: Woodworking I: Furniture Design.

22-6800

Metal Casting I/Studio

3 cr.

Students will be introduced to metal casting via the lost wax process. Wax or clay is used to form an original pattern. Mold making, foundry work, and metal finishing will be covered. Advanced students may explore the possibilities of multiple production and alternate molding techniques.

Prerequisite: Division I and II; consent of the instructor.

22-6805

Metal Casting II/Studio

3 cr.

This course will continue metal casting work at a more sophisticated level, placing more emphasis on the aesthetic component of sculptural design.

Prerequisite: Metal Casting I/Studio.

22-7000

Computer Applications in the Arts

3 cr.

A survey of microcomputer-based programs for the arts, including imaging, speech, and sound applications.

Prerequisite: Completion of Foundations of Computer Applications and Art Division I requirements, or advanced standing in any other department and Foundations of Computer Applications.

22-7100

Garment Construction I

3 cr.

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

22-7105

Garment Construction II

3 cr.

More complex and specialized manufacturing techniques in clothing construction will be presented in this course. Applications of skills and acquired methodology and of organization and evaluation of the manufacturing process will be developed, discussed, and demonstrated. The importance of fiber and fabric to clothing manufacturing will continue to be examined. Specific fabric relationships and construction problems will be explored. The emphasis will be on the development of a quality product.

Prerequisite: Garment Construction I.

22-7110

Patternmaking: Flat Pattern

3 cr.

This course will cover patternmaking skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.

22-7115

Patternmaking: Draping

3 cr.

Learning to produce patterns sculpturally is the emphasis of this course. Applying fabric to a three-dimensional form as a garment and then transferring it into a flat pattern will be learned and demonstrated by the students. Complete pattern production methods will be explained; professional standards will be stressed. Organized pattern-making skills and their application to finished original designs will be developed.

22-7120

Fundamentals of Fashion Design

3 cr.

This course is an introduction to clothing design. It will examine fashion design within the context of fine art forms and practical commercial design. Students will be required to work with the elements of two- and three-dimensional forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design will be studied.

22-7200

Contemporary Fashion

3 cr.

In this course students study modes and manners of dress and the arts as they reflect so-

ciety, from Dior's "New Look" of 1947 to the present. Historic events, social movements, music, painting, sculpture, artists, celebrities, fads, and how they are reflected in clothing and individual dress of the times will be discussed. Emphasis is on dress of today, why it is worn, and what it reflects from the past, present, and future

22-7305

Advanced Garment Construction: Tailoring

3 cr.

This is an advanced study of construction and design devoted to tailored clothing. Detailing, layering, and sculpturing of tailored garments are addressed. Students demonstrate tailoring techniques in theory and practice by working on various problem-solving assignments. Historic influences on the design, technology and development of tailored clothing will be noted.

Prerequisite: Garment Construction II.

22-7325

Menswear Design

3 cr.

The core of this course is the use of the concept of fashion design as it applies to the masculine mode. Historic references, social trends, merchandising philosophies, and the design of clothing will be discussed and emphasized in their application to the male body, image, and lifestyle. Research and assignments completed by students will include design, fabric choice and use, function, social influence, and creativity

Prerequisite: Fundamentals of Fashion Design

22-7400

Fundamentals of Textiles

3 cr.

This course will demonstrate the interrelationship between textiles and clothing design. It will explore the importance of the textile industry to the fashion industry. Students will acquire an understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles as they apply to both industries. Laws governing uses, liabilities, treatment, standards, and labeling will be discussed.

22-8011

Introduction to Drafting

3 cr.

This course presents the vocabularies, conventions, and skills necessary for the beginning student to effectively communicate simple two- and three-dimensional patterns and objects. Plane geometry, paraline drawing, one-point perspective, and delineation of simple artifacts are emphasized. This course provides basic knowledge of drafting for the student not continuing in the drafting sequence.

22-8021

Interior Design: Beginning I

3 cr.

This general orientation to the profession emphasizes the fundamentals of space planning, mock-up development, and color coordination. The course is enriched through field trips, class lectures, and studio projects.

Prerequisite: Introduction to Drafting (may be taken concurrently).

22-8022

Interior Design: Beginning II

3 cr.

A continuing course of study emphasizing the anatomy of space planning, primary utilization of space, and problem solving. Floor plans and elevations are used in developing each project.

Prerequisite: Interior Design: Beginning I.

22-8031

Interior Design: Intermediate I

3 cr.

This course introduces students to various space forms and the means and methods used to program and plan those spaces. Residential, commercial, and institutional projects are used. Special emphasis is on project coordination and problem solving.

Prerequisite: Interior Design: Beginning II.

22-8032

Interior Design: Intermediate II

3 cr.

The objective of this course is to give students as much continuous exposure to the means and methods of design and space planning as possible, affording the time necessary to refine mechanical skill and design knowledge.

Prerequisite: Interior Design: Intermediate I.

22-8041

Interior Design: Advanced I

3 cr.

More complex problems in residential, commercial, and institutional areas are studied, emphasizing the use of total space and how it is broken into rooms and areas as determined by the client's program.

Prerequisite: Interior Design: Intermediate II.

22-8042

Interior Design: Advanced II

3 cr.

Students are encouraged to develop individual design concepts and philosophies and to document their ideas more fully within more complex areas of study.

Prerequisite: Interior Design: Advanced I.

22-8051

Interior Design: Thesis I

3 cr.

Students select projects from interests in commercial, residential, or institutional areas. Students are responsible for the full documentation and programming of these projects and must submit a letter outlining the project for approval by the instructor.

Prerequisite: Interior Design: Advanced II.

22-8052

Interior Design: Thesis II

3 cr.

Thesis II students work on special portfolio projects as well as portfolio development.

Prerequisite: Interior Design: Thesis I.

22-8055

Textiles

3 cr.

A hands-on study and critical review of various natural and man-made fiber types that form the basis of residential and contract textiles. Students will investigate and research the quality and properties of fabric construction, appropriate selection and use, fabric and fabric identification, tex-

tile care, finish, dying, and printing techniques and existing laws governing the testing and quality of textiles.

22-8061

Interior Design Business Practices

3 cr.

Business procedures, business law, contracts and business forms, compensation and fees, public relations, publicity and marketing, and merchandising are discussed to develop an awareness of, and a sensitivity to, the professional practices of interior design. Guest lecturers in specialized areas are featured.

Prerequisite: Interior Design: Beginning I.

22-8071

Computer-Aided Design Studio

3 cr.

This course addresses and develops the skills and tools necessary to allow creative applications programming. Students will learn to take advantage of available improvements upon the AutoCAD software for the interior design profession, including three-dimensional design, database abstractions, and electronic presentations.

Prerequisite: Foundations of Computer Applications (Interior Design).

22-8073

3-Dimensional Computer-Aided Design Workshop

1 cr.

This seven-week course will familiarize students with creating 3-dimensional, CAD, and imaging technology suitable for design visualization and presentation graphics. The course will also provide hands-on experience, developing skills to create a three-dimen-

sional model using AutoCAD. The projects will conclude with a series of plotted views.
Prerequisite: Foundations of Computer Applications.

22-8111
Architectural Drafting and Detailing I
3 cr.

This course provides exposure to the vocabulary, drawing conventions, and principles of residential construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finish materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.
Prerequisite: Introduction to Drafting.

22-8113
Architectural Drafting and Detailing II
3 cr.

This course provides exposure to the vocabulary, drawing conventions, and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems, custom cabinetry and case goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings.
Prerequisite: Architectural Drafting and Detailing I.

22-8115
Architectural Drafting and Detailing III
3 cr.

This course is a continuation of Architectural Drafting and Detailing II. More complicated architectural problems and issues are investigated and drawn using commonly accepted conventions of drafting

and detailing.
Prerequisite: Architectural Drafting and Detailing II.

22-8117
Architectural Drafting and Detailing IV
3 cr.

Special issues of construction and problem-solving techniques are investigated. Problems are small in scope but complicated. This course continues and refines the techniques of problem solving and delineation begun in previous drafting and detailing courses.
Prerequisite: Architectural Drafting and Detailing III.

22-8151
Interface: A Methods Course for Interior Designers
3 cr.

Materials and methods support systems, municipal codes, cost control, and contract management are skill-development subjects covered in this introduction. These topics and their necessary interrelationships with the installation of designed space and their sequential programming are treated.
Prerequisite: Division I and II.

22-8171
Interior Design: Portfolio Development
3 cr.

Resume development, the local job market and starting salary levels are discussed. Means and methods of selecting, organizing, and refining design projects and graphic documents into a meaningful portfolio are provided.
Prerequisite: Division I, II, and III.

22-8181
Interior Design Workshop
3 cr.

Specialized areas of knowledge and skill are made available to students through either a seminar or an internship with a design firm. Possible seminar subjects include Interface: A Methods Course for Interior Designers; Systems; Furniture; and Accessibility Standards.
Prerequisite: Division I and II.

22-8200
Color for Interior Design
3 cr.

Course material is divided into two parts: (1) examining the visual and physical effects of value and color in three-dimensional space and (2) presenting varying approaches to the architectural use of color.

22-8215
Fundamentals of Lighting
3 cr.

Levels of lighting, light sources, luminaries, psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan are explored in this lecture and studio introduction to interior and architectural lighting. The course will also discuss the nature of lighting and its use and opportunities for graphic expression.
Prerequisite: Division I.

22-8225
Furniture and Architectural Woodwork
3 cr.

This lecture/studio course summarizes historic and contemporary furniture styles and connoisseurship: basic functional and aesthetic qualities

of furniture and woodwork; and maintenance, materials, construction, and fabrication. Research papers, drawings, design problem solutions, and presentations and field trips are required.
Prerequisite: Architectural Drafting and Detailing II.

22-8250
Interior Design: Human Factors and the Environment
3 cr.

The goal of this seminar/workshop is to provide participants with the analytic capabilities necessary to identify critical environmental impacts on human behavior and performance. These skills will allow effective translation of environmental needs information into design solutions. The course is intended for space planners, designers, architects, educators, and students in the field.

22-8261
Rendering and Architectural Perspective I
3 cr.

Creating three-dimensional renderings of projects in a variety of materials and approaches, students concentrate on the mechanics of construction and the delineation of architectural perspective in this introduction to the fundamentals of rendering form, defining light and shadow, textures, and material characteristics and drawing techniques with special application to interior design.
Prerequisite: Beginning Drawing and permission of the department chairperson.

22-8262

Rendering and Architectural Perspective II

3 cr.

Felt-tip markers, mixed media, rapid perspective sketching, and full, finished renderings are the focus of this general refinement of techniques introduced in Rendering and Architectural Perspective I. *Prerequisite: Rendering and Architectural Perspective I.*

22-8263

Rendering and Architectural Perspective Studio

3 cr.

An advanced course of study which allows students to apply previously developed skills and knowledge to specialized projects for portfolio usage. Emphasis is on quick, accurate perspective sketching and finished professional rendering within colored mediums. *Prerequisite: Rendering and Architectural Perspective II.*

22-8275

Sources of Materials

3 cr.

Lectures, discussions, and field trips to showrooms, manufacturers, and suppliers expose students to all means of discovering new and classical interior design furnishings and architectural appointments. *Prerequisite: Interior Design: Beginning I.*

22-8300

Presentation Techniques for Interior Design

1 cr.

This class will explore various methods and techniques used to organize, mount, and present interior design projects. Students will have an overview of professional work illustrating current and experimental methods of presenta-

tion. A hands-on application will conclude this five-session course.

Prerequisite: Interior Design: Beginning I and Introduction to Drafting.

22-8888

Internship: Art and Design

3 cr.

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

22-9000

Independent Project: Art and Design

Variable

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

Dance

33-1101

Dance Technique: Beginning

2-3 cr.

This basic course is intended for the student with no previous dance training; it concentrates on teaching principles of motion common to all dance, including strength, flexibility, agility, and rhythmic proficiency. The aesthetics of dance are also considered through required dance concert attendance and critique-writing assignments.

33-1102

Dance Technique: Intermediate

1-2 cr.

The emphasis in Dance Technique: Intermediate is on physical conditioning, correct execution of specific dance skills, musicality, and developing awareness of different stylistic approaches in dance. *Prerequisite: Permission of the instructor.*

33-1104

Dance Technique: Advanced

2-4 cr.

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

rum II and permission of the instructor.

33-2150

African Dance Forms I

3 cr.

This course explores elements of African dance and music ritual. Authentic dances from specific geographical areas are taught.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2151

African Dance Forms II

3 cr.

This course continues the exploration of African dance and music ritual begun in African Dance Forms I.

Prerequisite: African Dance Forms I, and permission of the instructor.

33-2200

Ballet: Beginning I

3 cr.

An introduction to basic concepts of classical ballet, this course emphasizes exercises at the barre, correct posture, and muscular response. Ballet terminology as a short hand to imaging is learned as students discover the body's capabilities.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2201

Ballet: Beginning II

3 cr.

This course is a continuation of Ballet: Beginning I. Transitions between positions and steps are explored and linked to balance and alignment as facilitators of motion. Critical evaluation is stressed as a tool for objective analysis of motion.
Prerequisite: Ballet: Beginning I, permission of the instructor.

33-2202

Ballet: Intermediate

Variable

More advanced motions are emphasized in this course. Parallels between Modern and Classical idioms are drawn in order to enhance execution of both vocabularies. A strong awareness of correct body configuration is encouraged to produce more accurate interpretations.

Prerequisite: Permission of the instructor.

33-2203

Ballet: Advanced

Variable

A continuation of ballet studies at an advanced level, this course emphasizes weight transference, correct postures while turning, linking a variety of steps, and developing overall integrity of motion.

Prerequisite: Permission of the instructor.

33-2275

Concert Production

3 cr.

This course is designed to give the aspiring dancer, choreographer, or teacher the basic knowledge needed to produce dance as a theatrical event. Subjects covered include programming considerations, performance space options, basics of publicity, funding and budgeting, costumes, lighting, audio, video, and more. The class features guest speakers covering their areas of expertise and practical work in technical theater. During the semester students create a fantasy concert, chronologically fulfilling all production tasks as required.

Prerequisite: Dance Composition I.

33-2320

Contemporary Trends in Choreography

2 cr.

The works of major choreographers and trends of the twentieth century are examined with special concentration on the past twenty years. Through film, video, guest artists, lectures, and concert attendance, students learn to relate the impact of these choreographers and trends to historical derivation, other art forms, and socio-political contexts.

Prerequisite: Dance History.

33-2351

Dance Composition I

3 cr.

This course introduces students to the art of making dances. Students create original choreographic studies in response to assigned problems that focus on aspects of space, time, shape, and dynamics while striving for originality in movement invention and an understanding of the unique language of choreography. Skills in performance, abstraction, observation, constructive criticism/analysis, and verbal articulation of dance concepts are all developed, enhancing students' aesthetic base.

Prerequisite: Dance Technique: Beginning and Theory and Improvisation I.

33-2352

Dance Composition II

3 cr.

This course focuses on the development of thematic materials, the exploration of structural forms, and the understanding of form in relation to content. Students are encouraged to develop unique solutions to aesthetic problems by applying tools of visual and dynamic structure to clarify their ideas.

Prerequisite: Dance Composition I, Rhythmic Analysis, and Theory and Improvisation II (may be taken concurrently).

33-2353

Dance Composition III

3 cr.

Students work in advanced concepts of choreography and learn to incorporate the theatrical elements of materials, props, sets, and environments in solo and group works. Students also investigate the use of music with dance and the relationship of sound and motion. Assigned problems analyze the separate and mutual elements of dance and music and how they complement and enrich each other.

Prerequisite: Dance Composition II and Music for Dancers II (may be taken concurrently).

33-2400

Dance Criticism

2 cr.

Both the theory and practice of dance criticism are examined through critical writing and analysis, research, and interviewing performing artists. Students are required to attend several performances.

Prerequisite: English Composition II or permission of the instructor.

33-2430

Dance History

2 cr.

From the practice of dance in the sixteenth century to that of the present day, the course emphasizes the development of theatrical dance in relation to historical views and attitudes of given periods. Particular emphasis is given to events and major art movements as they relate to dance within the twentieth century.

33-2450

Dance Majors' Forum I

1 cr.

The forum is designed to introduce new dance majors and prospective dance majors to the field of dance in all of its facets and to acquaint students with the requirements and expectations of the Dance Major's Program. The course asks students to examine their personal choice of a career in dance in light of the demands and realities of the field.

Prerequisite: Dance Technique: Beginning (concurrently).

33-2451

Dance Majors' Forum II

1 cr.

This seminar is designed to bring the community of Dance majors together for exchange of ideas relating to their field. The course covers a wide spectrum of subjects that may range from career options for the graduate, to dance injury prevention and care, to an overview of twentieth-century art. Every semester the course features different guest speakers and subjects, giving students an opportunity to explore topics that complement the regular curriculum but are not offered as full courses of study.

Prerequisite: Dance Major's Forum I, Dance Technique: Intermediate, and Theory and Improvisation II (concurrently).

33-2625

Fundamentals: Body Tune-Up and Conditioning

3 cr.

This is a pre-beginning dance course designed for those who have no previous dance experience, have physical problems, or need conditioning before en-

gaging in an active dance program. The focus is on corrective exercises, strengthening and stretching muscles in preparation for regular dance classes.

33-2711

Modern Jazz Dance I

3 cr.

Jazz dance has its roots in social dance and is heavily influenced by African-American rhythmic and movement traditions. The focus of this introductory course is on contemporary jazz dance technique as further influenced by ballet and modern dance. The course covers movement styles that are commonly used in commercial and entertainment fields.

Prerequisite: Dance Technique: Beginning (may be taken concurrently).

33-2712

Modern Jazz Dance II

2 cr.

This continuation of Modern Jazz Dance I will examine specific jazz styles as practiced by various artists, including Bob Fosse, Luigi, Paula Abdul, and others, and will cover specific steps such as jazz pirouettes, elevated jumps, extended kicks, and rhythmic syncopations.

Prerequisite: Modern Jazz Dance I and permission of the instructor.

33-2713

Modern Jazz Dance III

2 cr.

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

Prerequisite: Modern Jazz Dance II and permission of the instructor.

33-2800

Kinesiology

3 cr.

This course is an exploration of the science of motion and its application to dance. Emphasis is on the in-depth analysis of human anatomy in relation to dance technique. The course covers skeletal and muscular systems, analysis of joint and muscle actions, alignment, muscular imbalances, physiological support systems, and prevention and rehabilitation of common dance injuries. Reading, research, and movement workshops are included.

Prerequisite: Dance Technique: Intermediate (may be taken concurrently).

33-2851

Music for Dancers I

3 cr.

This course familiarizes dancers with the basic elements and concepts common in all music. These elements are then applied to a survey of Western music history, styles, and composers, as well as non-Western and non-traditional musics. The intent is to give students the vocabulary and knowledge base necessary for their work with music in relation to dance.

33-2852

Music for Dancers II

3 cr.

The emphasis of this course is on the practical aspects of the music/dance relationship. Aspects of sound/music produc-

tion and re-production for concert dance and basic accompaniment skills for the dance teacher are covered. The course also examines contemporary trends in music usage for dance and particular developments in music of the late twentieth century.

Prerequisite: Music for Dancers I, Rhythmic Analysis, Dance Composition I, and Dance Technique: Intermediate.

33-2900

Performance Projects

1-3 cr.

The Dance Department offers numerous opportunities for students to perform in works created by fellow students, faculty, and/or guest artists. Performance Project credit can be earned for these activities.

Prerequisite: Permission of the department chairperson.

33-3151

Rhythmic Analysis

3 cr.

Rhythmic fluency and the musicality of the dancer are developed through intensive focus on movement in rhythmic terms. Standard rhythm notation and theory are learned and applied as tools in this exploration of the common time elements shared by music and dance.

Prerequisite: Dance Technique: Beginning.

33-3325

Senior Performance/Choreography Practicum

3 cr.

Under the direction of a faculty advisor, advanced-level students choreograph, rehearse, and perform their own work(s) in concert.

Prerequisite: Permission of the department chairperson.

33-3350

Student Choreographic Workshop

3 cr.

In this course guest artists and department faculty compose works for students. Class time is devoted to rehearsal and performance, mirroring the workings of a professional dance company and giving students insight into the creative processes of various artists. Finished works are presented in concert at the Dance Center and other community locations. This course may be repeated for credit with department approval.

Prerequisite: At least two semesters of Dance Technique: Intermediate and permission of the instructor.

33-3401

Tai Chi Chuan: Beginning

2 cr.

Tai Chi Chuan is a unique system of slow, even, and continuous flowing movements. It is excellent as a discipline for relaxation and gaining strength and body balance as a practical way to gain meaning and insight into Taoist philosophy. This is a health-building art and a non-strenuous, energy conserving exercise. Tai Chi Chuan is also an effective martial art based on neutralizing violent energy through relaxation and yielding.

33-3402

Tai Chi Chuan: Intermediate

3 cr.

In this continuation of Tai Chi Chuan, short forms are completed and perfected. The philosophical basis for Tai Chi

is explored in depth, and students begin to learn and practice the self-defense aspects of the form, including "Push Hands" partnering exercises.

Prerequisite: Tai Chi Chuan: Beginning and permission of the instructor.

33-3410

Yoga I

2 cr.

Yoga I focuses on the physical discipline of Yoga—a 2,000-year-old discipline of postures designed to improve strength and flexibility, identify and correct physical imbalances, and develop the use of breathing and relaxation to one's best advantage. The ultimate goal is to reshape the body to its optimal structure and alignment while learning to focus and still the mind.

33-3411

Yoga II

2 cr.

Yoga II is a continuation of Yoga I which will develop the basic poses to a more advanced level.

Prerequisite: Yoga I, or permission of the instructor.

33-3451

Tap Dance: Beginning

2-3 cr.

This introduction to tap dance will cover the basic steps of tap technique, including flap, shuffle, ball change, hop, brush, and more. Short combinations of steps that would be suitable for auditions will be learned and perfected. Tap shoes are required.

33-3452

Tap Dance: Intermediate

3 cr.

A continuation of Tap Dance: Beginning, this course will focus on more complicated steps

such as riffs, pick-ups, pull-backs, triple and syncopated time steps, and wings. Varied styles of tap will also be explored.

Prerequisite: Tap Dance: Beginning or permission of the instructor.

33-3551

Theory and Improvisation I

3 cr.

In this course students develop skills that allow for intuitive and spontaneous responses to movement problems. Working as individuals and in small and large groups, students explore the elements of dance: space, time, shape, and dynamics. The course lays the groundwork for the study of choreography, integrates principles that are taught in technique classes, develops individual movement vocabulary, and introduces common dance terminology.

Prerequisite: Dance Technique: Beginning and Dance Major's Forum I (may be taken concurrently).

33-3552

Theory and Improvisation II

3 cr.

In this course students further develop the skills of improvisation. Students learn to trust intuitive decisions, identify and develop movement ideas, explore group dynamics, and use imagery in relation to the aesthetics of dance. The course also covers spatial and temporal movement ideas, the process of abstraction, and theatrical components of dance.

Prerequisite: Theory and Improvisation I.

33-3600

Theory and Practice in Teaching Dance I

4 cr.

This course will provide students with the necessary background for a first teaching experience. Students will gain theoretical and practical experience with the elements of dance and their applications in teaching dance to varied populations and in varied situations. Other topics are: designing a course for a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and learning how to approach job-hunting and resume writing.

Prerequisite: Kinesiology and Music for Dancers II (may be taken concurrently).

33-3601

Theory and Practice in Teaching Dance II

2 cr.

This course is a continuation of the principles and techniques covered in Theory and Practice of Teaching Dance I with an emphasis on the teaching of modern dance technique. Students will receive in-depth instruction about building a structure for class that trains the athlete and the artist. Students will explore principles of kinesiology, teaching from a point of focus, working with accompanists, developing goals, utilizing imagery, building movement materials, and creating an effective atmosphere for learning.

Prerequisite: Theory and Practice of Teaching Dance I.

33-5001

History of American Social Dance Forms

3 cr.

The goal of this course is to chart the main forms of American social dance, specifically those forms that developed into American stage dance. Students will research specific social dances through printed materials, film, videotape, and discussions and then learn to perform the dances. Excerpts from musicals in which the dances are featured will also be learned.

Prerequisite: Dance Technique: Beginning or permission of the instructor.

33-8000

Senior Teaching Practicum

3 cr.

Under the direction of a faculty advisor, students teach a semester of dance to the population of their choice. Students are responsible for maintaining professional standards in all aspects of their teaching situation. In addition to offering quality instruction, students create a semester overview and individual lesson plans, keep a journal to analyze their experience, and write a final evaluation of their work. Meetings with fellow students and faculty advisors are held throughout the semester to discuss methodology and experiences.

Prerequisite: Theory and Practice of Teaching Dance I and Theory and Practice of Teaching Dance II (may be taken concurrently).

33-8888

Internship: Dance

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or inter-

est while receiving academic credit toward their degrees.

Prerequisite: Permission of the department chairperson.

33-9000

Independent Project: Dance

Variable

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

Prerequisite: Permission of the department chairperson.

English

52-1100

Introduction to College Writing

3 cr.

Designed for students in need of basic writing practice at the level of sentences and paragraphs, this course serves those who feel they would benefit from some intensive review in writing prior to enrolling in English Composition I. Teaching strategies include individualized and conference-based instruction, peer tutorials, grammar and usage review, and academic survival training. This course does not count toward fulfillment of the College's writing requirement.

52-1101

English Composition I

3 cr.

Based on the theories of the new rhetoric and problem-solving sciences, the first course in the two-semester composition sequence addresses techniques for idea generation, planning, drafting, revising, editing, and proofreading with emphasis on the development of expressive and persuasive writing skills and improved reading ability. Teaching strategies include one-on-one conferencing, small-group workshops, and a multi-draft approach to writing assignments. In a program based on the idea that writing is a way of discovering, learning and knowing, students will keep an informal journal in which they will respond to specific readings and reflect on their own growth as readers, writers, and thinkers.

52-1102
English Composition II
3 cr.

As the second course in the two-semester composition sequence, English Composition II provides a review of the writing process and moves from the study and practice of persuasive discourse to informative discourse. Students will learn how to research specific topics and how to write for larger, often more impersonal audiences. In addition, students will be introduced to (1) reading analysis, (2) discourse communities across the curriculum, and (3) critical strategies for academic writing, especially as they relate to fields of study offered at Columbia. Greater attention will be paid to matters of style and the creation of a polished, finished piece of writing. Instructors may use student models, classical or popular literature, and/or readings from the arts, liberal arts, and media.
Prerequisite: English Composition I or its equivalent.

52-1103
Tutoring in Language Skills
1-2 cr.

Students will receive assistance in reading and writing skills from trained and supervised student tutors, who are themselves accomplished writers. This service is also available on a non-credit, non-tuition-charge basis through the tutorial services of the English Department.

52-1104
ESL English Composition I
3 cr.

The objectives of this course are to help students master English sentence structure; practice and use the principles of subordination, coordination, and parallelism; develop the

ability to recognize and use the paragraph as a functional unit of expository writing; write coherent essays, using various methods of development; develop the skills necessary for the writing of standard English; and improve basic reading skills.

52-1105
ESL English Composition II
3 cr.

This course is designed to prepare students to write research papers. Students will be required to choose a topic, read and analyze various books and journal articles on the chosen topic, find evidence to support a thesis, and produce a paper that is formal and objective in nature. Students will work on arguing, summarizing, analyzing, researching, and documenting their written work and will also deal with style and grammar problems.
Prerequisite: ESL English Composition I or its equivalent.

52-1110
Reading Comprehension
3 cr.

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

52-1120
ESL Conversation and Comprehension I
3 cr.

This course is designed to help qualified graduate and undergraduate non-native students develop pronunciation skills, listening and conversational skills, and interpersonal skills through the study of phonology and phonetics. In-class activities will include oral presentations, question-and-answer sessions, and various types of discussions and role-playing exercises within the context of American culture and society. This course should be taken in conjunction with ESL Reading and Study Skills I.

52-1122
ESL Reading and Study Skills I
3 cr.

This course is designed to help qualified graduate and undergraduate non-native students develop their vocabulary and their reading, listening, and study skills within the context of American culture and society. The in-class format will include lectures, exercises, and class discussions. This course should be taken in conjunction with ESL Conversation and Comprehension I.

52-1123
ESL Reading and Study Skills II
3 cr.

This course is designed to help non-native students develop reading comprehension and analytical skills through readings in short fiction. Students will examine aspects of setting, theme, plot, character, symbol, dialogue, and tone in various works of short fiction. Vocabulary development will continue to be emphasized.

52-1150
Tutor Training for Writing Across the Curriculum
3 cr.

Designed to support the college's Writing Across the Curriculum effort, this course trains students to teach writing in a tutorial setting. Students will learn how to teach the fundamentals of writing, including principles of organization, strategies for the generation of ideas, and rules for grammar and punctuation. The course also covers approaches to a variety of writing tasks, including essays, reports, critiques, and summaries. Students will receive classroom instruction in tutoring methods and will also tutor other students in the Columbia College Writing Center.
Prerequisite: English Composition II and permission of the Writing Center director.

52-1160
Tutoring English
3 cr.

This course will prepare students to tutor others in a range of areas from basic reading and comprehension to the study and understanding of literature, poetry, and drama. Students will receive instruction in weekly class sessions and will also tutor other students in a variety of educational settings, including area elementary schools and high schools.
Prerequisite: Completion of or concurrent registration in English Composition II and permission of the instructor.

52-2100

Basic Public Speaking

3 cr.

This course helps students overcome difficulties that they may have in public speaking, such as stage fright and poor diction. Students are made aware of the importance of elements such as delivery and posture, the use of gestures, and good grammar. The course introduces students to informative, persuasive, and occasional modes of public speaking and helps them to develop speeches that are well-organized and informative.

52-2105

Public Speaking

3 cr.

Designed to familiarize students with techniques required in special kinds of public speaking situations, this course will emphasize both the analysis of speech forms and the planning, organization, and delivery of many types of speeches, including those that are informative, persuasive, and entertaining. Students will have an opportunity to get experience speaking before both small and large audiences.

Prerequisite: English Composition I; may be taken concurrently with English Composition II.

52-2109

The Art of Persuasion

3 cr.

The purpose of this course is to provide students with a theoretical foundation for designing, understanding, and critically analyzing persuasive messages. The course introduces students to theories and concepts in the tradition of classical rhetoric and oratory. Course assignments will be designed to help students apply

classical theories, concepts, and strategies to situations in everyday life that require persuasive ability.

Prerequisite: English Composition II; and either Basic Public Speaking, Public Speaking, or their equivalent.

52-2110

Argumentation and Debate

3 cr.

An introduction to the problems and principles involved in arguing and debating, this course will focus on developing the analytical tools for argument and on the methods and techniques of debate.

Prerequisite: English Composition II; and either Basic Public Speaking, Public Speaking, or their equivalent.

52-2121

American Sign Language I

3 cr.

Students will learn to develop expressive and receptive skills in the use of American Sign Language. The primary emphasis is on the study of language in a social context, featuring the presentation of useful vocabulary and expressions. General readings about culture and language are included as supplemental materials to enhance students' understanding of American Sign Language and the deaf experience.

52-2122

American Sign Language II

3 cr.

This course continues the development of skills learned in

American Sign Language I and includes conversational signing. The course will provide an in-depth examination of deaf culture and the structure of American Sign Language.
Prerequisite: American Sign Language I.

52-3100

Introduction to Literature

3 cr.

This introductory course enables students to study some of the great works of fiction, drama, and poetry. Readings will be selected from among the major works of world literature.

52-3102

Introduction to Poetry

3 cr.

A study of the range of poetry from traditional forms and figures to contemporary experimental forms, this course will include selected significant poems from all major periods.

52-3104

Introduction to Drama

3 cr.

Aspects of drama such as plot, character, structure, and dialogue will be closely examined, as will the nature of comedy, tragedy, farce, and melodrama. Students will read and discuss plays representing most of the important periods from the time of the ancient Greeks to the present.

52-3106

Introduction to Fiction

3 cr.

An introduction to the narrative techniques of literature, this course familiarizes students with a variety of significant novels, short novels, and short stories.

52-3108

Masterpieces of World Literature I

3 cr.

This course will cover major landmarks of world literature from its beginnings to approximately 1800. Poetry, drama, and fiction from the Bible and by such writers as Homer, Dante, Cervantes, Shakespeare, and Voltaire will be represented.

52-3109

Masterpieces of World Literature II

3 cr.

Selected readings in the world's great literatures from approximately 1800 to the present will be studied. The selection of writers will be wide-ranging and may include Wordsworth, Pirandello, Beckett, Joyce, Flaubert, Camus, and Kafka, and others.

52-3110

Major English Authors I

3 cr.

The history of English literature to approximately 1800 will be studied, concentrating on such influential figures as Chaucer, Shakespeare, Donne, Milton, Pope, Swift, and Johnson.

52-3111

Major English Authors II

3 cr.

Selected readings from Blake and the Romantic poets to contemporary figures such as Harold Pinter will be the focus of this course. Among the significant writers who may be included are Austen, Coleridge, Shelley, Keats, Browning, the Brontës, Hardy, Woolf, Yeats, Joyce, and Lawrence.

52-3112

Major American Authors I

3 cr.

This course examines the early history of American literature, with an emphasis on those writers who have contributed to America's emergence as a great literary nation. Readings will include works by Franklin, Cooper, Irving, Poe, Hawthorne, Melville, Dickinson, Bradstreet, and Whitman.

52-3113

Major American Authors II

3 cr.

Poetry, fiction, and drama in America from Mark Twain to the present will be studied. Among the significant writers who may be included are James, O'Neill, Hemingway, Cather, Welty, Stevens, Eliot, Faulkner, and Wright.

52-3114

Storytelling

3 cr.

Students in this course read stories and learn about the art of storytelling as practiced in different cultures in order to discover, develop, and expand their own storytelling styles and repertoire. Resources such as audiotapes and videotapes will be employed in the course, and practicing storytellers will be invited as guest speakers.

Prerequisite: English Composition I (may be taken concurrently).

52-3116

Playreading

3 cr.

Students will explore the world of drama through in-class discussion of scene development and through the reading aloud of excerpts from specific plays.

Prerequisite: English Composi-

tion I (may be taken concurrently.)

52-3130

Journalists as Authors

3 cr.

An investigation of the relationship between fiction writing and journalism, this course examines the works of writers such as Crane, Didion, Ellison, Hemingway, Hurston, Mailer, and Twain.

Prerequisite: English Composition I.

52-3135

The Literature of Radio and Television

3 cr.

This course will examine many of the finest scripts written for radio and television and will explore some of the reasons why these scripts have achieved literary acclaim.

Among the writers whose scripts will be studied are Rod Serling, Paddy Chayefsky, Gore Vidal, and Reginald Rose.

Prerequisite: English Composition I.

52-3160

The Bible as Literature

3 cr.

A study of the literary qualities of the Bible with attention to its poetic and narrative modes, the course will also examine the ways in which biblical literary forms, themes, and images have influenced American and European literature.

52-3162

Ancient Greek Literature

3 cr.

This course is a lively introduction to the literature and history of ancient Greece, a literature that has had a remarkable impact upon Western

thought and writing. Students will read the epic poems of Homer, the tragedies and comedies of Sophocles and Aristophanes, the philosophical dialogues of Plato, portions of the histories of Herodotus and Thucydides, and various representative examples of lyric poetry.

52-3164

Mythology and Literature

3 cr.

This course will introduce students to the world of ancient mythology, primarily through literary works, both ancient and modern, that incorporate elements of that world. Writers will range from Homer to T. S. Eliot.

52-3166

Introduction to Shakespeare

3 cr.

An introductory course designed primarily, although not exclusively, for students who have had relatively little exposure to Shakespeare's work, this course will require the reading of selected major plays. In addition, students will learn about Shakespeare's theater and will become familiar with many of the ideas of the English Renaissance. Readings may include such plays as *Romeo and Juliet*, *Hamlet*, and *The Tempest*.

Prerequisite: English Composition I.

52-3168

Introduction to Modern European Literature

3 cr.

In this course students will read significant short stories, short novels, poetry, and novels from the modern literature of France, Germany, Italy, and other European countries.

Prerequisite: English Composi-

52-3170

Modern European Drama

3 cr.

This course will trace the influences and forces that gave rise to modern European drama, including the Surrealists, the Expressionists, the Absurdist, and Britain's so-called "angry young men." The works of such significant dramatists as Strindberg, Wedekind, Brecht, Beckett, Genet, Ionesco, and Pinter will be examined and evaluated.

Prerequisite: English Composition I.

52-3172

Contemporary British Drama

3 cr.

British drama changed greatly in 1956 with the staging of *Look Back in Anger*. This course is a survey of what has happened in British theater since that time. The Angry Theater, the Absurd Theater, and several other influential movements will be considered. Students will read the works of such playwrights as Pinter, Beckett, Arnold, Wesker, Bond, Arden, Brenton, and Stoppard.

Prerequisite: English Composition I.

52-3174

Modern American Drama

3 cr.

The development of the American theater will be traced through the works of such dramatists as O'Neill, Odets, Williams, Miller, Inge, Hansberry, Albee, Baraka, and Shepard. This course may be of particular interest to theater majors and student writers who are developing play material.

Prerequisite: English Composition I.

52-3180

Romantic Poets

3 cr

Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in this study of the major Romantic poets. Students in the course will examine major complete works by these important figures and may also take a look at portions of such longer works as *The Prelude* and *Don Juan*.
Prerequisite English Composition I

52-3182

Modern British and American Poetry

3 cr

The works of poets such as Yeats, Pound, Eliot, Stein, Bishop, Frost, Auden, William Carlos Williams, and others are read and discussed in this survey of the modernist period, 1900-1945. The course will also provide an introduction to post-modernism.
Prerequisites English Composition I, or concurrent enrollment in English Composition II

52-3184

Introduction to the Short Story

3 cr

Students examine the world of short fiction from its beginnings to the present. Readings will include nineteenth-century figures of significance and works by Conrad, Kafka, Lessing, Paley, Chopin, Joyce, Faulkner, and contemporary writers.
Prerequisite English Composition I (may be taken concurrently)

52-3186

The Contemporary European Novel

3 cr

From the traditional to the surreal novel, this course provides

a broad overview of contemporary fiction in Europe. Czechoslovakia, Germany, Italy, France, and other countries may be represented. Authors may include such figures as Calvino, Kundera, Gysin, Lessing, and Grass.
Prerequisite English Composition I

52-3188

The Contemporary American Novel

3 cr

This course will examine recent developments in the American novel through the study of works by writers such as Mailer, Roth, Baldwin, Bellow, and others.
Prerequisite English Composition I

52-3190

Introduction to African-American Literature

3 cr

The origins and development of African-American literature from its beginnings in African songs and tales through contemporary African literature and other black literatures, including those of South America and the Caribbean.
Prerequisite English Composition I (may be taken concurrently)

52-3191

Introduction to Multicultural Literature

3 cr

Designed to familiarize students with the multicultural scope of American literature, this course seeks to explore and expand the definition of American literature through

the study of Native-American, African-American, Hispanic-American, Asian-American, and ethnically specific Euro-American literary works

52-3192

African-American Writing in America

3 cr

Beginning with Phyllis Wheatley, the course examines the work of such writers as Douglass, Cullen, Toomer, Hughes, Wright, Ellison, Brooks, Baldwin, and Baraka, among others. Movements such as the Harlem Renaissance will be discussed, and attention will be paid to the novel, poem, and essay forms as they relate to African-American writing.
Prerequisite English Composition I

52-3194

African-American Women Writers

3 cr

African-American women have created an enduring body of significant literature. This course examines the work of writers such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan.
Prerequisite English Composition I

52-3196

The African-American Novel

3 cr

Lecture and discussion of works by such African-American novelists as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston make up the contents of this course.
Prerequisite English Composition I

52-3200

Contemporary Women Writers

3 cr

This course will focus on the work of a number of modern women writers who have examined woman's place in our culture and who have helped to shape new attitudes toward women. Representative artists might include Woolf, Lessing, Oates, Morrison, and Churchill.
Prerequisite English Composition I

52-3202

Literature By and About Women

3 cr

The course will attempt to isolate and define a distinctly female tradition in literature manifesting itself on the level of both literary content and literary style. The course will also introduce students to the history of this tradition.
Prerequisite English Composition I

52-3203

Gay and Lesbian Literature

3 cr

The course will deal with some of the following questions: What is gay and lesbian culture? How is it unique? And what kinds of literary images suggest that uniqueness? The course will focus on contemporary texts in the area of gay and lesbian literature, including those of Judy Grahn, Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy, and will also examine earlier works such as Baldwin's *Giovanni's Room* and Cather's *My Antonia*, in order

to discover gay and lesbian themes that are often ignored or concealed in more traditional textual analyses.

52-3220

Children's Literature

3 cr.

This course will provide a survey of the many genres of literature for children and young adults. Students will examine contemporary children's literature as well as literature of the past—literature from a variety of cultures within the United States and from the global community. Students will explore ways of designing a literature program that will lead to the development of language skills for basic literacy through the development of curricula, the examination of current research in the field, and the consideration of methods of assessing children's literature for level of readability and interest and for degree of cultural sensitivity.

52-3300

History of the English Language

3 cr.

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

52-3302

Language and Society

3 cr.

An introductory look at language within the context of social institutions, the course examines how and why people

speak the way they do, with special attention to considerations of age, sex, religion, race, and economic level. Students will examine aspects of African-American English and Chicano speech.

Prerequisite: English Composition I.

52-3400

Literary Theory and Criticism

3 cr.

This course will examine the history of literary theory and criticism, focusing on such broad theoretical issues as imitation, the relationship between form and content, and the definition of literature.

Prerequisite: English Composition II.

52-3410

Contemporary American Poetry

3 cr.

The works of poets such as Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, and Brooks will be read and discussed in this survey of the post-modernist period, 1945 to the present. The course also examines the rise of important movements such as projectivism, Beat poetry, the New York School, "Deep Image" poetry, confessional poetry, surrealism, feminism, and new African-American poetry. *Prerequisite: English Composition I or concurrent enrollment in English Composition II.*

52-3412

Advanced Poetry Seminar

3 cr.

An advanced, intensive study, this course usually treats two

or three selected major poets in a given semester. Among the poets who may be included are Yeats, Pound, Eliot, Frost, Williams, Stevens, Stein, Moore, Bishop, and Hughes.

Prerequisite: English Composition II.

52-3420

Studies in Shakespeare

3 cr.

This series of courses deals each term with a number of related plays organized according to genre (e.g., comedies, tragedies) or based on a certain topic or theme.

Prerequisite: English Composition II.

52-3442

Eighteenth-Century British Novel

3 cr.

In this survey course, concerned with the origins and early development of the British novel, students will read representative works by Defoe, Richardson, Fielding, Smollett, Sterne, and others.

Prerequisite: English Composition II.

52-3444

Nineteenth-Century British Novel

3 cr.

This survey course covers the works of novelists such as Austen, the Brontës, Dickens, Trollope, Eliot, Hardy, and other nineteenth-century British writers.

Prerequisite: English Composition II.

52-3448

The Modern British Novel

3 cr.

A survey of major British novelists from Hardy to the present, this course may include works by Conrad, Lawrence, Joyce,

Forster, Woolf, Bowen, and Greene.

Prerequisite: English Composition II.

52-3450

The Nineteenth-Century French Novel

3 cr.

Through reading and discussion, students will study novels by major French writers of the nineteenth century, selected from among the following: Constant, Chateaubriand, Stendhal, Balzac, Sand, Hugo, Gautier, Flaubert, Daudet, Zola, Anatole France, and others.

Prerequisite: English Composition II.

52-3452

The Nineteenth-Century Russian Novel

3 cr.

The great Russian novels of the nineteenth century constitute a rich and varied literary tradition, one that has had a powerful impact on world literature. Gogol, Tolstoy, Dostoevsky, Turgenev, and others may be included.

Prerequisite: English Composition II.

52-3454

Soviet Fiction

3 cr.

Selections of major Soviet literary texts for reading and discussion represent the varieties of modernist, socialist-realist, *Samizdat*, and *émigré* writing, including works by Gorky, Bely, Pasternak, Solzhenitsyn, and Sokolov.

Prerequisite: English Composition II.

52-3456

The Nineteenth-Century American Novel

3 cr.

This course is a study of such writers as Cooper, Hawthorne, Melville, Twain, James, Howells, and Crane—writers whose contrasting responses to nineteenth-century America established a unique pattern for American literature.

Prerequisite: English Composition II.

52-3458

The Modern American Novel

3 cr.

Students will study significant novels from the period 1900–1950. Selected authors may include Dreiser, Fitzgerald, Hemingway, Faulkner, Steinbeck, Wharton, Cather, and Wright.

Prerequisite: English Composition II.

52-3460

British Authors Seminar

3 cr.

This advanced, intensive study focuses on two or three selected major British writers in a given semester. The course may include studies in Lawrence, Joyce, Shaw, Austen, Woolf, Milton, Chaucer, and Dickens.

Prerequisite: English Composition II.

52-3472

Major American Authors Seminar

3 cr.

An advanced, intensive study, this course treats two or three selected major American writers in a given semester. The course may include studies in Twain and James, Hemingway and Faulkner, Hawthorne and Melville, Morrison and Hurston, or others.

Prerequisite: English Composition II.

52-4100

Poetry Workshop: Beginning

4 cr.

Through in-class writing exercises, the reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.

52-4110

Poetry Workshop: Intermediate

4 cr.

Through in-class writing exercises, the reading of model poems, and discussion of student work, this course encourages students to produce poetry of greater sophistication. Familiarity with the work of notable poets is strongly encouraged.

Prerequisite: Poetry Workshop: Beginning.

52-4120

Poetry Workshop: Advanced

4 cr.

This course encourages students to write poetry of the very highest quality. The workshop format makes use of in-class writing exercises and discussions of student work. Students are also expected to become familiar with a wide range of models and formal strategies.

Prerequisite: Poetry Workshop: Intermediate.

52-5100

Careers in Writing

3 cr.

This introductory course provides students with an opportunity to explore the various

careers available in the field of writing. Students will investigate job potential, examine the demands of various writing professions, and interview professionals who have made writing a career.

52-5110

Writing and Grammar Skills

3 cr.

This course is intended for students who wish to polish and refine their writing and grammar skills. Not intended as a beginning course, the class is a rigorous study of punctuation, mechanics, and style. Emphasis is on improving writing skills for career enhancement.

Prerequisite: English Composition II.

52-5120

Writing Across the Curriculum

3 cr.

This course is intended for students who are interested in interdisciplinary study and who want advanced course work in writing. Students will examine cross-cultural topics in art, history, science, psychology, and literature in order to understand some of the more specialized exchanges that occur among disciplines.

Prerequisite: English Composition II.

52-5129

Writing Comedy

3 cr.

This course will provide an overview of the various aspects of writing comic prose, including writing for the growing field of business humor. Students will learn how to structure the comedic scene and will be introduced to various comedic forms, including parody and satiric humor.

52-5130

Expository Writing: The Personal Essay

3 cr.

In this class students will use their own personal experiences as source material for articles and reports. Students will explore a variety of writing strategies that will make their writing more vivid, informative, and persuasive.

Prerequisite: English Composition II.

52-5132

Expository Writing: Profiles

3 cr.

Writing essays that feature a single person or a group of people requires the development of a number of different writing strategies. Students learn to develop effective and interesting profiles for a variety of publications, from corporate biographies to scientific journals.

Prerequisite: English Composition II (may be taken concurrently).

52-5134

Expository Writing: Investigative Research

3 cr.

Writing reports about topics such as the latest fad diets or the development of laser technology requires extensive research. This course helps students handle complex research topics by teaching them how to organize and integrate a wide range of source materials and how to present their own ideas in original ways.

Prerequisite: English Composition II.

52-5136

Expository Writing: Argumentation

3 cr.

This course introduces students to the basic rhetorical principles of debate, logic, and persuasive discourse. Students learn how to best present evidence, support their theses, and develop credible counter-arguments.

Prerequisite: English Composition II.

52-5140

Introduction to Business Writing

3 cr.

An intensive study of the written communication process in business and administration with special focus on elements of mechanics, organization, technical style, and documentation. The course introduces students to the variety of forms of writing that are commonly used in professional business communication, such as business letters, memorandums, and marketing and technical proposals.

52-5150

Technical Writing

3 cr.

This course provides student writers with a practical approach to communicating technical information to nonspecialists in fields such as film, photography, and science. The course focuses on addressing some of the questions that are of primary consideration in any piece of technical writing: Who is to read the material? What does the intended audience want or need to know? How should the writing be structured to meet those needs?

Prerequisite: English Composition II.

52-5160

Copyediting for Publication I

3 cr.

This course is designed to teach students the basic principles of copyediting. Students will learn how to mark a manuscript for publication using standard copyediting symbols. The focus of the course is on mechanics, including problems in grammar, punctuation, and capitalization, but students will also learn how to restructure material and how to re-write for greater clarity.

Prerequisite: English Composition II.

52-5170

Interpersonal Communication

3 cr.

Professionals often spend a great deal of their time talking with people on a one-to-one basis or in group settings. This course helps give students an understanding of how to deal with peers and staff, whether in counseling, disciplining, settling grievances, setting goals, motivating others, or handling change and conflict. Students will study the principles and techniques needed to solve problems and make decisions as they learn to communicate their ideas effectively.

52-5195

Reviewing the Arts

3 cr.

This course introduces students to the fundamental critical skills necessary for a sensitive reading of works of drama, fiction, art, and cin-

ema. Students will write reviews of concerts, plays, films, and gallery exhibitions and will try to produce writing that is of publishable quality.

Prerequisite: English Composition II.

52-6000

Topics in Literature

3 cr.

This series of courses deals each semester with specific topics, themes, or types of literature. Among the topics that have been offered in past semesters are Literature on Film, The Blues as Literature, Detective Fiction, Chicago in Literature, and The Literature of the Holocaust.

Prerequisite: English Composition I.

52-8888

Internship: English

Variable

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

Prerequisite: Permission of the department chairperson.

52-9000

Independent Project: English

Variable

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

Prerequisite: Permission of the department chairperson.

Fiction Writing

55-1120

Introduction to Fiction Writing 3 cr.

This course is for entering freshmen who have an interest in fiction writing. Students write and read fiction and become acquainted with story and basic techniques of storytelling. The course prepares a sound foundation for Fiction Writing I.

55-1121

Fiction Writing I 4 cr.

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

Prerequisite: English Composition II (may be taken concurrently with permission of the department chairperson).

55-1122

Fiction Writing II 4 cr.

This course continues the development of perceptual and technical abilities begun in Fiction Writing I, concentrating on point-of-view, structure, and parody of form.

Prerequisite: Fiction Writing I.

55-1123

Fiction Writing: Advanced 4 cr.

This workshop uses Story Workshop approaches to develop the many facets of writing short fiction and novels. The workshop may have an emphasis on rewriting.

Prerequisite: Fiction Writing II,

Prose Forms, and permission of the department chairperson.

55-1127

Novel Writing 4 cr.

Emphasis is placed on readings, analysis, and criticism of students' own writing in a Story Workshop setting. Class time is devoted to (1) reading of the students' writings and (2) discussion of extensive assigned readings directed toward the enhancement of the students' understanding of literary techniques, process, and values.

Prerequisite: Current enrollment in Fiction Writing II or Fiction Writing: Advanced; permission of the department chairperson.

55-1130

Young Adult Fiction 4 cr.

Representative published selections of young adult novels will be analyzed. But emphasis is on development of students' works, including exploration of ideas and issues that sustain novel length. Also studied are plot construction, writing of scene and transition, and the weaving of theme into the whole.

Prerequisite: Fiction Writing I.

55-1131

Critical Reading and Writing: Women Writers 4 cr.

This course researches the writing processes of women writers and the way in which their reading and responses to reading play an influential role in the fiction-writing process.

Journals and other writings by Virginia Woolf, Zora Neale Hurston, and others are used as examples of how writers read (and write about what they read) to develop their own fiction and how they see their work in relation to that of other writers. Manuscripts and notes of famous works, whenever possible, will be used to show writers' processes and development.

Prerequisite: Fiction Writing I.

55-1132

Critical Reading and Writing: Short Story Writers 4 cr.

This course encourages development of lively, well-crafted short fiction by examining the reading and writing processes that guided some of the best examples of the form. Working individually and in small groups, students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research the ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their own responses to reading short stories, discuss the relationship of reading to development of their own fiction, and experiment with the application of techniques gleaned from reading in their own work. The course focuses on principal writers of the short story in the historical development of the form.

Prerequisite: Fiction Writing I.

55-1133

Critical Reading and Writing: Ethnic Masterpiece Authors 4 cr.

This course researches the writing processes of African-American, Hispanic-American,

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

Prerequisite: Fiction Writing I.

55-1134

Critical Reading and Writing: Novelists 4 cr.

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

Prerequisite: Fiction Writing I.

55-1135

Creative Non-Fiction 4 cr.

This course concentrates on the application of fictional and story-writing techniques to non-fiction writing as it occurs

in the non-fiction novel, story, memoir, and travel, scientific, and anthropological writing. Books such as Norman Mailer's *Armies of the Night*, Truman Capote's *In Cold Blood*, and Mark Twain's *Life on the Mississippi* are studied. Students who have a body of non-fiction material and who wish to experiment with its non-fiction novelistic development will find the course particularly useful.

Prerequisite: Fiction Writing I and permission of the department chairperson.

55-1136

Critical Reading and Writing: Russian Masterpiece Authors
4 cr.

Students work individually and in small groups researching the reading and writing processes that helped shape selected novels and other works by Russian and Soviet masterpiece authors. The research examines the ways in which writers read, respond to what they read, and dynamically incorporate their reading responses into their own fiction-writing processes and focuses on the personal and social contexts in which masterpiece works were written. Whenever possible, the course will be taught by a Russian writer. Drawing upon authors' journals, notebooks, letters, and more "public" writing and interviews, students explore the writing processes of Russian-language masterpiece authors and the ways in which students' own responses to reading can nourish and heighten the development of their fiction.

Prerequisite: Fiction Writing I.

55-1137

Bibliography and Research for Fiction Writers

4 cr.

Researched fiction, commercial and literary, is increasingly in demand. This course is designed to help fiction writers learn how to do research for many of the popular genres of fiction or any subject area the fiction writer may want to explore. The subjects for research may be historical, legal, scientific, military, archaeological, classical, or some other viable topic. Fiction writers learn how to use the multiple facilities of the modern library and other archival sources.

Prerequisite: Fiction Writing I.

55-1138

Story and Script/Fiction Techniques for the Media

4 cr.

This is a course in adaptation of prose fiction to script form, attending to the rich variety of ways in which imaginative prose fiction techniques—image, scene, dialogue, summary narrative, point of view, sense of address, movement, plot, and structure—and fiction material can be developed in script form in arts and communication fields (such as advertising, scriptwriting for film, television, video, radio) and in other visual and sound media. The course relates creative problem solving in prose fiction to media constraints, situations, and challenges. The class discusses connections and contrasts of prose fiction versions and film versions of various works. Students write stories in prose fiction form and then in script or other media form. This course helps prepare Fiction Writing majors and non-majors alike for careers in arts and communication.

Prerequisite: Fiction Writing I.

55-1139

Critical Reading and Writing for Fiction Writers I

4 cr.

This course develops the writer's approach to reading and to writing about literature being read as an integral, dynamic part of the writer's process, development, and career. Journals and other writings by such authors as D. H. Lawrence and Virginia Woolf are used as examples of how writers read, and write about what they read, in order to learn how to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works, wherever possible, are used to show writers' processes and development. Students select books as the subjects of their research and writing.

Prerequisite: Fiction Writing I.

55-1140

Fiction Writers and Publishing

4 cr.

This course is designed to give the developing fiction writer a working understanding of the relationships among fiction writers, literary agents, magazine and book editors, and the field of publishing, with particular concentration on fiction and non-fiction stories and books. Guest literary agents, editors, publishers, booksellers, and writers enhance the semester's presentation. Attention is also given to the history of fiction publishing in the United States and to recent and ongoing

changes in fiction publishing, including small press publishing. The ways in which publishing interests shape literary output will be historically viewed. As a requirement of the course, students will submit manuscripts for publication.
Prerequisite: Fiction Writing I.

55-1141

Prose Forms

4 cr.

Aimed toward producing publishable works, this practical exploration uses the Story Workshop Basic Forms and Sense of Address approaches to technical, expository, and persuasive writing, thereby exposing students to the kinds of writing that are generally useful in finding employment in the arts and media fields where writing skills are essential to advancement. The course is also designed to heighten students' sense for forms and structure in preparation for Fiction Writing: Advanced. The course has strong emphasis on using the identified basic forms in fiction writing and in exposition.

Prerequisite: Fiction Writing II.

55-1143

Advanced Prose Forms

4 cr.

Sophisticated Story Workshop Basic Forms and Sense of Address techniques are used to advance students' development of prose forms.
Prerequisite: Prose Forms and permission of the department chairperson.

55-1150

Dreams and Fiction Writing

4 cr.

This course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students

keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing; they also research how dreams have influenced the work of well-known writers.

Prerequisite: Fiction Writing I.

55-1152

Dialects and Fiction Writing
4 cr.

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. This course not only provides students with an informed base that includes listening with a "good ear" but also helps them develop the ability to accurately and artistically render dialogue within an understanding of the tradition of dialect writing in fiction. Students choose dialect writers, research how dialect is used in fiction, and develop the use of dialect in their own fiction writing.

Prerequisite: Fiction Writing I.

55-1153

Suspense Thriller Fiction Writing
4 cr.

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

Prerequisite: Fiction Writing I.

55-1154

Writing Popular Fiction
4 cr.

This course investigates a variety of fiction forms written for

the popular market, including such genre novels as mysteries, historical novels, and suspense fiction. Emphasis is given to analysis of given genres. The characteristics of form and general technique will be analyzed. The intent is to make students aware of the characteristics that define a popular genre novel and how to apply those defining techniques in the production of their own works. Some discussion of marketing is also included, since most popular fiction is market-driven. Students will be responsible for researching fiction in one of the genres.

Prerequisite: Fiction Writing I.

55-1155

Researching and Writing Historical Fiction
4 cr.

The always popular genre of historical fiction is the focus of this course, which combines study of research techniques with the fictional techniques necessary to produce marketable prose. Through reading, research, and the guidance of a historical fiction writer, students produce their own historical fiction. This course fulfills the Bibliography and Research requirement.

Prerequisite: Fiction Writing I.

55-1160

Freelance Applications of Fiction Writing Training
4 cr.

This course applies the broad repertoire of fiction-writing techniques and approaches to freelance tasks found in a variety of businesses and services

(including radio, television, and print advertising; promotion and public relations; manufacturing; and retail selling) and to creative nonfiction stories for a variety of media. Students develop a variety of writing projects suitable for inclusion in their professional portfolios.

Prerequisite: Fiction Writing I (may be taken concurrently).

55-1200

Critical Reading and Writing for Fiction Writers II
4 cr.

Students undertake intensive study and research of writers' writing and reading processes, researching the historical documentations on individually chosen and class-assigned literary works. The course features the use of new historical processes.

Prerequisite: Any Critical Reading and Writing course.

55-2000

College Literary Magazine Publishing
4 cr.

Students act as editors and production assistants for the Fiction Writing Department's award-winning annual publication *Hair Trigger*. Reading the submitted manuscripts and participating fully in the process of deciding which selections to publish and how they should be arranged, students work closely with the teacher of the course, who is also the faculty advisor for that year's *Hair Trigger*. Student editors are also involved in production and marketing procedures. Editors of *Hair Trigger* have found the experience to be very useful in preparing them for entry-level publishing positions and an asset on their resumes

Prerequisite: Recommendation of the Fiction Writing faculty and chairperson

55-2570

Fitness and the Writer's Mind
4 cr.

Students participate in a variety of physical activities in and out of the workshop to discover how body strengthening training and awareness affect the creative writing and storytelling process. Activities may include stretching, aerobics, yoga, martial arts, and/or massage as well as open discussion and journal work. Guest instructors may be featured.

Prerequisite: Fiction Writing I (may be enrolled concurrently).

55-2575

Games for Writers
3 cr.

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

Prerequisite: Fiction Writing I.

55-2750

Imaginative Drawing and Painting: A Cross-Discipline Art Course
4 cr.

Strong motivational and instructional exercises in drawing and painting, combined with the Story Workshop word exercises, are used to explore image, space, voice, and perception as they apply to drawing and painting, with emphasis on the evocative powers of the naked word, in this interdisciplinary excursion into the imaginative process.

Prerequisite: Fiction Writing I.

55-3000

Playwriting

4 cr.

Students work with a well-known playwright to develop a dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Example plays are assigned for reading. Active writing is done in the class itself. When arrangements can be made, the plays the students are writing will be given staged readings by accomplished actors. The course focuses on the major aspects of starting the play, scene and character development, dialogue, theme and narrative development, shaping of scenes and acts, and the sounding of the play in the voices of peer writers and actors.

Prerequisite: Fiction Writing I.

55-3550

Science Fiction Writing

4 cr.

This fresh approach to the conception and writing of science fiction offers an overview of the current state of the field and the techniques. Students develop original material and present their manuscripts to the instructor for careful examination, possible class reading, and critique.

Prerequisite: Fiction Writing I.

55-3800

Story and Journal

4 cr.

The students' personal journals and the journals and notebooks of authors such as Melville, Kafka, Nin, and Böll are used and studied as devices for the exploration of the imagination, the recording of the living image, and the development of various kinds of writing.

Prerequisite: Fiction Writing I.

55-4160

Survey of Small Press Publishing

4 cr.

The how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine are taught in this examination of the important phenomenon of the developing small-press movement in the current American literary scene.

Prerequisite: Fiction Writing I.

55-4201

Practice Teaching: Tutor Training

4 cr.

Story Workshop concepts, philosophy, and teaching techniques are utilized to train and provide tutors who, concurrent with their training semester, staff the Fiction Writing Department Tutoring Program, assisting Fiction Writing students who need help with reading and writing skills.

Work done in the Tutoring Program is paid at regular work-aid rates.

Prerequisite: Fiction Writing I and permission of the department chairperson.

55-4300

Writing for Children

4 cr.

Children's literature is approached as an art form based on the principles of good story telling and writing and differing from adult literature in its audience. Students tell and write stories, and the results may be presented to an audience of children for evaluation.

Prerequisite: Fiction Writing I.

55-8888

Internship: Fiction Writing

Variable

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

Prerequisite: Permission of the department chairperson.

55-9000

Independent Project: Fiction Writing

Variable

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

Prerequisite: Permission of the department chairperson.

55-9001

Independent Project: Tutorial

0-2 cr.

This tutorial program addresses basic grammar and punctuation skills, basic fiction writing skills, rewriting, editing, journal writing, organization, and more. The Story Workshop-based Tutorial Program is designed for students concurrently enrolled in the department's Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and specialty writing classes. Many students find that the one-on-one individual attention of a tutor, who is an advanced writing student, gives their writing an added boost of energy and clarity and helps them make valuable discoveries about their own writing processes.

Prerequisite: Permission of the department chairperson.

Film and Video

24-1101

Film Techniques I

6 cr.

A beginning workshop in film expression, this course deals with the "grammar" and construction of film through editing provided materials and through learning simple scripting and story-boarding. Use of a light meter and 16mm Bolex is taught, and students shoot projects of increasing complexity while learning to use the medium to tell a film story.

24-1102

Film Techniques II

6 cr.

A continuation of Film Techniques I, this course introduces multi-track sound recording, editing, and mixing as well as lighting for black-and-white and color negative film. After several short sound exercises with both found and original footage, the course culminates in a short non-sync, multi-track film.

Prerequisite: Film Techniques I with a grade of B or better.

24-1103

Advanced Problems: Blocking for Camera and Sync Procedures

4 cr.

Through the examination of films and class exercises, the aesthetics of blocking for the camera will be explored in this workshop class. Beginning with the interpretation of assigned texts through story-board drawings, students will learn how meaning is expressed through the movement of the camera and the movement of actors within the frame. Exercises will be shot on videotape. Sync shooting procedures will also be reviewed.

Prerequisite: Film Techniques II with a grade of A or permission of instructor.

24-2100

Acting Techniques for Film and Video

3 cr.

Videotape, improvisation, and scene study are used as tools to help students understand the particularities of style and rhythm necessary for the camera in this exploration of the discipline of cinema and how it affects the actor.

Prerequisite: Film Techniques I, or Acting I.

24-2130

The Actor as Collaborator: From Dietrich to DeNiro

2 cr.

A study of the star's mystique represented through film—from the ordinary man portrayed by James Stewart to the smoldering style of Marlene Dietrich to the contemporary foibles of Woody Allen—this class will cover a broad range in the development of the star archetypes established during Hollywood's Golden Age, through the fifties and sixties, to the myth-shattering films of the seventies and eighties.

Prerequisite: Any film history or aesthetics course.

24-2150

Adaptation

3 cr.

This course examines the problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. It focuses primarily

on the kinds of short work attractive to low-budget filmmakers and those possible within the Columbia production program.

Prerequisite: Screenwriting II or permission of the instructor.

24-2165

The Aesthetics of Film and Video

3 cr.

Covering the basic concepts and terminology of film and video as art forms and as forms of mass culture, the course is divided into units of study, with each unit accompanied by films and videotapes demonstrating the material. All undergraduates are encouraged to enroll in this course, especially those just beginning the Film Techniques sequence.

24-2170

The American Horror Film: The Psychology of Fear

3 cr.

With readings in Freud, Jung, Marx, and others introducing various conceptions of our hidden fears, horror films are viewed as visualizations of our nightmares in this analysis of the real subject of horror films, namely the struggle for recognition of all that our civilization represses or oppresses.

Prerequisite: Any film history or aesthetics course.

24-2173

Strategies for the Independent Filmmaker

3 cr.

Production, distribution, and exhibition strategies developed by independent American filmmakers in response to the commercial industry are examined. Filmmakers studied include contemporary independents who have made feature, documentary, and narrative films. Topics include grantsmanship, alternative dis-

tribution methods, and the marketing techniques of independently produced films.

Prerequisite: Film Techniques I.

24-2182

Male Myths: From John Wayne to Woody Allen

3 cr.

Throughout film history, men have been the image-makers. This course will explore the ways men have depicted themselves in films and, more recently, how women filmmakers are depicting them. Since World War II, the sexual revolution has changed aspects of gender definition. This change can be seen from such macho men as John Wayne and his present-day counterparts Mad Max and Rambo to more vulnerable male figures such as Woody Allen. Also discussed will be transitional figures such as Burt Reynolds and Clint Eastwood, who have displayed traits of both mastery and vulnerability.

Prerequisite: Any film history or aesthetics course.

24-2185

Outside the System: Independent Filmmaking

3 cr.

Despite the enormous budgets and international audiences of the commercial industry, independent filmmaking is alive and flourishing. This course examines a group of outstanding films produced outside the system, revealing the advantages of personal authorship and exploring the ingenuity required to create unorthodox solutions to cinematic problems. Screenings will include works by well-known independents as well as works by young filmmakers just breaking into

view. Class discussion will cover the role of experimentation in developing new forms, the use of creativity in overcoming limitations of time and money, and the opportunity of the independent filmmaker to express alternative points of view. Practical matters covered include financing, organization, low-budget production, and distribution.

Prerequisite: Any film history or aesthetics course.

24-2190

American Masters

3 cr.

This course will explore the themes and visual styles of four of America's most accomplished filmmakers and will focus on such questions as each director's working methods and the relationship of their films to their personal lives and to the attitudes and culture of their time. Three or four representative films by each director will be used to illustrate these issues.

Prerequisite: Any film history or aesthetics course.

24-2200

History of Animation

3 cr.

This course will focus on animation directors, tracing the growth of the American animation industry from its inception at the turn of the century to its domination of television in the 1950s. Screenings of varied works will supplement lectures and discussions of genre and content. Research projects that further explore individual animators and their techniques will be assigned.

24-2201

Animation I

4 cr.

An introduction to basic film animation techniques for per-

sons without 16mm animation experience, this course explores basic techniques, tools, terminology, object animation, drawing animation, storyboarding, and cel inking and painting techniques. More than forty films exploring various animation techniques from around the world are screened.

24-2202

Animation II

4 cr.

Operation of the Oxberry Filmmaker Animation Stand will be mastered with emphasis on creating a short animated film with sync sound. The creation of the soundtrack, its reading and exposure sheeting, and the syncing of the image to track will be studied.

Prerequisite: Animation I with a grade of C or better.

24-2203

Animation III

4 cr.

This course incorporates the use of the Cameraman Motion-Control Computer System with the Oxberry Filmmaker Animation Stand. The object is to understand and use the equipment's controls concentrating on set-up, system language, data organization, and entry techniques. Emphasis is on executing computer-controlled moves using both top-lit and back-lit artwork.

Prerequisite: Animation II.

24-2204

Advanced Animation Techniques: Storyboard and Concept Development

3 cr.

Concept and storyboard development are emphasized. Narrative and non-narrative techniques are explored. Indi-

vidual projects will be proposed, discussed, and storyboarded.

Prerequisite: Animation I with a grade of C or better.

24-2207

Advanced Animation Techniques I: Rotoscope

3 cr.

This course provides thorough training in combining matted images with previously photographed images through the technique of rotoscoping, a process that involves the use of images traced frame by frame from live action film.

Prerequisite: Animation II.

24-2210

Advanced Animation Techniques: Computer Animation

3 cr.

This course will explore the creation and animation of computer-generated imagery. The cubicomp Modelmaker 300 System will be available approximately four hours per week per student. Projects include model building, attribute assigning, and animating 3-D objects in the Cartesian X, Y, Z world. Final animations will be output to a plotter and combined with traditional animation techniques.

Prerequisite: Animation II, computer literacy, and permission of the instructor.

24-2211

Advanced Animation Techniques: Drawing for Animation I

3 cr.

This course trains students to create and render pencil drawings that reflect the motions involved in walking, running, talking, gesturing, and other action movements. Scene timing, in-betweening, and drawing refinement are emphasized from rough pencil sketches to

final inking and painting

Prerequisite: Animation I with a grade of C or better.

24-2212

Advanced Animation Techniques: Drawing for Animation II

3 cr.

A continuation of Drawing for Animation I, this course places an emphasis on layout and definition, timing, scene, and character developments.

Prerequisite: Advanced Animation Techniques: Drawing for Animation I.

24-2217

Advanced Animation Techniques: 3-D Animation

3 cr.

This course is an introduction to basic three-dimensional animation techniques. Simple clay forms are constructed and more complex armature and latex structures are prepared for photography. Equipment provided includes all materials, a motorized Mauer camera, and a Bolex reflex camera. Pixillation techniques (the animation of live subjects) are also explored.

Prerequisite: Animation I.

24-2221

Optical Printing I

3 cr.

A general introduction to the optical printer and its capabilities, this course emphasizes the basic operation of a J-K printer with exercises involving the control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and

countermattes for wipes and insets, blow-up and reduction, color adjustment, combination, and isolation.

Prerequisite: Film Techniques I.

24-2222

Optical Printing II

3 cr.

A continuation of Optical Printing I, providing a deeper study of basic printer operations and some advanced processes such as color permutations and focal restorations, this course consists of technical lectures, discussions, and film screenings. Students do weekly exercises and one semester project.

Prerequisite: Optical Printing I.

24-2230

Image Optics

3 cr.

This course explores geometrical and physical optics for photographers and cinematographers and consists of lectures, participatory demonstrations, and exams. Students must be competent in high school algebra and geometry and be able to use a calculator like the TI-30.

24-2235

**Photographic Theory/
Laboratory Practice**

3 cr.

This course offers an in-depth study of the technicalities of photographic films and practical information on the role of the film laboratory. Filmmakers who really understand their materials make the best use of them and the best use of the laboratory that handles them. Topics include latent image theory, tone reproduction, sensitometry/densitometry, mechanical properties of films, and image quality.

Prerequisite: Film Techniques

II

24-2321

Composition and Optics I

3 cr.

This is an introductory course that refines the filmmaker's ability to see and to conceive through practical assignments designed to teach depth of field, composition, and framing. Utilizing a still camera, students will achieve an understanding of the use of lenses to create effects. A study of classical art and still photographs will further an understanding of composition, enabling the filmmaker to organize a dynamic visual expression.

Prerequisite: Film Techniques I.

24-2322

Composition and Optics II

3 cr.

This course is a continuation of work begun in Composition and Optics I, designed to present cinematography students with more advanced and complex visual problems. Exercises will include assignments about three-dimensional visual design, the psychology of space, photographic rendering of themes in dramatic script, and the reflection of character in visual metaphors. Tools will include 16mm color footage, use of videotape to solve problems of camera movement, and work with color slides.

Prerequisite: Composition and Optics I.

24-2350

Image and Story

3 cr.

This course teaches students to make more effective connections between the image-making

and the storytelling aspects of their work. It challenges the notion that artists are either picture- or word-oriented with a series of projects that encourage free interchange between a student's personal concerns and the possibility of both visual and narrative expression. Structures in music, drama, poetry, painting, architecture, and literature are examined for their application to film and photography. Special attention is paid to "mixed" forms such as the photo-roman, the photographic book, films using still images, sequential paintings, and multi-media performance. Each student produces several such works during the semester.

Prerequisite: Film Techniques II, Foundations of Photography II, or completion of Art and Design Division I.

24-2401

Cinematography: The Camera Seminar

4 cr.

This course is designed to give students a complete working knowledge of 16mm motion picture camera equipment, including the Arriflex, Auricon, and NPR. Operation, procedure, and maintenance will be specified for each camera. The duties of the assistant camera operator and introduction to 35mm equipment are also covered.

Prerequisite: Film Techniques II.

24-2402

Special Studies in Cinematography I

4 cr.

Techniques indigenous to feature film production as well as commercial and industrial work are stressed. Topics include motion picture camera

operation, composition, exposure, the use of meters and filters, the characteristics of force processing, the use of lenses, and the creation of special visual effects.

Prerequisite: Composition and Optics I, Cinematography: The Camera Seminar, Lighting I.

24-2403

Camera Seminar II: Merging Technologies

4 cr.

This course will focus on the techniques pertinent to both film and video production. Emphasis will be on image quality, production costs, filming for video transfer and post-production, filming practical monitors, and video-assisted filmmaking.

Prerequisite: Video Techniques I and Cinematography: The Camera Seminar.

24-2412

Special Studies in Cinematography II

4 cr.

This course is designed to acquaint students with the role of the cinematographer in the motion picture, emphasizing creation of the visual concept of the movie, problems of style, and design and arrangement in connection with the choice of creative techniques. The course also deals with the structure of the color motion picture.

Prerequisite: Special Studies in Cinematography I.

24-2510

Documentary: Art or Activism?

3 cr.

How the contemporary filmmaker can make a personal

statement of wide impact will be studied through an investigation of the medium's possibilities, techniques, and vitality. The origins, ethics, and effectiveness of individual works will also be discussed. Students will be encouraged to discover how they might use documentary to affect the process of societal change.

Prerequisite: Film Techniques I.

24-2525

Drama through Improvisation

3 cr.

This class explores the possibilities of creating dramatic characters, scenes, and issues through an experimental ensemble process providing an alternative approach to the written, premeditated script.

Prerequisite: Film Techniques I and permission of the department chairperson.

24-2550

Directing the Dramatic Film I

5 cr.

This exploration of both stage and film script material defines a director's approach and point of view. The course takes on a "laboratory" format with the staging of scenes and the blocking of actors. Special emphasis is placed upon the director's central interpretive role in dealing with the performer in a dramatic situation. Videotape replays are used in the scene studies.

Prerequisite: Film Techniques I and permission of the instructor.

24-2551

Directing the Dramatic Film II

5 cr.

In this project-oriented course, which extends the work begun in the first semester, students will both act and direct as they explore texts taken from

a variety of sources. Exercises will be recorded on videotape, and the class will select from among resident actors to develop the experiences and intensity necessary for a screen drama.

Prerequisite: Directing the Dramatic Film I and permission of the instructor.

24-2555

Directing for the Writer

5 cr.

This course, set in a workshop format, will help students conceptualize and interpret original scripts. Students will share scenes on videotape that are significant to them and discuss how various aspects could be incorporated into original material. Several scenes will be written and developed through every phase of the production process.

Prior to enrollment, each student must submit to the instructor a writing sample, preferably a scene outline.

Prerequisite: Directing the Dramatic Film I, Film Techniques II, and permission of the department chairperson.

24-2600

Creative Process Seminar for Filmmakers

3 cr.

This course will explore authorship and autobiography within a small group setting. How personal experience is shaped into story material through the creative process will be the focus of the course, and a willingness to explore personal material in a group is a must. The first task will be to identify key moments of transition in one's personal history, followed by "revising" the experi-

ence in terms of the root conflicts of human relationships. Finally, objective images compiled into an individual photroman using slides and soundtrack will be developed. Pass/fail status is recommended.

Prerequisite: Film Techniques II and permission of the instructor.

24-2665

Film Noir

3 cr.

A study of one of America's two indigenous film styles from its roots in the detective novels of the thirties through the anxiety-laden films that followed World War II, such as *Gilda*, *The Killers*, and *The Blue Dahlia*.

Prerequisite: Film Techniques I, Screenwriting I, or any film analysis course.

24-2700

Editing for Film and Video

5 cr.

This course will encompass both film and video editing techniques within narrative and documentary filmmaking. Using existing footage, students will edit projects of sufficient complexity for a complete visual statement, placing an emphasis on editing as a further discovery of montage and structure. The most advanced video equipment with the capacity for AB rolling will be introduced.

Prerequisite: Film Techniques II.

24-2810

Myth, Dream, and Movie: Studies in Image and Structure

3 cr.

Successful screenwriters and directors share a tendency to be great storytellers. This course examines myths and dreams, the storyteller's funda-

mental source of raw materials. The class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films. Techniques to guide the imagination out of the dreaming level of the unconscious are taught. Both research and creative projects are required course components.

Prerequisite: Film Techniques I and any film history or aesthetics course.

24-2820

Sexual Perspectives in Film: A Social History

3 cr.

This course consists of a historical, psychological, and sociological examination of sexual behavior and relationships, shifting concerns, and changing morals as presented in cinema and literature.

Prerequisite: Any film history or aesthetics course.

24-2825

Feminist Filmmaking: Confinement or Liberation?

2 cr.

Feminist films of all cinematic genres (narrative, documentary, and experimental) will be critically analyzed in this lecture/discussion/screening class to determine the advantages and/or limitations of informing film with a political perspective. Attention will be directed to films made between 1968 and 1985. The question of the future direction of feminist filmmaking will be a primary consideration.

Prerequisite: Any film history or aesthetics course.

24-2830

French New Wave Cinema

3 cr.

New Wave period films and American movies influenced by New Wave thinking will be screened. The course explores the young French filmmakers who started the movement and examines their impact on our perceptions of cinema, especially the theory of the director as *auteur*.

Prerequisite: Any film history or aesthetics course.

24-2835

A Beat Generation: Brando, Dean, Kerouac, and Others

3 cr.

This course explores the films, literature, art, and poetry of the 1950s as a seedbed for changes in The American Dream. How can we define the style and values of the beatnik? How has the work of writers like Jack Kerouac and Allen Ginsberg reshaped our concepts of artistic dissent? And what do we owe to the screen images of Marlon Brando and James Dean or the portraits of Alice Neel? Films to be screened include *East of Eden*, *Rebel without a Cause*, *The Wild One*, *Shadows*, and *Pull My Daisy*. Readings include *On the Road*, *Junkie*, *Howl*, *Minor Characters*, and *A Coney Island of the Mind*.
Prerequisite: Any film history or aesthetics course.

24-2836

English Anger: Osborne, Reisz, Anderson, Richardson, and Others

2 cr.

This seminar will explore the turbulent and remarkable period in the English cinema of the sixties. The manifestation of dissatisfaction and disruption

in English society at that time provoked the production of some of the most important films ever made in England. Screenings will be followed by class discussion. An 8–10 page research paper is required.
Prerequisite: Any film history or aesthetics course.

24-2840

Films of the Fifties: Paranoia, Prosperity, and the Bomb

3 cr.

This course constitutes an examination of America in the 1950s through a study of the films, literature, and sociology of the era. The fifties saw unparalleled prosperity and the rise of suburbia; the Organization Man and the juvenile delinquent; the H-Bomb and television; affluent churches and rock 'n' roll. Films will be analyzed within this social, political, and cultural context.
Prerequisite: Film Techniques I or any film history or aesthetics course.

24-2850

Tumult and War: Film and Culture of the Sixties

3 cr.

This course constitutes an examination of America in the 1960s through a study of the films, literature, history, and sociology of the era. The 1960s were a decade of political and cultural upheaval marked by war, urban riots, assassinations, and the rise of a counter-culture. The films of the decade will be analyzed within this social, political, and cultural context.
Prerequisite: Any film history or aesthetics course.

24-2901

History of Cinema

3 cr.

This course explores the development of world cinema from its beginnings in the late nineteenth century to the present. Emphasis is placed on the major directors, films, and movements that contributed to the development of narrative cinema.

24-2920

The Documentary Vision

3 cr.

This course explores the wide variety of styles and techniques used in documentary filmmaking, from the first films made out-of-doors in the early years of cinema, such as *Nanook of the North*, through the documentaries of Viet Nam, such as *Anderson's Platoon*. A broad range of approaches, both classical and innovative, are explored, and discussion of television documentaries, *cinema verité*, and re-enacted cinema are included.

Prerequisite: Film Techniques II.

24-2935

Cinema of Mystery and Imagination

3 cr.

For more than twenty years, Nicolas Roeg and Peter Weir have developed cinematic visions that embrace mood, atmosphere, and a sense of wonder. While Weir has become increasingly adept at integrating an intensely visual approach with narrative elements, Roeg often disrupts his narratives with an obtrusive visual approach. The course will trace each director's development, particularly in terms of cinematography and lighting, through screenings, class

discussion, and assigned readings.

Prerequisite: Any film history or aesthetics course.

24-2940

The Cinema of Alfred Hitchcock

3 cr.

Through many of his best-known works, Hitchcock's cinematic style and view of the world are investigated. Most centrally, the course explores the evolution of Hitchcock's concept of guilt and how he engages us, his audience, in the notion that guilt dwells within the most innocent souls. Each week a film screening will be accompanied by lecture/discussion.

Prerequisite: Any film history or aesthetics course.

24-2945

Hitchcock and Welles: The Dark Side of Innocence

3 cr.

This course will explore representative films of each of these great American directors for their characteristic themes and style. Hitchcock is known for such classics as *Notorious*, *Rear Window*, *Vertigo*, *Psycho*, and *The Birds*; Welles wrote and directed *Citizen Kane*, *The Magnificent Ambersons*, *Touch of Evil*, *Mr. Arkadin*, and numerous adaptations of Shakespeare's plays. Parallels between each director's personal life and the themes he expresses in his films will be examined through reading biographical materials.
Prerequisite: Any film history or aesthetics course.

24-2950

Film Comedy

3 cr.

This course is a historical, psychological, and sociological in-

vestigation of humor in film: what makes us laugh and what our laughter says about us; how comedy works; and how the idiom has changed from the first silent films to the present.

Prerequisite: Any film history or aesthetics course.

24-2955

The Comic Vision of Woody Allen
3 cr.

Who is the real Woody Allen? The schlemiel who can't walk across the room without tripping on his shoelaces or the masterful director of *Annie Hall* and *Hannah and her Sisters*? From his early slapstick farces to his more recent sophisticated comedies about art and relationships, the course will focus on the vision of America's most unique comic filmmaker and will explore his nightclub routines and writings and such shaping influences as Chaplin, Bergman, and, of course, the schlemiel in Yiddish culture.

Prerequisite: Any film history or aesthetics course.

24-2960

Screwball Comedy of the Thirties and Forties: Hawks, Sturges, Capra
3 cr.

Screwball comedy was a sub-genre developed in the 1930s that combined intellectual sophistication with slapstick behavior. This study will focus on three *auteur* directors' interpretations of the generic elements of screwball comedy, including "the battle of the sexes," visual burlesque, and wisecracking dialogue.

Prerequisite: Any film history or aesthetics course.

24-2962

Women's Humor in Film
3 cr.

This course will explore the role female comics have played in the development of film comedy. The focus will be to determine if there is a gender-related approach to humor. Comics from the past—Mae West, Gracie Allen, and Judy Holliday—and the present—Bette Midler, Lily Tomlin, and Whoopi Goldberg—will be studied. The course will rely on historical analysis, psychological approaches, and feminist perspectives of film.

Prerequisite: Any film history or aesthetics course.

24-2964

Film Images of Women: Vixens, Mamas, and the Girl Next Door
3 cr.

This course will explore the traditional roles of women in the Hollywood cinema and the alternatives to these myths provided by contemporary filmmakers. Issues addressed will include how traditional models of women were shaped by the fears and fascinations of the men who made them and how the women's movement of the 1970s affected contemporary filmmakers' portrayal of women.

Prerequisite: Any film history or aesthetics course.

24-2990

Idea Development for Film and Video
3 cr.

Working notions of story and structure are developed, and the elements of character, location, themes, moods, and point of view, which are basic to a visual statement, are explored. Students compile a portfolio of materials for future dramatic or documentary use. Special emphasis is placed on the col-

laborative aspects of filmmaking and the interaction of writer, director, cinematographer, etc. in the making of a film statement.

Prerequisite: Film Techniques I or permission of the department chairperson.

24-3240

The Japanese Cinema
3 cr.

The wholeness of life and the relationship of man to his environment are major themes of this survey of the filmmaking that has originated in Japan since the turn of the century. Both the art and the industry of Japanese cinema are studied and compared to the Western film tradition.

Prerequisite: Any film history or aesthetics course.

24-3410

Film and Video Sound
4 cr.

A basic introduction to acoustics, electronic theory, and techniques of sound production for film and video (including location recording, 16mm transferring, dubbing, sound editing, film synchronization, microphone placement, the film recording chain, signal processing, and the use of synchronous sound), the course culminates in the preparation of tracks for a mix.

Prerequisite: Film Techniques I or permission of the instructor.

24-3416

Music, Sound Effects, and the Mix
4 cr.

The process of "marrying" multiple sound tracks (dialogue, voice-over, sound effects, mu-

sic) prior to making an optical track is the subject of this intensive study dealing with the variety of equipment used during this phase. Students will also develop an aesthetic sensibility necessary for the achievement of a properly mixed picture.

Prerequisite: Film Techniques II and Film and Video Sound.

24-3418

Sync Sound Recording: Theory and Practice
3 cr.

This course is a seminar focused on the technology of both sound and camera associated with the making of synchronous films. It meets for ten weeks only.

Prerequisite: Film Techniques II.

24-3419

Special Effects and Post-Production Sound Techniques
3 cr.

A concentrated workshop on post-production sound gathering and editing techniques which implements the methods of music editing, recording sound effects and special sounds, and creating images with *musique concrète*, the course will also focus on helping students to visualize the track building process.

Prerequisite: Film Techniques II.

24-3430

Music for Film and Video
3 cr.

Students are introduced to the elements of music and how these elements may be used to create a musical style that enhances the visual statement. Emphasis is on the understanding of melody, harmony,

texture, color, and drama in music. Listening skills, a music vocabulary, and business and legal aspects of the profession are also studied.
Prerequisite: Film Techniques I

24-3440
Introduction to Computer-Assisted Soundtrack Production
2 cr

The techniques of digital sampling (i.e., the storage, manipulation, and playback of sound effects using a computer) has become an important tool of the contemporary filmmaker. This course will explore the concepts of the digital storage and processing of sound and methods of creating and manipulating sound effects using a microcomputer. Students will progress through a series of production exercises that allow them to gain useful practical experience in the creation of a film soundtrack.
Prerequisite: Permission of the instructor

24-3451
Lighting I
4 cr

Presenting a three-dimensional world on a two-dimensional screen and creating images that interpret the subject and clarify the filmmaker's statement are the problems of the cinematographer addressed in this exploration of lighting techniques.
Prerequisite: Film Techniques I

24-3452
Lighting II
4 cr

In this continuation of Lighting I, the basics of lighting on location, exterior lighting, the use of reflectors, night and

day-for-night are covered.
Prerequisite: Lighting I

24-3545
New German Cinema: Cult, Survival, and Identity
3 cr

Readings from major texts complement screenings from such directors as Fassbinder and Herzog in this exploration of the major themes of the new German Cinema within the context of postwar German social, philosophical, and literary tradition.
Prerequisite: Any film history or aesthetics course

24-3601
Screenwriting I
4 cr

Students are introduced to the craft skills basic to film and video: plot construction, story development, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual point of view.

24-3602
Screenwriting II
4 cr

This continuation of work begun in Screenwriting I emphasizes scene development, structural arrangement, and the conception and realization of personal film projects.
Prerequisite: Screenwriting I with a grade of B or better

24-3603
Screenwriting III
4 cr

Students will read classic screenplays, and discussion will center on discovering why they work so well. Course emphasis is on the definition of a suitable story and the writing of a feature film script.
Prerequisite: Screenwriting II

24-3604
Screen Treatment and Presentation
4 cr

The sale of a screenplay often depends on the writer's ability to conceptualize a story in narrative terms. This course is devoted to developing the special finesse necessary for creating the presentational format.
Prerequisite: Screenwriting I

24-3605
Script Analysis: The Elements of Story Construction
3 cr

What makes a script work? In spite of exceptions and all the unfathomable mysteries, there are some truths that have withstood the test of time from Aristotle to Steven Spielberg. This course covers the criteria for reducing a script to its basic elements. Reading screenplays and identifying their potential and problems in terms of concept, premise, story, plot, theme, conflict, climax, resolution, character development, and appeal is an invaluable tool for developing objectivity. Reducing the danger of judging material on a purely subjective basis enables writers, directors, producers, and performers to begin the process of finding creative solutions.
Prerequisite: Screenwriting I with a grade of B or better

24-3725
The Production Manager and Film Producer
3 cr

The formation of a film budget—from script break-out to strike party, from the purchase of raw film stock to an-

swer print—is the basis of this study of the production manager's responsibility.
Prerequisite: Film Techniques II

24-3730
Introduction to the Business of Independent Filmmaking
3 cr

This workshop is designed to create support systems to enable students to survive as independent makers of low budget, small format, broadcast quality tapes and films. Each student will write a proposal for either a screenplay or a documentary film. The following areas will be covered in the course: registering the screenplay with the Writers Guild of America, copyrighting the screenplay with the Library of Congress, adapting commonly-used computer software for screenplays, film budgets, video time code logs and invoices, setting up filing and bookkeeping systems, applying for state and federal media grants, conducting a foundation search to support a film proposal, writing a prospectus, and preparing broadcast licensing agreements and contracts for distribution.
Prerequisite: Video Technique I, Screenwriting I, typing proficiency. The Documentary Vision is recommended.

24-3790
The Short Film: A Special Study
3 cr

This workshop teaches students how to shape their cinematic ideas in a context of short timespans and limited budgets. It offers alternatives to the traditional formats associated with feature films and television programming while emphasizing the creative possibilities of brevity and complex

sion. References will be made to other art forms such as the personal essay, the short story, music, poetry, photography, and painting. From these models, students will learn to create their own cinematic forms based on their personal concerns and values. Each student will develop an original idea and shape it into a screenplay, photo-roman, or narrative slide show.

Prerequisite: Film Techniques II, Screenwriting I, and Video Techniques I or Editing for Film and Video.

24-3795

Short Forms in Film and Video
3 cr.

Narrative and experimental short films and videotapes are viewed to define the range of structural and stylistic techniques available to student filmmakers and, additionally, to provide models for the kinds of filmmaking encouraged within the Columbia College production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison.

Prerequisite: Film Techniques II or any two film history or aesthetics courses.

24-3875

Hitchcock and Godard
3 cr.

Some of the major films of these two directors are analyzed in depth. Both of these artists have ignored conventional approaches to explore new expressive possibilities. The course is designed to explore the impact of each director on the ways in which we view film and life.

Prerequisite: Any film history or aesthetics course.

24-3880

Special Study: Independent Filmmaking
4 cr.

This course provides students an opportunity for independent work under the chairperson's supervision. The goal of the course is the production of original short films, or, occasionally, writing projects, completed within the shorter summer term.

Prerequisite: Film Techniques I and permission of the department chairperson.

24-3900

Strategies in Film Criticism
3 cr.

Taught by a professional film critic, this examination of various approaches to film criticism and critical strategies uses in-class screenings, current commercial releases, and current film reviews as source material.

Prerequisite: Any film history or aesthetics course.

24-4130

Video Techniques I
4 cr.

This project-oriented course introduces filmmakers to portable video production techniques. Students learn video lighting, videography, recording and editing techniques, image processing, and basic electronics as a foundation for understanding video technology.

Prerequisite: Film Techniques II with a grade of B or better.

24-4132

Video Techniques II
4 cr.

Based on one or two video productions shot and edited dur-

ing the semester, this course gives students experience in advanced editing techniques, including audio sweetening, sound mixing, use of the processing amplifier, and use of a time base corrector. The course features master editing of individual projects at a computerized editing house.

Prerequisite: Video Techniques I with a grade of B or better.

24-4146

Documentary Production
4 cr.

This course uses hands-on projects to explore each step in the process of documentary filmmaking, from discussing various approaches to editing a "paper cut" to researching and conducting videotaped interviews. Inherent in the course are technical considerations, such as lighting and hand-held spontaneous camera work in *cinema vérité* style, as well as editing the complex structure of a documentary. Each student intending to make a documentary thesis will direct a film during the semester and use the experience to write an in-depth documentary proposal.

Prerequisite: The Documentary Vision.

24-4150

Visual Analysis
2 cr.

This detailed, specific analysis breaks down two great American films into their component parts in order to discover their visual strategy. Films paired for examination in prior years have included *Citizen Kane* with *Bonnie and Clyde*, and *Klute* with *The Magnificent Ambersons*.

24-4160

Citizen Kane: A Visual and Psychological Analysis
1 cr.

This detailed, specific visual and psychological analysis breaks *Citizen Kane* into its component parts in order to discover causation, conflict, and the role of the unconscious from the perspective of both the filmmaker and psychologist.

24-4250

Women in Film
3 cr.

From mothers to whores, from typecasting to idiosyncratic behavior, this course examines the changing film roles and images of women in American film and twentieth-century literature.

Prerequisite: Any film history or aesthetics course.

24-5000

Special Seminar: On-Line Video Editing
2 cr.

Video post-production, using the latest in computerized editing facilities at a professional editing house, and the aesthetics necessary to complete a quality videotape will be taught. Off-line editing of documentary footage at Columbia will precede the finished on-line 3-5 minute videotape which will include reassembly, color correction, time coding, optical effects, and audio mixing and "sweetening."
Prerequisite: Editing for Film and Video.

24-5050

Special Seminar: Visionary Cinema
2 cr.

This course explores the work of those unique filmmakers whose specific, original visions

resulted in complete departures from cinematic conventions and forms. The course will emphasize cross-disciplinary approaches to cinema and mixtures of documentary, narrative, and diary forms as well as explorations of filmmakers' processes of realizing their own personal visions. Within the context of screenings of films and tapes, lectures, and discussion, students will develop an original treatment that incorporates an unconventional approach to their own thematic material.

Prerequisite: Any film history or aesthetics course.

24-8888
Internship: Film and Video
 Variable

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

Prerequisite: Permission of the department chairperson.

24-9000
Independent Project: Film and Video Production
 1-6 cr.

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

Prerequisite: Permission of the department chairperson.

24-9001
Independent Project: Animation
 2 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an

area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

Prerequisite: Permission of the department chairperson.

24-9002
Independent Project: Directing
 1-6 cr.

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

Prerequisite: Permission of the department chairperson.

24-9003
Independent Project: Screenwriting
 1-6 cr.

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

Prerequisite: Permission of the department chairperson.

Journalism

53-1001
Introduction to Mass Media
 3 cr.

Lectures, discussions, films, and visits to local media are included in this introduction to the entire field of communications.

Prerequisite: English Composition I (taken concurrently).

53-1002
Introduction to Media Writing
 3 cr.

This course is an introduction to representative writing in the major media forms, including exercises in writing and editing for newspapers, magazines, television, and radio.

Prerequisite: Introduction to Mass Media; English Composition II (taken concurrently).

53-1101
News Reporting I
 3 cr.

An introduction to the basic techniques of reporting and writing news stories, this course uses live reporting situations to teach students interviewing skills, lead-writing techniques, and the ability to write crisply and objectively.

Prerequisite: Introduction to Media Writing or permission of the department chairperson.

53-1102
News Reporting II
 3 cr.

This course continues the development of skills and techniques taught in News Reporting I.

Prerequisite: News Reporting I.

53-1105

Introduction to Broadcast Writing

3 cr.

This course is an introduction to broadcast news writing for journalism students who want to learn to translate their print news writing skills into broadcast formats.

Prerequisite: News Reporting II (may be taken concurrently) or permission of the department chairperson.

53-1131

Copy Editing I

3 cr.

This essential course teaches students how to spot errors, correct English usage, remedy inconsistencies and redundancies, and edit the story to meet generally accepted journalistic standards. Students also receive instruction in fitting and writing headlines.

Prerequisite: Introduction to Media Writing and News Reporting I (may be taken concurrently).

53-1132

Copy Editing II

3 cr.

This course continues the development of skills taught in Copy Editing I and adds editing on computers.

Prerequisite: Copy Editing I.

53-1140

Media Ethics and Law

3 cr.

Students are instructed in the legal and ethical problems that confront working journalists in the gathering and dissemination of the news.

Prerequisite: Introduction to Mass Media.

53-1150

History of Journalism

3 cr.

Major developments in the history of American newspapers and newswriting and the history of news broadcasting from the 1920s to the present are examined.

53-1161

Alternative Press

3 cr.

This course examines the journalistic tradition of "other voices," including political radicals, feminists, gays and lesbians, ethnic minorities/immigrants, and the African-American press.

53-1501

Interpretive Reporting

3 cr.

Bringing perspective, clarity, and insight to major news stories, interpretive reporting is an advanced journalistic technique that goes beyond the "whats" of basic reporting to the "whys" and "hows." Students use the journalistic tools of interviewing, research, and basic reporting to explain the relevance of major issues.

Prerequisite: News Reporting II or permission of the department chairperson.

53-1601

Investigative Reporting

3 cr.

The methods of tracking a breaking story to its roots are the basics of this course. Students are taught how to sniff out the story, how to gather information about it, and how to present the results. Also studied are the structural differences that modify the presentation, whether for radio, television, newspaper, or magazine.

Prerequisite: News Reporting II.

53-1911

The Interview: Front Page Lectures

3 cr.

Discussions of the techniques of interviewing, lectures by top media personalities, and live interviews make up the format of this highly practical course.

Prerequisite: Introduction to Media Writing (may be taken concurrently) or permission of the department chairperson.

53-1912

Careers in the Media

2 cr.

This course offers guest lectures, field trips, and general guidance on how to find jobs in the media and how to advance in them.

53-1914

Chicago Politics: Behind the Investigations

3 cr.

A behind-the-scenes look at famous media investigations, initiated by Chicago's Better Government Association, that have resulted in reshaping public policy at every level of government.

Prerequisite: Junior or Senior standing or permission of the department chairperson.

53-1951

Covering Urban Affairs

3 cr.

Covering city hall, private agencies that impact city life, and city, suburban, and county governmental units are the emphasis of this urban affairs reporting and writing lab. Students interview agency officials, cover meetings, attend press conferences, and write

news articles on these events.

Prerequisite: News Reporting II.

53-2070

Covering the Courts

3 cr.

Students learn the structure of the court system and how to report on its activities in this introduction to the increasingly important role of the legal news reporter.

Prerequisite: News Reporting II.

53-2101

The Business Beat

3 cr.

This course teaches students to understand financial news and use the special techniques of business journalism in covering and writing clearly about this rapidly expanding news area.

Prerequisite: News Reporting II.

53-2151

Feature Writing

3 cr.

Students learn to recognize, report, and write about those human events that are basic to the news reported by newspapers, radio, and television. Stories as logical segments in a running news event and stories relevant for their human interest qualities are emphasized.

Prerequisite: News Reporting II or permission of the department chairperson.

53-2201

Sports Reporting

3 cr.

Interviews with Chicago-area athletes and sportswriters will help students look beyond the score of the game into the "why" behind sports developments. They will cover games, write feature stories, and dig into news developments in the field of sports.

Prerequisite: News Reporting

II or permission of the department chairperson.

53-2210

Science Writing I

3 cr.

The ability to write and report clearly about scientific and technical subjects is an increasingly useful skill in writing for newspapers, magazines, broadcasting, book publishers, business, and industry. Students will learn to take complex ideas and express them in language accessible to the reading public.

Prerequisite: News Reporting II or permission of the department chairperson.

53-2211

Science Writing II

3 cr.

This course is designed for students who have completed Science Writing I. It is an opportunity to do advanced writing and reporting on consumer-related issues in the areas of science and health.

Prerequisite: Science Writing I.

53-2220

Editorial Writing

3 cr.

Students develop their skills in writing persuasive editorials for print and electronic media.

Prerequisite: Permission of the department chairperson.

53-2225

Opinion Writing

3 cr.

This is the area of writing that students enjoy most—writing in their own voices for newspapers, magazines, and broadcast. The course will contain

exercises and training in editorial writing, columns, opinion writing (as in Op Ed pages), reviews, and criticism.

Prerequisite: News Reporting II or permission of the department chairperson.

53-2230

Writing Reviews and Criticism

3 cr.

The purpose of this course is to teach the philosophy of criticism and the practical principles and skills of its application. The course concentrates on criticism of plays, films, books, theater, and television.

Prerequisite: Permission of the department chairperson.

53-2250

Magazine Article Writing

3 cr.

This is a practical approach to getting the story idea, composing the query, chasing down the assignment, researching the facts, writing a first draft, and preparing a publishable article.

Prerequisite: Permission of the department chairperson.

53-2260

Design for Editors

3 cr.

This course is structured to teach verbally oriented magazine editors how to work with art directors and photographers, how to understand the design process, and how to contribute to it. Artistic talent is not required.

Prerequisite: Permission of the department chairperson.

53-2270

Magazine Production

3 cr.

This course provides essential background for magazine editors, art directors, and advertis-

ing people. Students will learn typography, column sizing, and page makeup; how magazines are bound; how paper affects printing; how to understand color; and how to balance the illustration, type, and advertising in a magazine. The different methods of printing will be explained and demonstrated during field trips.

53-2280

Introduction to Magazine Editing

3 cr.

This course will examine the duties of a magazine editor from the conception of ideas to their production in type: creating ideas, developing writers, evaluating manuscripts, rewriting, copy editing, fact checking, proofreading, preparing for type, working with art directors, and overseeing the production process.

Prerequisite: Copy Editing I or permission of the department chairperson.

53-2290

Special Interest Magazines

3 cr.

Magazine editing skills are applied to the wide range of non-consumer magazines, such as trade publications, controlled-circulation periodicals, association magazines, house organs, company publications, and public relations vehicles. This course provides excellent background for the many Chicago-area magazines.

Prerequisite: Introduction to Magazine Editing or permission of the department chairperson.

53-2300

Photo Editing

3 cr.

This survey course in the techniques of selecting photos for use in publications, from trades to slicks, teaches students to use stock photos, create ideas for a shoot, direct a shoot, and edit photos for a layout. A knowledge of photography is helpful, but not essential.

Prerequisite: Introduction to Magazine Editing or permission of the department chairperson.

53-2310

The Art of Selling Advertising

3 cr.

Selling space and time requires more than a winning smile, although that helps. In addition to the various methods of selling, this course will teach many of the fact-gathering, promotional, and research techniques essential to an effective sales presentation.

53-3001

College Newspaper Workshop

3 cr.

The Columbia Chronicle, the weekly college newspaper, is written, laid out, and composed in this class, using the skills related to writing and reporting, editing, proofreading, headline and caption writing, picture editing, ad layout, and design.

Prerequisite: Permission of the department chairperson.

53-3002

College Magazine Workshop

3 cr.

Students write, edit, and design *Chicago: Arts & Communication*, an annual magazine published by the college treating arts and communication in Chicago.

Prerequisite: Permission of the department chairperson.

53-3010

Senior Honors Seminar

3 cr.

This seminar course, leading to graduation with honors in the major, offers outstanding senior journalism students the opportunity to do a significant piece of professional-level writing, suitable for publication. "Clinics" run by top media professionals that offer topics relevant to student work in newspapers, magazines, and broadcast will be featured.

Prerequisite: Permission of the instructor.

53-3020

Journalism Newsletter

Variable

Ten students will work under supervision to produce the monthly newsletter for the Journalism Department. They will learn writing and editing skills and computer desktop publishing.

Prerequisite: Junior or Senior standing or permission of the department chairperson.

53-7120

News Organization Management

3 cr.

This course focuses on news organization structure and administration, various departments and their relationships, and problems managers face. Emphasis is placed on ethics and responsibility.

Prerequisite: Permission of the department chairperson.

53-8888

Internship: Journalism

1-6 cr.

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or inter-

est while receiving academic credit toward their degrees.

Prerequisite: Permission of the internship coordinator.

53-9000

Independent Project: Journalism

1-6 cr.

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

Prerequisite: Permission of the department chairperson.

53-9500

Keyboard Skills: Typing

2 cr.

Typing on a computer keyboard is taught in this practical course.

Liberal Education

50-1100

Introduction to Anthropology

3 cr.

The social organization and customs of various societies and cultures are explored through ethnographic readings and films. Social science methodologies for anthropology and comparison of cultures, ethnocentrism, relativism, and pluralism are discussed. The impact of Westernization and modernization on primitive beliefs and traditional cultures will be considered, with reference to American conventions and values.

50-1130

Urban Anthropology: People of the City

3 cr.

This study explains the emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical, and contemporary studies to understand the roles and functions of cities. Also considered are race and social class, kinship ties, and the anthropology of urban poverty, with examples from Western and non-Western nations.

50-1140

Ethnographic Films

3 cr.

Exotic customs and cultures are explored through films made by anthropologists and filmmakers. Topics include the history and purposes of ethnographic films, questions of ethics, finances and techniques, and the different approaches and problems faced by filmmakers and anthropologists in documenting and describing other peoples.

50-1160

Gender and Culture

3 cr.

The distinction between men and women is not determined by nature alone. All cultures assign gender-specific roles, expectations, and evaluations to women and men, to create a gender system designed and changed through cultural processes. This class examines gender in cultures of our own and other societies and explores possibilities for role variations and change, especially as visible in the arts and media.

50-1300

Introduction to Economics

3 cr.

General theory and specific real-world applications illuminate the economic functions of our society. Topics studied include basic concepts of the market economy, fiscal and monetary policy, governmental roles, and current personal, business, governmental, and industrial economic issues.

50-1350

Economics of Ethnic Communities

3 cr.

Major approaches to improving the economic lot of American minorities, individually and communally, are analyzed separately and in relation to the dominant economic system. Students investigate minority capitalist strategies.

50-1500

Geography and Civilization

3 cr.

Focusing on geographical issues in economic development, urban geography, and the application of recent geographical theories, this interdisciplinary approach to the study of the relationships between humans and the land

looks at examples of human adaptation to natural conditions and how cultural and perceptual factors impact upon spatial organization.

50-1800

Politics, Government, and Society

3 cr.

Politics and government are examined in light of American history and traditions as a prelude to discussions on the comparative values of political and governmental systems during various modern administrations. The semester concludes with a study of politics and government in Chicago.

50-1840

Civil Rights and the American Constitution

3 cr.

This course will consider the theoretical and historical background of the Constitution of the United States, its safeguards for civil liberties, and conflicting theories concerning limited government and political liberty.

50-1850

Contemporary Politics

3 cr.

The nominating process, the role of conventions, and the changing character of presidential image-making and campaigns in the evolution of American elections are the focus of this course. Emphasis is placed on capturing regional votes, primaries, and the Illinois nominating process as contemporary examples of American democracy in action.

50-1860

U.S. Foreign Policy

3 cr.

Through discussion of major international problems, current foreign policy of the United States is examined in terms of historic actions and political ideas.

50-1880

Urban Politics

3 cr.

This exploration of city politics in America examines various cities and political traditions but emphasizes ethnic politics in large cities, particularly Chicago.

50-1890

Comparative Politics

3 cr.

This course will focus on diverse political structures and problems facing nations today, available solutions, and options for change. It will give special attention to inequality among nations and to the impact of social and economic factors on political development.

50-2000

Introduction to Psychology

3 cr.

The nature of psychology and the ranges and diversity of its concepts and methods are surveyed in this study of human behavior.

50-2050

Theories of Personality

3 cr.

Human nature, motivation, development, learning, and change are explored through analysis of the major theories of personality structure, including traditional models such as psychoanalytic, Adlerian, behavioral, and the more recent

transactional, analytic, gestalt, and cognitive models.

50-2060

Child Development

3 cr.

The role of the family, educational systems, the availability of child care, and the rights of children are some of the cultural factors studied. Major theories of child development, the roles of environment and heredity, and how they have affected childrearing practices are also covered.

50-2080

Educational Psychology

3 cr.

The nature of learning, teaching relationships, special education, and social psychology are explored through attention to fundamentals of growth and development, early experience, cognitive growth, language and personal development, and student discipline.

50-2090

Abnormal Psychology: Mental Health and Illness

3 cr.

This course is designed to provide an understanding of the classifications and definitions of mental illness. Mental health is defined on a continuum from inadequate to self-actualizing. This course seeks to develop for students a broader understanding of human nature.

50-2100

Social Psychology

3 cr.

This study of human behavior in its social context reveals

how one's feelings and actions can be influenced by other people, e.g., the influences of advertising on attitudes, the effect of mass media on opinions and behaviors, reasons why people often act in socially irresponsible ways, and the causes of violence in ourselves and others.

50-2110
Human Sexuality Seminar
3 cr.

The broad range of attitudes, behaviors, and myths pertaining to sexuality are investigated through discussions of the psychological, emotional, physiological, and developmental aspects of human sexuality and relationships, including attention to issues of responsibility.

50-2130
Self and Society
3 cr.

This course explores the relationship between world view and personality development. It will examine how the key paradigms of an Eastern, an ancient, and a contemporary Western culture influence individuals and values. Readings will be from psychology, anthropology, sociology, and literature.

50-2200
Introduction to Sociology
3 cr.

The focus of this course is on the basic concepts, disciplines, and methodology for investigating the various levels of human interaction, providing students with a more objective method of analyzing various sociological issues.

50-2210
Social Problems in American Society
3 cr.

Using a sociological approach, this course helps students identify the causes and proposed solutions for several major problems, including poor mental health, chemical dependency, violence, poverty, and family difficulties.

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

This course studies the relationship of schooling and society as it is shown in the socialization process (e.g., testing, competition, the role of authority); classroom interaction, including group process, teaching methods, and curricular issues; and education as a force for personal and social transformation.

50-2230
Law and Society
3 cr.

Laws of arrest and detention; contract, consumer/economic, and debt matters; tenant/landlord law; laws of copyright; and other laws are studied to provide students with a better understanding of the interrelationship between law and the larger society of institutions, processes, and goals.

50-2240
Race and Society
3 cr.

The practical questions and potential problems and fears of those who live and work in a multi-racial society are addressed in this attempt to correct an obvious, but neglected, aspect of racial tension: ignorance of one another.

50-2250
Family and Society
3 cr.

The basic unit of society—the family—will be studied from a social, economic, psychological, and multi-cultural framework. Special emphasis will be on the role of the family in meeting basic human needs and in helping people to come to terms with fundamental problems of human life.

50-2260
Women and Society
3 cr.

The socialization of women; how and why specific roles are assigned to women; how, why, and by whom these roles are transmitted from one generation to the next; and what the consequences have been and will be are discussed in this exploration of women in relation to society and culture.

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

Course work covers women's medical issues in American health care delivery; the development of the medical profession and the consequence of its rise for women's roles; the effect of American technology and ideology on women; and women's responsibility and autonomy in relation to their health. These topics are analyzed from both a historical and a contemporary perspective.

50-2280
Comparative Societies and Cultures
3 cr.

Pre-industrial, developing, and modern societies are compared with respect to their technology, artistic tradition, demography, economy, politics, and social order.

50-6000
Topics in Social Sciences
3 cr.

This series of courses explores special topics, such as poverty, motivation, or propaganda, that are not likely to be given full coverage in any other social science course.

50-9000
Independent Project: Social Sciences
3 cr.

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

Prerequisite: Two Social Science courses and permission of the department chairperson.

51-1101
U.S. History I: To 1877
3 cr.

The transition from colony to nation, the development of an American character, the growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and the problem of minority acculturation and treatment before Reconstruction are all part of this

examination of the main lines of American development from the seventeenth century to 1877.

51-1102
U.S. History II: From 1877

3 cr.

The impact of institutional development on American society and life is the focus of this study of the past century of vast and far-reaching changes, including the birth of corporate capitalism, immigration and urbanization, the crises of two world wars, dynamic cultural upheavals, Cold War, and the mass movements of protest in the 1960s.

51-1120
Contemporary History: Understanding the News

3 cr.

An understanding of who we are and why our society is what it is are revealed through an examination of major facets of our contemporary world culture as portrayed in the mass media—print and electronic—with an emphasis on the present and its lines to the past.

51-1141
The South in American History I: The Old South, 1790–1877

3 cr.

This course examines Southern culture as distinct from that of the North and how this distinctiveness led to apparently irreconcilable differences resulting in the Civil War. The political, social, and economic structure of the Old South, from its beginnings through its involvement in the Civil War and Reconstruction, are studied.

51-1142
The South in American History II: The New South from 1877

3 cr.

Focusing on the emerging New South after Reconstruction, this course surveys the role of myths in shaping the post-Civil War Southern world view, interracial and intraracial conflicts, reconciliation of North and South, Southern populism, and the development of the twentieth-century Civil Rights movement.

51-1150
Women in History

3 cr.

Significant roles of women in history will be examined in two ways: what they themselves have done and how society socializes individuals to regard women in various roles. Examples selected will be outside United States history.

51-1181
The Writings of Black Protest I

3 cr.

Using the writings of black Americans during the era of slavery (1750–1860), black protest thought is considered in a historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of the free and enslaved blacks of this time.

51-1182
The Writings of Black Protest II

3 cr.

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

51-1205
History of Chicago

3 cr.

From the early French exploration to the current urban crisis, Chicago's economic, ethnic, and racial development is studied with the help of slides, walking tours, and films. Students will do a short interview project.

51-1207
History of the American City

3 cr.

This course examines the history of the development of the United States as an urban nation. It analyzes the decline of the urban system which had been established by 1920 and the socio-economic, political, and communal bases for the modern American city.

51-1210
History of the American Working Class

3 cr.

This course deals with workers in the United States in the nineteenth and twentieth centuries. Problems of assimilation and acculturation will be explored, including the creation of a distinctly working-class culture based on both European and American models.

51-1240
Family and Community History

3 cr.

Twentieth-century history, from the perspective of the American family and changes in community life since 1900, is the subject of this course.

51-1250
Women in U.S. History I: Before 1877

3 cr.

The significant roles of women in American history will be examined in two ways: what they themselves have done and how society socializes individuals to regard women in various roles.

51-1251
Women in U.S. History II: Since 1877

3 cr.

The significant roles of women in American history in the past century will be explored to discover what they have done and how they have been affected by historic circumstances.

51-1261
Afro-American History and Culture I: To 1860

3 cr.

The African background, Atlantic slave trade, slavery, and the free black experience are all examined in detail as students trace the history of black people from Africa to the New World and explore the collective black experience from an ideological and philosophical basis.

51-1262
Afro-American History and Culture II: Since 1860

3 cr.

This course consists of (1) a study of the black freedman and the political and economic development of black America and (2) a survey of modern black culture. The principal topic of discussion is the meaning of freedom to emancipated black Americans.

51-1281

African History and Culture I: To 1880

3 cr.

African civilizations of the pre-colonial past are explored to reveal how various societies evolved and to identify their major achievements prior to the arrival of Europeans. The roots of slavery, racism, and the underdevelopment of Africa are also examined.

51-1282

African History and Culture II: Since 1880

3 cr.

The past century is reviewed to discover African reactions to the colonial system, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

51-1290

Middle East History I: To Muhammad

3 cr.

This course is a survey of the cultural development, contributions, and influences of ancient Mesopotamia, Egypt, Persia, Crete, Anatolia, Greece, and Arabia from the dawn of civilization to the birth of Muhammad.

51-1291

Middle East History II: Since Muhammad

3 cr.

A survey of Middle East history from the birth of Muhammad to the present, this course examines the nature of Islam, Islamic culture, non-Islamic peoples, the Ottoman Empire and its successors, Western interests in the Middle East, and current Middle East problems.

51-1300

Latin American and Caribbean History I

3 cr.

The experience of Latino peoples is examined, investigating the historical and cultural roots of the modern economic, political, and social situations of the Latin American and Caribbean nations in their struggle for development. Topics include the black experience, the agrarian problem, underdevelopment, reform, and revolution.

51-1301

Latin American and Caribbean History II

3 cr.

This course explores the past century of Latino peoples with regard to their history, politics, economics, society, and culture.

51-1321

Europe and the West I: Ancient Civilizations

3 cr.

Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

51-1322

Europe and the West II: Medieval Culture

3 cr.

Readings in primary sources are used to illuminate medieval culture and its world view in its own terms. The ideals expressed in art and the actualities of the age are compared through works of literature and narrative accounts.

51-1323

Europe and the West III: Modern Europe

3 cr.

Events since the fifteenth century are surveyed, including the revolutionary movements of 1848 and the rise and fall of overseas colonial empires.

51-1360

Russian and Soviet History: Since 1800

3 cr.

This course examines the history and the development of Imperial Russia and the Soviet Union during the nineteenth and twentieth centuries.

51-1381

Asia I: Early China, India, and Japan

3 cr.

The rise of China, India, and Japan and their contributions to world history and culture from the earliest times to the beginning of the nineteenth century are studied. How these countries influenced and were, in turn, influenced by the Western world is also considered.

51-1382

Asia II: Modern China, India, and Japan

3 cr.

The interaction between China, India, Japan, and the Western world is examined, emphasizing the influence of imperialism, colonialism, organization, and industrialization on the development of these societies in modern times.

51-2120

Fundamentals of Communication

4 cr.

This course develops self-knowledge and personal growth by strengthening the

communication skills of writing, reading, public speaking, and listening. Through examining humanistic prose models for writing and speaking, and through working with and sharing their own inner experiences, students will become more effective communicators.

51-2141

Humanities I

3 cr.

The relationship between the individual and the state, the limits of human knowledge, and the search for values are some of the questions explored through their depictions in Western art, literature, and philosophy.

51-2142

Humanities II

3 cr.

The central theme of the course is what it means to be human in an Eastern context, explored through examination of Eastern models of literature, philosophy, and art. Included are such issues as the finding of one's true way, "being" in nature and art, and the significance of devotion to family and the Divine.

51-2160

America in Art, Literature, and Music

3 cr.

This course presents a representative selection of American paintings, folk and folk-derived music, and readings in poetry and the short story to enhance the student's understanding of each period or movement in American social history.

51-2170

Twentieth-Century Music

3 cr

An audio and historical survey of the styles of eight major composers of the twentieth century, including Stravinsky, Bartok, Shostakovich, and Schoenberg. A system of comparative interrelations and critical vocabulary is used.

51-2180

Women in Art, Literature, and Music

3 cr

The course will examine the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

51-2200

Harlem: 1920s Black Art and Literature

3 cr

This period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with the emerging American avant-garde writers and the evolution of the Afro-American literary tradition is explored.

51-2205

Afro-American Folk Culture

3 cr

This course explores the philosophical foundations of past and present cultural developments among Afro-American peoples.

51-2207

Development of Afro-American Theater

3 cr

The literature of Afro-American theater is examined in terms of both the influence of

African ritual and of music created in the American experience.

51-2210

The Psychodynamics of the Underclass

3 cr

The personality of the underclass is examined through the works of Franz Fanon and other writers.

51-2220

Masterworks of American Writing

3 cr

The works of Franklin, Emerson, Melville, Whitman, Dickinson, Fitzgerald, Albee, and others are studied in this examination of one of the predominant themes in American cultural history—the conflict between the self-reliant individualist and the social reformer.

51-2310

Critical Vocabulary for the Arts

3 cr

This course probes ideas and terminology that help students enjoy and appraise achievements in the arts.

51-2360

Film and Society

3 cr

Relationships between people are explored through weekly screenings of feature, short, fiction, documentary, and animated films, all dealing with a semester-long social topic.

51-2370

Urban Images in Media and Film

3 cr

This is a survey of how metropolitan life is portrayed by film, television, the press, and

other media. Documentary films, such as *I Remember Harlem*, *The City*, and Louis Malle's *Calcutta*, and theatrical films, including *Metropolis* and *Little Murders* are discussed. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

51-2380

Arts as Media

3 cr

The differences and similarities of the media and the arts, how they affect the intellects of their audiences, and how they generate emotional responses are explored and identified through first-hand experiences. Museums, dance, and theater performances are employed.

51-2400

Humanities for the Performing Artist

3 cr

Major texts of literature, philosophy, and theology are studied as examples of humanistic inquiry, providing the context for performance pieces expressing universal themes. Guest artists from the Dance and Theater/Music Departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

51-2420

Humanities for the Visual Artist

3 cr

Poems, masterworks of fiction and philosophy, and a Shakespearean play are the bases for an exploration of imagery as a vehicle for interdisciplinary humanistic study for advanced students in art, film, and photography who want to place their disciplines within a larger humanistic context.

51-2430

Arts, Technology, and Science

3 cr

Science and technology have great impact on the humanities and the arts. What themes and images in contemporary culture reflect the tensions and possible synthesis of the two disciplines? How have the fine arts been affected by technological advances? How can humanistic values inform and guide scientific research? Readings in these and other topics are taken from literature, philosophy, sociology, and the contemporary media.

51-2441

Philosophy I

3 cr

The nature of careful inquiry and some of the enduring philosophical questions of the ages are the focus of this examination of reasoning and classical and contemporary problems in philosophy. Study is conducted through class discussions and student papers.

51-2443

Critical Thinking

3 cr

Each student's skill in critical reasoning will be developed by analysis of basic patterns of argument, evidence, and fallacies. Examples will be drawn from such sources as speeches, advertising, journalism, and essays to clarify what is implicit in the claims being made and the reasons used to

support them.

51-2445

Ethics and the Good Life

3 cr.

Major philosophical works are examined to provide insight into human action as the basis of a good and happy life.

51-2455

Philosophy of Art and Criticism

3 cr.

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

51-2520

Mystical Consciousness, East and West

3 cr.

The course will explore the mystical spiritual tradition within Eastern and Western cultures. Readings will include the Christian mystics, the American Transcendentalists, Eastern Masters, and contemporary writers for the "new age" consciousness movement.

51-2530

Comparative Religions

3 cr.

By studying both major and lesser known religions of the world, religious traditions are related to questions about belief, death, ethics, and the Divine in human life.

51-2540

Twentieth-Century Philosophy

3 cr.

This course examines the central issues and major movements in philosophy in the twentieth century, including existentialism, Marxism, prag-

matism, and ordinary language analysis.

51-2550

Philosophy of Love

3 cr.

This course will explore various definitions and perspectives on love, including those of the ancient Greeks, medieval Christianity, contemporary psychology, and eastern yogic traditions. Texts will include a Platonic dialogue, Aristotle on friendship, writings of the Christian mystics, Fromm's "The Art of Loving" and the "Bhagavad Gita." Students will examine their own experience of love within this broader context.

51-2560

Peace Studies

3 cr.

Drawing upon the insights and understandings to be gained from an interdisciplinary framework, a study will be made of two great forces at play in the course of human events—violence and peace—as they have been reflected in the life of society, the family, and the individual, from the perspective of present realities and future visions.

51-2700

Functional Spanish I: Language and Culture

3 cr.

Basic structures and vocabulary are introduced to develop proficiency in understanding, reading, speaking, and writing Spanish for living, working, and traveling in the United States or abroad. Cultural appreciation is enriched through Chicago resources.

51-2701

Functional Spanish II: Language and Culture

3 cr.

This continued study of basic structures and vocabulary further develops proficiency in understanding, reading, speaking, and writing Spanish. Cultural appreciation is enriched through Chicago resources.

Prerequisite: Functional Spanish I or equivalent (e.g., one semester of college Spanish or one year of high school Spanish).

51-2702

Functional Spanish III: Language and Arts

3 cr.

Building on one year of college Spanish, this course extends each student's capacity to understand, read, speak, and write Spanish through exposure to the rich variety of arts in Hispanic cultures.

Prerequisite: Functional Spanish II, or equivalent (e.g., two semesters of college Spanish or two years of high school Spanish).

51-2705

Varieties of Hispanic Culture

3 cr.

Taught in English, this course studies Hispanic culture in its geographical, historical, ethnic, and racial diversity through images presented in its arts, music, film, architecture, and literature as found in Spain, the Spanish Americas, and the United States.

51-6000

Topics in History

3 cr.

This series of courses explores special topics not likely to be given full coverage in any other course. The course topic

may be, for example, a significant period in history, a major event, or an important figure, group, movement, set of circumstances, or issue.

51-6500

Topics in Humanities

3 cr.

This series of courses explores significant topics in the Humanities. The topic of each course may be drawn from one field or it may relate to several fields.

51-9000

Independent Studies: History

3 cr.

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

Prerequisite: Two history courses and permission of department chairperson.

51-9001

Independent Studies: Humanities

3 cr.

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

Prerequisite: Two humanities courses and permission of the department chairperson.

Management

28-1051

Accounting I

4 cr.

An introduction to basic accounting principles and procedures. Topics covered include double-entry bookkeeping procedures, financial statement preparation, and account analysis.

28-1052

Accounting II

3 cr.

Utilizing information gained in Accounting I, students will cover more complex topics in Accounting II. Specific areas of study include accounting systems, corporate formation, and not-for-profit organizations. *Prerequisite: Accounting I with a grade of C or better or permission of the instructor.*

28-1060

Taxes

3 cr.

This course examines the impact and implications of current tax laws. Included are the effects of federal income tax on individuals, partnerships, and corporations.

Prerequisite: Accounting I with a grade of C or better and permission of the department chairperson.

28-1111

Business Principles

3 cr.

Upon completion of the course, the student should be able to apply basic business concepts and vocabulary in written and oral presentations; identify information, skills, and resources that are required to run successful operations; and develop strategies for avoiding the common pitfalls of unsuccessful business operations.

28-1112

Career Development

2 cr.

This class is purposely structured to provide students with individual help in identifying positions in their field that best suit their skills and potentials. Topics include composing letters, resumes, proposals, and ad responses; approaching potential employers; follow-up; and networking.

28-1115

Club Management

2 cr.

All aspects of club management are examined. Topics include purchasing a club, setting controls, knowing potential customers and competition, and dealing with contracts and riders. A special section will be devoted to the effect of outside influences on a club, including interaction with city inspectors, customers, and the community.

28-1130

Computer Uses for Arts Managers

3 cr.

This course provides students with a practical framework for applying computer technology to the unique information needs of arts organizations. Lab exercises will include the use of database and electronic spreadsheet software in such areas as the creation of a subscriber/donor list, revenue forecasting, and media planning. *Prerequisite: Foundations of Computer Applications or equivalent, or permission of the instructor.*

28-1135

Investments

3 cr.

Upon completion of this course, students should be able to demonstrate their ability to diagnose economic conditions in order to determine investment strategy and analyze financial situations and apply solutions based on sound financial planning and investment principles.

23-1150

Government: Arts Policy and Resources

2 cr.

Through a series of seminars, this course investigates the full range of governmental support and services to the arts on the municipal, state, and federal levels. Areas of study include rationales for governmental arts support, support other than dollars, governmental "censorship," the history and structure of current programs, and policy issues that affect individual artists and arts organizations.

Prerequisite: Legal Aspects of the Arts and Entertainment.

28-1170

Grant Proposal Planning and Writing Workshop

3 cr.

This course focuses on strengthening the skills necessary for the development of successful grant applications for funding the arts. Skills include a knowledge of relevant funding sources, awareness of available research materials, the ability to construct coherent proposals, and the ability to define a total fund-raising strategy for an arts organization.

Prerequisite: English Composition II, Senior standing, or permission of the instructor.

28-1190

Labor Relations for the Arts

3 cr.

Employer-union and employer-employee relations, contracts, union regulations, agents and managers, grievance procedures, mediation and arbitration, and current legal and economic conditions in the labor market are topics studied in this examination of the economic, social, political, institutional, and psychological forces affecting the development of unions and guilds among artists.

28-2110

Legal Aspects of the Arts and Entertainment

3 cr.

This course will enable students to better handle arts-related business dealings and to recognize where legal problems may arise in order to avoid unnecessary complications. Topics include contracts, rights agreements, recording and publishing agreements, leases, distribution agreements, gallery agreements, and copyrights. Case studies will be used.

28-2120

Introduction to Management

3 cr.

Upon completion of this course, students should be able to demonstrate the strategic planning process so that they can, as managers, understand how to integrate their plans into departmental goals; analyze business situations and apply solutions based on sound management theory; and recognize their own and others' motivations and use that information in adapting their style to create a climate for self-motivation.

28-2122

Management II

3 cr.

Building on information and skills gained in Introduction to Management, students will analyze case studies that illustrate practical applications in strategic planning and quantitative decision-making.

Prerequisite: Introduction to Management and Junior standing.

28-2123

Finance

3 cr.

This course provides an understanding of the alternatives for obtaining money that are available to business persons and consumers. Discussions will focus on financial institutions, instruments, and procedures for supplying funds to financial markets and on types of financing to apply to public and private sectors.

Prerequisite: Basic Math Skills, Elementary Algebra, and Accounting I.

28-2125

Managing Human Resources

3 cr.

Strengthening the interpersonal communication skills necessary for effective human resource management, this course offers students hands-on experience with communications situations typical to arts management through role-playing exercises and discussion.

Prerequisite: Introduction to Management or Business Principles.

28-2135

Introduction to Marketing the Arts

3 cr.

Upon completion of this course, students should be

able to analyze an organization within its environmental context to ascertain how to position that organization in the marketplace, develop an understanding of the consumer and the market by choosing the proper research techniques to answer the questions and solve the problems defined, determine which are the appropriate promotional techniques to use to develop a relationship with customers, and develop a complete and integrated marketing plan for an organization.

28-2150

Oral Communications and Public Speaking for Managers

3 cr.

Because it is important for managers to be able to use oral communication effectively, this course helps develop ability in public speaking, argumentation, and debate. It teaches the theory and practice of parliamentary law—the art of assuring a democratic, orderly, and productive meeting. Particular attention will be paid to style, persuasion, and credibility in public speaking.

28-2155

Writing for Managers

3 cr.

This course applies management skills, such as communicating, planning, and problem-solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports.

Prerequisite: English Composition II.

28-2190

Fund Raising: An Introduction for Non-Profit Arts Managers

3 cr.

In this course students will learn the basic techniques of fund raising for non-profit organizations. Fundamental strategies for raising funds from individuals, corporations, foundations, and government funding sources will be reviewed and analyzed. Methodologies for developing a complete fund raising plan will be studied. Case studies will be utilized.

Prerequisite: English Composition II, Senior standing, or permission of the instructor.

28-2200

Arts Entrepreneurship

3 cr.

Students who are interested in starting their own businesses in the arts will learn individualized, goal-oriented approaches to discovering if they are potential entrepreneurs and to beginning a business. Successful arts entrepreneurs and consultants who run their own arts product and/or services businesses will be guest lecturers.

Prerequisite: Introduction to Management, Accounting I, and Introduction to Marketing the Arts.

28-2205

Sales and Management

3 cr.

Upon completion of this course, students should be able to develop a variety of marketing strategies and sell themselves and the product successfully.

Prerequisite: Introduction to Marketing the Arts or Marketing Foundations.

28-2210
Retail Management
3 cr.

In this course students will learn how to recognize the steps needed to develop a retail operation; analyze business situations and apply solutions, based on sound management theory; and recognize the process involved in maintaining a successful retail establishment.

Prerequisite: Introduction to Management or Business Principles.

28-2215
Entrepreneurship
3 cr.

Upon completion of this course, students should be able to determine the suitability of starting and running a business of their choice; measure their expectations with the practical aspects of running a business; formulate a step-by-step approach for conceiving, executing, and launching a business venture; and develop skills in finance, employee relations, and marketing.

Prerequisite: Business Principles or Introduction to Management or Retail Management.

28-2220
Introduction to the Fashion Business
3 cr.

This course covers the workings and interrelationships of the many different industries and services that comprise the fashion business. By providing a comprehensive overview of the enterprises involved in the design, production, and distribution of men's, women's, and children's apparel and accesso-

ries, students develop an understanding of the widely varied career opportunities in the fashion field. By the end of the course, students should be prepared to make business decisions, recognize and solve problems, maximize opportunities, and fully understand the basics of the fashion business.
Prerequisite: Introduction to Management.

28-2225
Advanced Fashion Management
3 cr.

An advanced-level course that applies previously learned fundamentals to determining the critical business decisions that are necessary in developing the competitive edge in today's fashion market. Students will develop skills to make bottom-line decisions in buying and in determining prices.

Prerequisite: Introduction to Management, Introduction to the Fashion Business, Accounting I, and Fashion Merchandising.

28-2321
Ethics and the Business of the Arts
3 cr.

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

Prerequisite: Junior standing and a 3.0 or better GPA.

28-2400
Clothing and Society
3 cr.

Students will explore the history of textiles and the dimension of history for the broad meaning of fashion, learn the

significance of a historical perspective and background of the industry to provide an added level of professionalism in the fashion business, and develop tools to gain the competitive edge in today's fast-paced fashion industry.

28-2424
Fashion Merchandising
3 cr.

This course will help students explore the difference between fashion merchandising and fashion advertising; explore the roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising fashion to the consumer; and develop a merchandise plan for a fashion product.

Prerequisite: Introduction to the Fashion Business.

28-3000
Recording Studio Management
3 cr.

Often meeting on-site at a studio, this course provides a detailed examination of the building and successful operation of an audio recording studio. Topics include conceiving the studio, financing, site selection, acoustics, construction and equipment; business plan and target marketing; record keeping and fiscal control; market strategies, selling the product, and traffic management; pricing theory, cost control, and credit policy; dealing with clients and employees; insurance and legal considerations.
Prerequisite: Introduction to Management, Record Production for Producers or equivalent, Junior standing, and 3.0 or better GPA

28-3011
The Art and Business of Recording
3 cr.

This course will examine the domestic and worldwide operation of the multi-billion dollar record industry from concept development through preparation of a record master. Topics include the responsibilities of the producer and the label, song writing, copyrights, publishing, royalties and residuals, recording artists' contracts and developments, session players, and recording technology.

28-3012
Applied Marketing: Recording Industry
3 cr.

This course continues the study, begun in The Art and Business of Recording, of the processes following production of the record master. Topics include manufacturing, packaging, marketing, merchandising, sales and distribution of records and tapes, advertising and promotion, and the importance of the charts, airplay, and live concerts.

Prerequisite: The Art and Business of Recording and Introduction to Marketing the Arts.

28-3330
Facilities Management
2 cr.

Students learn the operation of venues, survey a variety of single and multipurpose facilities, and examine their managing, financing, and booking policies. Studies include leases and contracts, concerts, family shows, sports franchises, trade shows, conventions and meetings, co-promotions, concessions, and box-office management

28-3390

Marketing and Promoting the Arts II

3 cr.

This course uses the case approach to study actual arts and entertainment marketing problems. Cases selected will be drawn from the broad spectrum of the arts and entertainment field. Topics will include market research, pricing, product creation, distribution, and promotion. Upon completion of this course, students should be able to develop an organization and promotion plan, recognize promotion problems, and adapt and respond quickly to changing client/organization needs.

Prerequisite: Introduction to Marketing the Arts.

28-3392

Special Events: Concerts and Festivals Sponsorship

3 cr.

This course offers an in-depth study of the production, management, and marketing of special events, especially outdoor events such as concerts, festivals, fairs, parades, sports events, and beauty contests. Special events marketing, or "lifestyle marketing," is an alternative to more traditional advertising and sales promotion marketing methods. This course introduces students to professional possibilities and to how and why corporate sponsors use special events for cause-related marketing.

Prerequisite: Introduction to Marketing the Arts or permission of the instructor.

28-3394

Special Events: Concert and Festival Production Management

3 cr.

This is an experiential course designed to provide the resources, tools, and training necessary for the pre-planning and management of live performance events. The course follows a hands-on orientation to the event management process and features guest speakers, including arena managers, producers, technicians, and support service personnel. Opportunity to participate in managing actual events is available through this course.

28-3430

Presenting Live Performances

3 cr.

Advanced-level students learn the program-planning process, including theatrical, concert, and dance programming, distinguishing between the producing and presenting elements. Areas of focus include facilities, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.

Prerequisite: Introduction to Marketing the Arts, Accounting I, Junior standing, and a 3.0 or better GPA.

28-3490

Front of the House: Box Office and Crowd Management

2 cr.

Scaling the house, statements and record keeping, ticket sales, and distribution are topics discussed in a demonstration of methods for establishing and operating a box office. Crowd profiles for various events, planning and supervision of ushers and

security personnel, and coping with specific problems of contemporary audiences are subjects covered in the crowd management and venue security portion of this practical study.

28-3505

Motion-Picture Publicity, Promotion, and Advertising

3 cr.

The commercial aspects of film distribution and exhibition are covered. Topics include the operation of both independent and chain cinema houses, including distribution, film revenues, sales, contracts, advertising, promotion, and the potential effects of cable and pay television on future cinema.

Prerequisite: Introduction to Marketing the Arts or permission of the instructor.

28-3510

Motion-Picture Distribution and Exhibition

2 cr.

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

Prerequisite: Introduction to Marketing the Arts or permission of the instructor.

28-3550

Applied Retailing: Musical Instruments

3 cr.

This course provides an overview of the music business with the focus on sales and distribution of instruments, music accessories and supplies, sheet music, and sound equipment. Topics include choosing locations, relationships with manufacturers and distributors, rentals, trade associations, the formation of community bands and orchestras, and musical instruction by retailers and organizations.

28-3551

Applied Retailing: Record Stores

3 cr.

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

Prerequisite: The Art and Business of Recording

28-3552

AEMM Record Company Marketing

3 cr.

The AEMM Record Company is a not-for-profit corporation whose purpose is to provide

students with hands-on experience in the professional operation of a record company. This course follows Decision Making: The Music Business, in which students discover commercially viable talent, negotiate related contracts, and produce a record. In this course, students develop and complete the marketing and merchandising plans to introduce the recorded music to the industry and to retail sale, develop publicity campaigns, utilize radio airplay, and develop art work for the record jacket and related promotional materials.

Prerequisite: Decision Making: The Music Business, Junior standing, and a 3.0 or better GPA.

28-3555
Music Publishing
3 cr.

Upon successful completion of this course, students will be able to demonstrate a complete grasp of the principles and procedures involved in music publishing both nationally and internationally.

Prerequisite: Legal Aspects of the Arts and Entertainment.

28-3590
Decision Making: Performing Arts Management
3 cr.

This course conveys practical management skills with special attention to the producer's role: space, division of responsibility, organization, funding, finances, marketing, box office, and production development. Case studies include large and small commercial and non-profit theaters, dance ensembles, and vocal and in-

strumental organizations.
Prerequisite: Presenting Live Performances, Junior standing, and a 3.0 or better GPA.

28-3631
Record Production for Producers
2 cr.

Students work in production teams on a recording project as the culmination of this study of record concepts, relationships with studios, the artist/producer relationship, music and market trends, budgeting, vocal and instrumental ranges, and promotion and marketing in relation to their effect on the producer.

Prerequisite: The Art and Business of Recording.

28-3635
Record Production in the Studio
3 cr.

By participating in two or more record productions, aspiring producers become familiar with the electronic equipment, appropriate nomenclature, budgeting, recording, copyrights, promotion, and the significance of achieving airplay.

Prerequisite: Record Production for Producers.

28-3640
Record Mixing
2 cr.

This class focuses on the recording console signal flow, patch bay, auxiliary sends, and returns, e.g., grouping. Students also learn what the outboard gear is and how it works to create that special effect they may have heard on a record. Students will practice by mixing different types of music and recordings, working first on simple panning and balancing, then working their way into equalization, special effects, grouping, retriggering, and learning how to "fix" poorly recorded material

Prerequisite: Record Production in the Studio.

28-3651
Talent Management
3 cr.

The roles of personal manager, booking agent, talent agent, road manager, and company manager are the primary focus in this examination of the crucial role of professional management for all types of artists and entertainers. The formation of an agency, development of talent, and special touring considerations are among some topics explored.
Prerequisite: Introduction to Marketing the Arts.

28-4210
Small Book and Magazine Publishing
3 cr.

Understanding of the small publisher's role in today's marketplace is gained through an examination of many phases of the creative process in relation to the operation of a publishing company.

28-4215
Desktop Publishing
3 cr.

Desktop publishing is state-of-the-art microcomputer typesetting, graphics, and page layout production. This course introduces applications and techniques and provides hands-on experience with the print production process geared toward students who wish to produce brochures, newsletters, books, pamphlets, and other printed materials.
Prerequisite: Foundations of Computer Applications and English Composition II.

28-6000
Special Topics in Arts Management
3 cr.

This series of courses explores significant topics in arts, entertainment, or media management. The topic of each course may be drawn from any one management field, may interrelate management fields, or may interrelate a management area with an arts discipline.

Prerequisite: Junior standing and permission of the department chairperson.

28-7000
Decision Making: The Music Business
4 cr.

This course represents a study of the organization and operation of the principal sectors of the music business: the recording industry, musical instrument and sound equipment industry, performer services (related to personal management), and music education entrepreneurship. It includes the size and scope of the music business and its principal sectors, tables of organization in large and small companies (commercial and non-profit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities. An important adjunct to the course is student operation of the AEMM Record Company.
Prerequisite: The Art and Business of Recording.

28-7200
Data Analysis and Statistics
3 cr.

This course provides a sound conceptual introduction to the field of statistics and its applications in the arts, especially as it applies to marketing re-

search. Topics include quantitative methods for interpreting and understanding data; the use of information derived from random sampling; and techniques of summarizing applications. The course will involve hands-on computer usage.

Prerequisite: Elementary Algebra or Business Math.

28-7250

Media Management

3 cr.

Upon completion of this course, students should be able to apply the functions of management to public broadcasting and print media and identify specific tasks related to media management in the context of new communications technologies in the marketplace.

Prerequisite: The Television Producer or a comparable Radio course.

28-7260

Decision Making: The Television Industry

3 cr.

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

Prerequisite: Media Management.

28-7270

Human Resources and Labor Relations

3 cr.

This course is designed to strengthen the interpersonal

communication and supervisory skills necessary for effective human resource management. Students participate in hands-on communication situations typical to arts management through role playing, discussion, and application of communication theory. Topics include identifying communication networks, understanding management's role in organizational communication, building effective listening and response, resolving conflict, achieving nonverbal awareness in the work environment, employee counseling and appraisal, implementing change and finding appropriate leadership styles. Labor relations and a mock labor-management contract negotiation in the arts, entertainment, and media industries are studied within a four-week module.

28-7301

Decision Making: Visual Arts Management

3 cr.

This course is intended for managers of fine arts or graphic arts organizations in both the commercial and not-for-profit sectors. Topics for study include managing art galleries, corporations' art collections, photography studios, art supply stores, industrial art businesses, and art therapy departments. Also studied are the freelance graphic artist/photographer, fine artists as entrepreneurs, and copyright issues.

Prerequisite: Museum and Curatorial Practices, Junior standing, and a 3.0 or better GPA.

28-7310

Decision Support Systems for Arts Managers

3 cr.

Beginning with a brief review of spreadsheet and database software, students will develop advanced decision-making models using techniques such as decision trees, multivariate analysis, forecasting, and simulation. The main thrust of the course is to improve managerial-level decision-making in arts organizations.

Prerequisite: Data Analysis and Statistics and Computer Uses for Managers.

28-7315

Software for Arts Managers

3 cr.

This course has a two-fold purpose: (1) to assist students in developing a cogent method of critically evaluating commercial arts management software and (2) to allow students to become familiar with several of the more popular packages. This course not only provides hands-on training in a number of popular software packages but also shows students how to develop a quantitative means of measuring the performance of any package before committing to its purchase, which is especially important in grant proposal writing.

Prerequisite: Computer Uses for Arts Managers, Junior standing, and a 3.0 or better GPA.

28-8880

Internship Seminar

1 cr.

This course is taken during the semester of internship. Its purpose is to help students make positive experiences of on-the-job activities and problem-solving in preparation for

the transition from internship to a permanent job.

28-8888

Internship: Management

Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or interest while receiving academic credit toward their degrees. *Prerequisite: Junior standing, a 3.0 or better GPA, and permission of the department chairperson.*

28-9000

Independent Project: Management

Variable

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

Prerequisite: Permission of the department chairperson.

Marketing Communication

54-1000
Introduction to Advertising
3 cr.

The essentials of advertising are examined in this survey designed to accommodate Marketing Communication majors and students from other departments (e.g., Photography, Television, and Film and Video) who are likely to confront advertising issues in their careers.

54-1101
Advertising Copywriting I
3 cr.

54-1102
Advertising Copywriting II
3 cr.

Relevant communication techniques and the elements of style and creativity in writing for large numbers of people are the emphases of these practical examinations of the fundamentals of advertisement construction for print and broadcast media.
Prerequisite: Marketing Foundations.

54-1103
Advertising Copywriting III
3 cr.

This class offers the committed copywriting student supervised opportunities to produce several meaningful commercial scripts, including voice-over spots, demonstration commercials, jingles, and other relevant projects. A sophisticated overview of the agency/

supplier/studio relationship is provided.
Prerequisites: Marketing Foundations, Advertising Copywriting I, and Advertising Copywriting II.

54-1105
The Copywriter/Art Director Team
4 cr.

Art and advertising majors are taught to work together on advertising projects as is done in many advertising agencies. Each team will consist of one art director and one copywriter throughout the course.
Prerequisites: Marketing Foundations and Advertising Copywriting I.

54-1130
Magazine and Newspaper Advertising Production
3 cr.

Students will learn print production techniques, from initial concepts of design and layout to directorial styles in broadcast and the writing of production bids. An analysis of filming and taping techniques is included.
Prerequisite: Marketing Foundations and Advertising Campaigns and Case Studies.

54-1135
Television and Radio Commercial Production for Advertising
3 cr.

This specialized advertising course explores the relationship of the advertising agency to the film studio and the manipulation of agency scripts and storyboards into producible shot lists. The objective is for students to develop a realistic sense of the delivery of advertising and marketing goals in a television commercial.
Prerequisite: Marketing Foundations.

54-1200
Advertising in America
2 cr.

The unique role of advertising in American society is the emphasis of this survey course which traces the sociological development of advertising in America from the earliest days to the present.

54-1300
Advertising Campaigns and Case Studies
3 cr.

Methods of creative advertising, selection and placement, media planning, development of advertising materials, and the history and ethics of advertising are examined.
Prerequisite: Marketing Foundations.

54-1301
Advertising Workshop
3 cr.

Covering the formation of a complete advertising campaign, this workshop-format course is designed for advanced Advertising students
Prerequisite: Marketing Foundations.

54-1310
Portfolio Development
3 cr.

This course supports the production of a visually and conceptually presentable portfolio of five campaigns (three print ads each) with two related storyboards in a format where students can support and criticize each others' work directly with the instructor in developing their own particular skills and talents.
Prerequisites: Marketing Foundations and Advertising Copywriting I.

54-1400

Careers in Communications

2 cr.

The duties, skills, and qualifications of a wide variety of career opportunities within the communication fields are explored in this introductory seminar, enabling students to intelligently plan a productive course of study.

54-1475

Business to Business Advertising

3 cr.

An intensive workshop that discusses differences between consumer and industrial advertising, this course is designed to help Journalism, Marketing, and Advertising students understand the career opportunities available in the field and to help professional communicators in the field better utilize available resources.

Prerequisite: Marketing Foundations.

54-1500

Introduction to Media

3 cr.

Students examine aspects of the process of buying from each of the different kinds of media (television, radio, newspapers, magazines, supplements, and outdoor/transit) and learn what considerations determine which media service to buy. Marketing and media plans, budget, target audience definition, time and creative limitations, and the use of audience information gathered through services such as Arbitron and Nielsen will be examined.

Prerequisite: Marketing Foundations.

54-1502

Media Workshop

3 cr.

In this advanced course in media planning and execution, students will develop a simulated media program, including budget, media rationale, and execution.

Prerequisites: Marketing Foundations and Introduction to Media.

54-1520

Psychology of Advertising

3 cr.

Exploring the relationship of conscious and unconscious factors and examining the need structure and the interaction with planned advertising messages, this survey attempts to give students insights into the reasons why advertising works, using basic readings in the psychology of perception and attitude formation.

54-1521

Advanced Psychology of Advertising

3 cr.

This course is a practicum in which the principles of research methodology are applied in meaningful consumer situations. Students will design, perform, and interpret experiments in consumer psychology and marketing research.

Prerequisite: Psychology of Advertising.

54-1600

Marketing Foundations

3 cr.

Marketing objectives and strategies, research techniques, target audience definitions, distribution, and new product development are explored in this introductory survey.

54-1675

Marketing Case Workshop

3 cr.

An advanced marketing course wherein students will have an opportunity to review and discuss actual cases from real companies, this class offers students an opportunity to expand basic marketing information into "real life" situations.

Prerequisites: Psychology of Advertising, Introduction to Media, and Introduction to Market Research.

54-1676

The Account Executive/Brand Manager

3 cr.

This course focuses on the role of two key marketing positions on the client and agency side of the business and gives the student an overview of what the job entails in terms of actual day-to-day roles.

Prerequisites: Advertising Campaigns and Case Studies.

54-1677

Introduction to Sales and Sales Management

3 cr.

This course introduces students to a theoretical understanding of the subject and the techniques required to participate in this major marketing function. Students will learn the various steps required to make professional sales presentations. Selling will be examined from a variety of different perspectives.

Prerequisites: Psychology of Advertising and Introduction to Market Research.

54-1680

New Products Marketing

3 cr.

New products and services form the life-blood of growth in today's business. This course focuses on (1) knowing what is involved in designing new projects and what "new products" really are, (2) testing the marketing strategy, and (3) planning the introductions.

Prerequisites: Psychology of Advertising and Introduction to Market Research.

54-1681

Entrepreneurship: Launching Your Own Business

3 cr.

This course will provide a complete understanding of both the skills and the process necessary to carry on an entrepreneurial or independent business venture. Many of the skills developed in the Marketing Program are combined into a course that describes feasible methods of starting one's own business.

Prerequisites: Psychology of Advertising, Introduction to Media, and Introduction to Market Research.

54-1682

Creativity and Marketing

3 cr.

New ideas are increasingly important as our business society becomes more competitive.

This unique course focuses on the importance of creative thinking in marketing today.
Prerequisites: Psychology of Advertising and Introduction to Market Research.

54-1683

International and Ethnic Marketing

3 cr.

Society today has become increasingly global. This global

growth creates new markets and, at the same time, requires an understanding of marketing needs within many different ethnic markets. This course offers students exposure to and understanding of how a global economy works. Students will focus on specific examples and cases of international marketers and will examine the creation of marketing plans to meet different ethnic environments.

Prerequisites: Marketing Foundations and Psychology of Advertising.

54-1684

Marketing in Not-for-Profit Organizations

3 cr.

Not-for-profit organizations (i.e., charities, cultural institutions, schools, and hospitals) face competition today that requires the same basic skills needed in marketing products for profit. This course provides an understanding of the requirements unique to this field.

Prerequisite: Marketing Foundations.

54-1685

Introduction to Sales Promotion

3 cr.

This course consists of an analysis of merchandising and sales promotion tools in the planning and implementation of programs in a practical and critical view of merchandising and sales promotion as an important part of the media mix.

Prerequisite: Marketing Foundations.

54-1686

Retail Marketing

3 cr.

This course focuses on the marketing and communication elements necessary to work in today's retail environment and provides valuable under-

standing for anyone who wants to work and progress in today's rapidly expanding retailing arena.

Prerequisite: Marketing Foundations.

54-1687

Techniques of Direct Marketing

3 cr.

A comprehensive study of the elements and unique nature of direct marketing with specific applications to consumer and business-to-business marketing, this course covers all aspects of direct marketing from planning and concepts through creative execution, lists and media, catalogues, direct mail, space advertising, telemarketing, and response analysis.

Prerequisite: Marketing Foundations.

54-1688

Developing a Marketing Plan

3 cr.

This comprehensive course teaches students to prepare a marketing plan for a specific product or service. It focuses on formulating marketing strategies, using the basic tools available to marketing management.

Prerequisites: Introduction to Market Research.

54-1689

Social Marketing

3 cr.

Taught in seminar form, this course examines the design, implementation, and control of programs calculated to influence the acceptability of social ideas. It involves considerations and applicability of product planning, communication,

distribution, and marketing research to the marketing of ideas.

Prerequisites: Marketing Foundations or Psychology of Advertising.

54-1690

Introduction to Market Research

3 cr.

An introduction to measurement and research techniques employed in social science, this course places emphasis on design, execution, analysis, and interpretation of research in a class project that will initiate and carry out a meaningful research study.

Prerequisite: Marketing Foundations.

54-1691

Sales Promotion Workshop

3 cr.

This advanced course will enable each student in the course to plan and complete a sales promotion program for a real local company or organization, placing emphasis on the practical rather than the theoretical. For example, the final project will be a point-of-purchase display, trade show exhibit, or some other tangible product. Students will work closely with a variety of sales promotion professionals at companies, agencies, and suppliers.

Prerequisites: Introduction to Media and Introduction to Sales Promotion.

54-1695

Advertising, Marketing, and the Law

3 cr.

This course gives students an overview of the legal considerations and ethical issues facing practitioners in the field. Specific current examples are utilized. Guest speakers who

specialize in their fields will participate.

Prerequisites: Psychology of Advertising, Introduction to Media, and Introduction to Market Research.

54-1699

Marketing Yourself

2 cr.

This course is designed to introduce students to the steps involved in the job search process. Additionally, various skills, techniques, and resources for improving job hunting effectiveness will be reviewed. Among subjects covered will be the development of resumes and cover letters, interviewing techniques, career and skill assessment, and management of the search process itself. Several guest speakers will be available to discuss job hunting in their particular marketing or advertising areas.

Prerequisite: Senior standing.

54-1800

Introduction to Public Relations

3 cr.

This is an overview of the contemporary applications and techniques of public relations, one of the booming career opportunities in our service and information society. Research, planning, action, and evaluation are backdrops for studying actual and hypothetical situations.

54-1802

Political and Government Public Relations

3 cr.

This course focuses on the specialized promotional activities of major and minor political campaigns and the public rela-

tions activities of various government bodies at the national, state, and local levels. Some of the questions addressed by the course are: What are the public relations roles in the intensity of the political campaign? How are statements prepared for public officials? How does one interpret policy? handle media relations? take charge of the inevitable crises that occur in politics and government?
Prerequisite: Introduction to Public Relations.

54-1805
Public Relations Presentation Skills
3 cr.

This course is important for any student who seeks a career in public relations, advertising, or a related communications career. Verbal skills are emphasized, ranging from selling ideas and budgets to placing stories, speaking in public, and successfully employing various forms of self-expression. The course also will cover techniques used by PR professionals to guide others in presenting themselves on radio and television.
Prerequisite: Introduction to Public Relations.

54-1815
Health Care Public Relations
3 cr.

Growing career opportunities will be reflected in this course which will cover all aspects of medical and health care related to PR problems, responsibilities, and challenges. Using guest speakers, the course will explore ethical questions, special target audiences, health care media, government impact, alternative care, malpractice, and various career paths.
Prerequisite: Introduction to Public Relations.

54-1820
Public Relations Resources: Tools of the Trade
3 cr.

A basic course to help students of public relations to identify the tools of the public relations specialist: what they cost, how to locate them, how they are used, and how results can be measured. What is a video news release? a clipping service? How does one hire a designer? These and countless other resources are introduced to potential PR professionals to equip them for immediate success on the job.
Prerequisite: Introduction to Public Relations.

54-1822
Public Relations Agency and Workshop
3 cr.

The growing public relations agency business will be "explored by doing." An actual agency will be established, and the public relations needs of one or more clients will be served by this student agency. Taught by a veteran public relations executive, the course will afford students an opportunity to test their skills in a real-life professional setting. A complete public relations proposal will be developed.
Prerequisite: Introduction to Public Relations.

54-1830
Public Relations for Arts, Culture, and Social Services
3 cr.

This course prepares students to promote the most important non-profit activities in our society. It ranges from the excitement of the performing and

visual arts to the stimulation of the critically needed social service organizations. Both segments need skilled communicators. The course will discuss the various publics, the messages tailored to these publics, and overall promotion for a wide variety of objectives, including legislative support, contributions, and audience and organization building.
Prerequisite: Introduction to Public Relations.

54-1850
Public Relations for Business and Industry
3 cr.

Public relations philosophy and techniques for energetic, growing businesses are examined by looking at business activity and the public relations components. Good news, bad news, internal communications, publicity, annual and quarterly reports, and management counseling are among those elements discussed.
Prerequisite: Introduction to Public Relations.

54-1860
Public Relations Writing
3 cr.

All forms of writing for public relations, including magazine queries, securing television and radio interviews, news releases, features, trade press, and presentations are covered.
Prerequisite: Introduction to Public Relations.

54-1862
How to Manage Promotions and Special Events
3 cr.

The relationship between special events and public relations is examined. Actual special events are planned and discussed, from parades, news

conferences, and plant tours to a variety of activities that promotional professionals are called upon to create, plan, implement, and evaluate. Additional emphasis is placed on budgeting and evaluation.
Prerequisite: Introduction to Public Relations.

54-1865
Public Relations Cases and Crisis Management
3 cr.

This course examines the application of basic principles in public relations through the case history method. Students will explore some of the recent major public relations case histories and analyze and critique each of the decisions involved with emphasis on PR management. Special attention is paid to crises by examining cases such as the Tylenol poisonings, the Three Mile Island accident, the NASA explosion, and others. This course takes students through the various events and the methods of handling them with respect to target audiences.
Prerequisite: Introduction to Public Relations.

54-8888
Internship: Marketing Communication
Variable

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

54-9000

Independent Project: Marketing Communication

2-4 cr.

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

Prerequisite: Permission of the department chairperson.

Photography

23-1100

Foundations of Photography I

3 cr.

Basic aesthetic problems of photography and a historical and critical context for looking at and making photographs are the emphases of this lecture course. A corresponding section of Darkroom Workshop I must be taken concurrently.

23-1101

Darkroom Workshop I

3 cr.

Darkroom Workshop I provides the technical skills in black-and-white photography needed to produce the projects assigned in Foundations of Photography I. Photographic materials, processes, and techniques for film development and print production are covered. Students must be concurrently enrolled in a corresponding section of Foundations of Photography I.

23-1102

Foundations of Photography II: Color

3 cr.

This course introduces the aesthetics, techniques, and theory of the subtractive color printing process using color negative materials. The lecture portion of the course constitutes a more sophisticated exploration of the aesthetic and technical issues introduced in Foundations of Photography I, with specific emphasis on issues related to color photography. Concurrent enrollment in Darkroom Workshop II: Color is required.

Prerequisite: Foundations of Photography I and Darkroom

Workshop I, or permission of the department chairperson upon portfolio review.

23-1103

Darkroom Workshop II: Color

3 cr.

This course provides the necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in Foundations of Photography II: Color.

Prerequisite: Foundations of Photography I and Darkroom Workshop I, or permission of the department chairperson upon portfolio review.

23-1105

Previsualization and the Zone System

3 cr.

This course is designed to remove the guesswork from the making of good negatives. It will focus on plotting densities on parametric curves to determine optimum development times for normal, high, and low contrast situations and will deal with the idea of previsualization, i.e., being able to predict what the images will look like before making the exposure.

Prerequisite: Division I, Studio and Location Lighting/Photography III, and Darkroom Workshop III.

23-1110

Photo Communications

3 cr.

This course provides students with a better understanding of photographic images and the application in design. In shooting photographs that are specifically destined for design layouts, students develop a better visual language, enhancing photo selection and editing skills, and learn to previsualize not only the look

of the design but also the structure and form of the photographs they shoot. The basic format is 35mm location photography and tabletop and lighting work. Alternate ways to generate photographic images are covered, including high contrast, photo-posterization, tone line, halftone, photo-montage, and the photo mosaic. This course is required for all Art Graphic Design majors. Photo students who are interested in the application of photography to professional art are encouraged to enroll.

Prerequisite: Foundations of Photography I, Darkroom Workshop I, Graphic Design: Introduction, Advertising Art: Introduction, and Typography and Letterforms: Beginning.

23-1200

Computer Enhancement of Photographic Imagery

3 cr.

This course is a survey of microcomputer-based imaging programs with emphasis on the manipulation and enhancement of photographic imagery. *Prerequisite: Photography Division I or Art and Design Division I; Foundations of Computer Applications.*

23-2200

Architectural Photography

4 cr.

The wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal images, is explored concurrently with an introduction to view camera skill, a discussion of work, and the development of individual projects.

Prerequisite: Division I.

23-2450

Color Photography: The Negative Approach

4 cr.

The aesthetics, techniques, and theory of the negative/positive color process are examined through straight color printing with development of an understanding of color relationships in the photographic image.

Prerequisite: Division I.

23-2455

Color Photography: Advanced

4 cr.

This is a course in color processes that emphasizes technical control for aesthetic purposes and the broader possibilities of this process to achieve expressive ends.

Prerequisite: Color Photography: The Negative Approach.

23-2500

Commercial Studio: Advanced Art Direction

4 cr.

Students examine photographic illustration for advertising through analysis and synthesis of appropriate studio photographic means. Assignments include the use of color and black-and-white processes, small and large format cameras, tungsten and electronic flash light within a studio context.

Prerequisite: Division I, Studio and Location Lighting/Photography III, Darkroom Workshop III.

23-2502

Advanced Commercial Studio/Art Direction

4 cr.

This course is designed to simulate the real-world assignment pairing of art directors and photographers common within the advertising indus-

try. Creative teams will be established consisting of one art director student and one studio photography student. Each team will work on two or three major projects during the semester. Emphasis will be on analysis of problems in the creative process, visualization of solutions, and the use of symbols in advertising photography.

Prerequisite: Division I, Studio and Location Lighting/Photography III, and Darkroom Workshop III.

23-2520

Fashion Photography

4 cr.

This course concentrates on fashion and fashion accessory photography and includes location as well as studio lighting techniques. Strong emphasis will be placed on styling, make-up, and the use of accessories. Included in the course will be the history of fashion as well as design and style. *Prerequisite: Advanced Studio Lighting or Commercial Studio: Advanced Art Direction.*

23-2550

Contemporary Photographic Criticism

3 cr.

Direct confrontation, discussion, and written critical essays are used to examine the genres, standards, changing fashions, and major traditions of criticism in twentieth-century art and photography, with prime emphasis upon defining personal critical attitudes.

Prerequisite: Division I. History of Nineteenth-Century Photography and History of Twentieth-Century Photography are recommended, but not required.

23-2620

Documentary Photography

4 cr.

The social and aesthetic aspects of this vital and evolving photographic tradition are explored through an examination of method, concept, and history and put to use in one or more photographic projects.

Prerequisite: Division I.

23-2631

Experimental Photo/Graphic Techniques I

3 cr.

A systematic exploration of the following media and techniques: papermaking, cyanotype and Kwikprint, transfer monotype, cliché verre, photographic print manipulation and transfer, graphic arts films, posterization, photo-etching on presensitized zinc plates. During the last third of the course, each student chooses one medium in which to work. *Prerequisite: For Photography students, completion of Division I requirements; for Art and Design students, completion of the core courses; or permission of the department chairperson.*

23-2632

Experimental Photo/Graphic Techniques II

3 cr.

Photo-lithography and copier systems are studied in this course designed for art or photography students. Photo-lithography techniques include making halftones with enlargers, transferring photographs to aluminum plates, extending photographic images with lithographic techniques and printing editions. The copier systems are taught for their applications to the techniques already learned in Experimental Photo/Graphic Techniques I. Each student selects a project

in any medium. May be repeated for credit.

Prerequisite: *Experimental Photo/Graphic Techniques I, or permission of the department chairperson.*

23-2653

Studio and Location Lighting/Photography III

3 cr.

Studio portraiture, still life, and location application of techniques to a diversity of situations form the framework of this introduction to greater visual control through use of the 4x5-view camera and artificial lighting. This required course is the prerequisite to all subsequent view camera and lighting courses. Students must enroll concurrently in Darkroom Workshop III.

Prerequisite: *Division I.*

23-2680

Advanced Studio Lighting

4 cr.

The use of tungsten and electronic flash artificial light in the studio is thoroughly explored through assignments in color and black-and-white using the view and 35mm cameras.

Prerequisite: *Division I, Studio and Location Lighting/Photography III, and Darkroom Workshop III.*

23-2690

Lighting on Location

3 cr.

This course concentrates on annual report and editorial photography. The course includes location lighting, color correcting, and color augmentation techniques. Strong emphasis is placed on editorial story development and corporate annual report photography.

Prerequisite: *Division II, Studio and Location Lighting/Photog-*

raphy III, Darkroom Workshop III, and Photojournalism I.

23-2700

History of Nineteenth-Century Photography

3 cr.

The emergence of photographic traditions is examined within the context of the social, cultural, political, economic, and scientific forces that formed particular tendencies in the medium. This interpretive analysis of significant impulses in photography prior to World War I is structured as a balance of lectures, slide presentations, and discussion.

23-2710

History of Twentieth-Century Photography

3 cr.

Major movements and practitioners are studied in the context of social, cultural, and political pressures that have influenced photographic trends since World War I through lectures, slide presentations, and discussion.

23-2715

Photography in Chicago Now

3 cr.

This course exposes students to a broad range of photography as it is being created and exhibited in Chicago now. On alternate weeks, the class will visit either current exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures on photography. Remaining class sessions will be used to discuss these events in relation to short texts used in class. Journals and class participation will be expected.

23-2730

Junior Seminar: Photography

3 cr.

The Junior Seminar teaches students how to develop and shape their first long-term project in photography. The student-generated, semester-long project will be interspersed with mini-projects (including photo assemblage) designed to expand students' expertise in seeing, selecting, and crafting.

Reference will be made to other arts, including music and film. From these models, students will learn how to create and structure their own projects based on personal concerns and values.

Prerequisite: *Junior standing.*

23-2750

Medical Photography

4 cr.

Photographic techniques currently in use in hospitals and laboratories, such as ultraviolet, infrared, and copy photography, are presented in this survey, supplemented with consulting medical personnel and class visits to clinical settings.

Prerequisite: *Division I.*

23-2760

Theater Photography

3 cr.

In this on-site course students learn theater photography through cooperation in productions mounted in the Getz Theater.

Prerequisite: *Division II.*

23-2800

Professional Printing

4 cr.

This course deals with the joys and problems faced by a professional printer. Students will shoot specific assignments that involve tricky printing in the darkroom. Each

student will print another's work, learning to work successfully with improperly processed, dirty, or scratched film. The course is designed for students who want to improve their printing and to communicate better with the labs and printers they will encounter in their photography career.

Prerequisite: *Darkroom Workshop III, Studio and Location Lighting/Photography III.*

23-2900

Photojournalism I

4 cr.

This course is an introduction to the basic elements of visual communication. Students will learn how to photograph people and major current events in natural lighting conditions. Organization, printing techniques, and layout will be covered. In addition, guest speakers will introduce students to specific areas of photojournalism including sports, general news, travel, documentary, and picture editing.

Prerequisite: *Division I.*

23-2901

Photojournalism II

4 cr.

This course expands on the skills acquired in Photojournalism I with an emphasis on lighting and color photography.

Prerequisite: *Photojournalism I.*

23-2902

Photojournalism III

4 cr.

This course is designed to closely mirror the experience of a working photojournalist. During the semester, students will produce both a major

documentary project reflecting some aspect of the human spirit and a variety of single image assignments.

Prerequisite: Photojournalism II.

23-2971

View Camera

4 cr.

Perspective and focus control are examined theoretically and practically in this exploration of the aesthetic possibilities of the view camera. Equipment is provided.

Prerequisite: Division I, Studio Location and Lighting/Photography III, and Darkroom Workshop III.

23-2972

View Camera: Advanced

4 cr.

Students develop an individual, semester-long project exploiting the view camera's unique abilities in order to further refine skills and expand understanding of large format photography. Equipment is supplied.

Prerequisite: View Camera.

23-2975

Visual Books

3 cr.

Each student works from a proposal to make a photographic or visual book. The course covers conceptual aspects of visual books, including structure, editing, sequencing, and integration of text and images.

Book production includes graphic arts films, layout, manipulation, reproduction, binding, and finishing. The course is based on the history of books with emphasis on development of artists' books over the last thirty years. Emphasis is also placed on working with the means at hand in order to provide alternatives to high-cost production.

Prerequisite: For Photography students, Division I; for Art and Design students, completion of the core courses or permission of the department chairperson.

23-2977

Hand Bookmaking and Binding

3 cr.

Traditional and non-traditional Western and Oriental techniques, including Western Codex, are studied. Included are case-bound, perfect, side-stitch, pamphlet, single signature, portfolio, Japanese, accordion, and decorative endpaper marbling methods, as well as modern combinations and extensions of these techniques.

Prerequisite: For Photography students, Division I; for Art and Design students, completion of the core courses or permission of the department chairperson.

23-2985

Nineteenth-Century Photographic Processes

3 cr.

The development of photography through its first four decades will be explored as students prepare and use their own photographic materials to gain insight into both the historic and aesthetic precedents of contemporary photographic vision.

Prerequisite: Division I; History of Nineteenth-Century Photography is recommended.

23-2990

Museum and Curatorial Practices

3 cr.

Selection, design, and installation of exhibitions, publicity

and community relations, conservation and grants administration are some of the museum management duties with which students will be involved as they intern with The Museum of Contemporary Photography and the Columbia College Art Gallery. Interns will meet as a group for a two-hour seminar once each week, with 12–24 hours per week of independent participation.

Prerequisite: Consent of Museum Director.

23-3460

Senior Seminar: Photography

4 cr.

The photographic image, its form, content, and meaning are examined in this seminar in order to assist the student in articulating a personal photographic viewpoint. May be repeated for credit with departmental approval.

Prerequisite: Division II.

23-3500

Professional Portfolio Development

3 cr.

To assist students who are preparing to enter the job market, this course treats methods for assembling a portfolio, writing and designing a resume, and interviewing with prospective employers. Job-hunting skills and procedures are discussed.

Prerequisite: Division II and Senior standing. Commercial Studio: Advanced is recommended.

23-4140

Feminist Practice and Photography

3 cr.

In the past twenty-five years the role of gender differences has influenced our culture, from the personal and public to the private and political. In

particular, feminist theory and practice have forced an examination of representation and media. This course will investigate some of the ways photography has been shaped by feminist critical activity. Guided by readings and class discussion, students will consider ways that theory may be applied to the practice of photography. Students will select and pursue a semester-long photographic project that reflects their own response to feminist issues.

Prerequisite: Division I.

23-4150

Myth/Symbol/Image

3 cr.

This course will explore connections between idea, meaning, and image. Students will study devices such as analogy and metaphor in literature, art, and photography and use theories of Carl Gustav Jung, such as the archetype, anima/animus, and synchronicity. Assigned readings will require group discussion. One paper and a small group of photographs will be required for completion of the course.

Prerequisite: Division I.

23-5000

Professional Topics: Styling

1 cr.

This workshop will concentrate on set design elements (such as set scale, construction, and color concepts) and set decoration for table top, fashion, and food photography. Styling concepts of mood, contrast, balance, and weight will be covered.

Prerequisite: Division II.

23-5001

Professional Topics: The Nude
1 cr.

This workshop will examine the human form as related to fashion and the photography of fashion. It will include several exercises on the drawing of the figure, followed by a series of photographic assignments.

Prerequisite: Division II.

23-5002

Professional Topics: Sports Photography
2 cr.

This professional workshop examines issues in sports photography, such as selection of equipment and materials and utilization of photographic techniques. It will include demonstrations and a photo session at a professional sports event.

Prerequisite: Division I.

23-6000

Contemporary Trends: Special Topics
1 cr.

Direct working contact with internationally renowned photographers, critics, editors, and scholars is provided each semester in this workshop/lecture program. A public lecture supplements each limited-enrollment workshop.

23-8888

Internship: Photography
Variable

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

Prerequisite: Permission of the department chairperson

23-9000

Independent Project: Photography
Variable

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

Prerequisite: Division II and permission of the department chairperson.

Radio/Sound

41-1050

Introduction to Audio
3 cr.

This course is designed to familiarize students with the language and concepts common to all fields where audio is used. The course makes use of a wide assortment of audio synthesis and analysis equipment combined with video presentations and guest lectures by professionals from various areas of the audio field to explain the complex phenomena of sound. This course may not be taken concurrently with Basic Sound Practices or Electronics for Audio.

41-1100

Fundamentals of Radio
2 cr.

Departmental organization and function, job classification and unions, business practices, and terminology are surveyed in this prerequisite to all management-oriented radio classes.

41-1121

Radio Broadcasting I
4 cr.

Practical on-air experience in the main broadcasting functions and an examination of radio as a medium of mass communication are offered in this primary course in radio broadcasting and station procedure.

Prerequisite: Broadcast Speech Technique and Control Board Operation.

41-1122

Radio Broadcasting II
4 cr.

The development of individuality and a personal style of broadcasting are emphasized through integrated practice in

the various broadcasting functions from announcing to advertising.

Prerequisite: Radio Broadcasting I.

41-1123

Radio Broadcasting III

4 cr.

Serious students of radio will refine on-air talents to a more professional level. The course will offer simulated on-the-air experience and management practice which could lead to a staff position at WCRX-FM.

Prerequisite: Radio Broadcasting II.

41-1150

Production I: Audio

4 cr.

This course is designed to expose students to basic analog tape recording and editing techniques within a production environment. It will involve extensive hands-on experience in order to develop and improve production skills.

41-1151

Production I: Radio

4 cr.

Editing, splicing, mixing, dubbing, and special effects using the full studio facility are covered in this in-depth laboratory study of radio production techniques.

41-1152

Radio Production II

4 cr.

The advanced production student has a basic foundation in production procedures gained in Production I: Radio or Production I: Audio. These skills

will be honed to a more professional edge using a team approach to the production of on-air material. Such concerns as copy, timing, choice of music, and sound effects become very critical to the success of individual student productions.

Prerequisite: Production I: Audio or Production I: Radio.

41-1155

Community Affairs Programming

2 cr.

Learn the "in's and out's" of community affairs programming. What is the FCC's position on "serving" a station's audience? How are significant public issues determined?

Once those issues are known, how is interesting public service programming created? Students will produce material to be used in a "magazine format" public service show to air on WCRX-FM.

Prerequisite: Production I: Radio or Production I: Audio.

41-1158

Advanced Radio Program Production

4 cr.

This course will teach students to develop great radio stories. Some of the topics covered are as follows: how to get electrifying quotes from people; how to construct a radio documentary in "scenes"; how to use on-location sound in reports; how to create funny and interesting news stories; how to do unusual things on the air that people will remember. The focus will be the longer kinds of news stories heard on public radio (3-20 minutes), but the skills learned in this course can be applied to commercial radio news as well.

Prerequisite: Production I: Radio or Production I: Audio.

41-1161

Entering the Radio Job Market

1 cr.

This course prepares students for initial contacts as they seek their first job. Writing a resume, making telephone and personal contacts, and personal presentation skills will be taught. Interview techniques will be learned through role-playing. Proper dress, posture, and eye contact will be stressed.

41-1162

The Club D.J.

2 cr.

Designed to prepare students for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey, this course includes instruction in the use of portable equipment, e.g., turntables, speakers, and microphones. Production techniques inherent in this very specialized field of audio entertainment will be part of the course.

More advanced radio students should be able to use what is learned to secure full- or part-time employment both before graduation from college and thereafter.

41-1166

Preparing an Audition Tape

1 cr.

This senior-level class assists students in recording and producing a personal professional audition tape. Tapes will pertain to the specialty of each individual student and will be critiqued throughout the semester by the instructor. The end product will be an audition tape suitable for submission

to prospective employers or talent agents.

Prerequisite: Radio Broadcasting I; Production I: Radio or Production I: Audio; and Broadcast Speech Technique (may be taken concurrently).

41-1170

The Radio Producer

2 cr.

Behind-the-scenes production techniques for news shows, live interview shows, and telephone talk shows will be studied. Aspects of the radio producer's job, such as how to call the right person for on-air contributions, how to make contact with VIPs, how to screen incoming calls, and how to schedule programs, will be covered in class. Actual production assignments will be carried out by the class.

41-2110

Acoustics for Microphones

4 cr.

Treating the basics of acoustical design or treatment of rooms for microphones or loudspeakers and exposure to the new tools available in the field, this course is of value to students who plan to make careers in the various phases of electronic communications.

Prerequisite: Basic Sound Practices, and Electronics for Audio.

41-2112

Advanced Acoustical Design

4 cr.

This high-level course in acoustic design for control rooms, auditoriums, and music studios makes extensive use of the time-energy frequency analyzer (Techron TEF) and of the instructor's experience in the design and construction of a large number of leading-edge

control rooms in the Chicago area.

Prerequisite: Basic Sound Practices and Junior standing.

41-2114

The Psychoacoustics of Sound
3 cr.

The Psychoacoustics of Sound provides the necessary basis for understanding how we hear the world around us.

With contributions from the academic disciplines of music, biology, physics, and psychology, students will learn how the physical attributes of time, energy, and frequency translate into the perceptual attributes of duration, loudness, pitch, and timbre. The course will examine how the human auditory system defines the information that is received and how that information is then processed and shaped by the central nervous system and cognitive processes.

Prerequisite: Basic Sound Practices and Junior standing.

41-2117

Broadcast Law
2 cr.

This course will concentrate on the practical applications of broadcast law and on various general principles that apply to the everyday business of broadcasting. In addition to covering FCC rules and regulations, the course will discuss laws relating to talent contracts, advertising, libel and slander, and freedom of speech.
Prerequisite: Fundamentals of Radio.

41-2118

Broadcast Research
2 cr.

This course outlines the application of basic marketing-research techniques to radio situations, both doing original

research—from music testing to perceptual studies—and evaluating the research supplied by outside companies, including the ratings services.

Prerequisite: Selling Radio Time and Programming the Music Format.

41-2120

Radio Station Management
2 cr.

This course focuses on the responsibilities of the radio station's chief executive officer. These include the everyday operation of programming, sales, news, engineering, and internal departments such as traffic, continuity, public affairs. Real case studies and decision-making processes prepare the student for an entry-level management position.

41-2122

Contests, Promotions, and Public Relations
2 cr.

Establishing a station's identity and growth through advertising, public service campaigns, special events, and publicity stunts is an essential function of the broadcast promotion professional. The basics of community and media relations, contests, sweepstakes, and special events from parties and trips to sporting events will be taught.

41-2125

Selling Radio Time
2 cr.

The basics and principles of broadcast sales are introduced, and local and national sales techniques, rate cards, and ratings are analyzed in

this preparation for budding advertising salespersons.

41-2135

Audio Processing
4 cr.

This is a demonstration and hands-on course in the equipment currently used in music studios for the purpose of modifying, improving, and expanding instrumental sound for records. It is taught in the control room of a successful multi-track studio that employs digital equipment extensively.

Prerequisite: Basic Sound Practices.

41-2150

Radio Sportscasting
3 cr.

Sports writing, wire-copy use, personality, interview techniques, and play-by-play announcing in the classroom and on location are explored in this practical approach to sports broadcasting. Included are frequent discussions with guest sports broadcasters.

41-2175

Women in the Media
2 cr.

Designed to familiarize students with the many opportunities available to women in today's media, this course features guest lectures by successful women in areas of talent, sales, advertising, and management. Not for women only.

41-2180

Careers in Radio
2 cr.

D.J.s, newscasters, sportscasters, management and sales executives, and other leaders in Chicago radio discuss career opportunities in radio each week in this lecture course.

41-2200

College Radio News
1–4 cr.

Student newsmen will gather and rewrite wire service news and broadcast it over radio station WCRX-FM. Students will also street-report from various locations throughout the city.

Prerequisite: Radio Broadcasting I, Contemporary Radio Newswriting, and permission of the WCRX General Manager.

41-2250

College Radio Programs
1–4 cr.

Student disc jockeys host one four-hour music show per week using computerized program and music logs consistent with the WCRX format. Occasional interviews of visiting guest music artists are featured.

Prerequisite: Radio Broadcasting III, Production I: Radio, and permission of the WCRX General Manager.

41-2260

College Radio Sports
1–4 cr.

Student sportspersons will gather and rewrite sports news using computerized wire service information and will broadcast it over radio station WCRX-FM. Students will occasionally do play-by-play and interviewing and will alternate co-hosting a weekly "News in Review" specialty show.

Prerequisite: Radio Sportscasting and permission of the WCRX General Manager.

41-2270

College Radio Production

1-4 cr.

Student producers will handle all production of pre-recorded on-air materials, i.e., public service announcements, promotional spots, and programming for the college radio station WCRX-FM.

Prerequisite: Radio Production II and permission of the WCRX General Manager and Chief Engineer.

41-2280

College Radio Activities

1-4 cr.

Students will participate in positions on one or more of the WCRX-FM staffs, including programming, music, promotion, research, traffic/continuity, and public affairs. Responsibilities will depend upon the area in which the student chooses to specialize.

Prerequisite: Fundamentals of Radio and permission of the WCRX General Manager.

41-2300

Commercial Announcing

4 cr.

Timing, interpretation, and the degrees of persuasion necessary for successful delivery of the sponsor's message in radio and voice-overs for television and film are emphasized in this introduction to a highly competitive profession.

Prerequisite: Radio Broadcasting I.

41-2340

Control Board Operation

4 cr.

Through hands-on experience in operating the control board, students will learn to integrate programming while maintaining a professional-quality broadcast sound.

41-2360

Ethics in Broadcasting

2 cr.

The pressures that sometimes cloud the judgment of news people and some of the ethical decisions they face are explored through classroom discussions that analyze cases from television, radio, and print journalism.

41-2420

Programming the Music Format

2 cr.

A preparation for positions such as program or music director in a music-oriented radio station, the course will cover day-to-day music programming concerns. Specific discussions on station imaging, management techniques, music and audience research, and the incorporation of computers into station operations are included.

Prerequisite: Fundamentals of Radio

41-2425

Performing Radio Formats

4 cr.

This course offers advanced radio students the opportunity to learn the details of various radio formats existing today. Students will prepare material for various formats and deliver them on-air. Students will also monitor various formats for use as a basis for their own on-air performances.

Prerequisite: Radio Broadcasting II.

41-2510

Radio Newscasting

2 cr.

Performance of newscasts and headline stories from original rewritten copy and the "rip and read school" will prepare students for the music-and-news format radio station newsroom operation.

41-2515

Radio Sports casting

2 cr.

This class will expose students to sports reporting, interviewing, and play-by-play announcing. Writing and timing segments will round out the sports casting responsibility taught in the class.

41-2552

Classic Rock and Soul

2 cr.

This course will cover the progression of rock music from its roots in rhythm and blues and country music in the 1950s to the current sounds and artists. Students will study the individual artists and the bands who created the music, trends and styles of music, the music's influence on modern culture, and the impact of current events on the music.

41-2700

Broadcast Speech Technique

2 cr.

Students who are preparing to be communicators will develop the ability to speak correctly, naturally, and authoritatively, using the English language with the greatest possible skill.

41-2705

Broadcast Speech Technique II

2 cr.

A continuation of Broadcast Speech Technique for the serious student seeking further improvement of communication

skills, this class features an individualized approach to teaching. Both accomplished speakers and students who need more guidance will develop the ability to communicate in a marketable style.

Prerequisite: Broadcast Speech Technique.

41-2711

Electronics for Audio

4 cr.

The essential electronics of audio systems are covered in this introduction to recording equipment. Students will learn to read schematics and understand basic electronic principles.

41-2712

Sound Engineering

4 cr.

This course explores the equipment and psychology of a multi-track recording session. The course is taught at one of the Midwest's finest twenty-four-track recording facilities.

Prerequisite: Basic Sound Practices.

41-2720

Basic Sound Practices

4 cr.

Basic Sound Practices is an introductory course emphasizing the technology of audio systems. Students are introduced to the technical and functional aspects of equipment used in professional audio studios.

41-2722

Jingle Production

4 cr.

This class focuses on the mixdown aspect of the recording process. It is a combination of group experiments,

hands-on demonstrations, and field trips involving stereo production.

Prerequisite: Basic Sound Practices.

41-2725

Careers in Audio

2 cr.

Each week recognized experts in a variety of audio fields discuss the wide range of career opportunities in audio in this lecture course.

41-2726

Digital Sound

4 cr.

The development of digital audio technology is changing the way we produce, store, and listen to sound. This course explores the technology and techniques involved with digital audio. Digital Sound is taught in the classroom and in a commercial studio equipped with some of the latest digital devices.

Prerequisite: Basic Sound Practices.

41-2727

Audio Technologies

4 cr.

This course offers an in-depth look at three very important aspects of audio engineering: consoles, micing techniques, and MIDI. Taught in three five-week segments by a variety of instructors, the course is designed to give prospective engineers hands-on experience with these three essential tools of the trade.

41-2728

Audio Equipment Overview

3 cr.

This course is an orientation to the major lines and manufacturers of professional audio equipment. The major emphasis of the course will be inter-

preting and evaluating manufacturers' specifications and determining realistic performance. Included in the course will be presentations and demonstrations by manufacturers' representatives and field trips, when possible.

Prerequisite: Basic Sound Practices.

41-2729

Time Delay Spectrometry

4 cr.

This class explores the theory of TDS and gives hands-on training in the use of the Techron TEF analyzer. Students will be required to do a class project in which a device or acoustic space is thoroughly analyzed with the TEF. *Prerequisite: Advanced Acoustical Design and permission of the instructor.*

41-2730

Radio Interviewing

2 cr.

The styles and techniques unique to both the in-studio and telephone interviews are examined and practiced.

41-2740

Audio for the Visual Medium I

4 cr.

The technology and techniques used in creating sound tracks for television, film, and multi-media are presented in this studio class. Time for hands-on mixing of tracks is provided.

Prerequisite: Basic Sound Practices and permission of the program coordinator.

41-2745

Audio for the Visual Medium II

4 cr.

This course is a continuation of Audio for the Visual Medium I for the advanced student who wishes to gain more insight and experience in mixing and preparing sound tracks for film and video.

Prerequisite: Audio for the Visual Medium I and permission of the instructor.

41-2750

Sound System Design

4 cr.

This course provides an in-depth look at the parameters required in designing, installing, and optimizing permanently installed sound systems. The emphasis is on learning the basic fundamentals of the design process. The role of computers in sound system design is also discussed and demonstrated.

Prerequisites: Basic Sound Practices.

41-2760

Computer-Aided Analysis

4 cr.

This is an introduction to the use of computers in the analysis of electronic, electroacoustic, and acoustic systems. The student will gain experience in using various computer systems such as SYSID from Ariel, TDS from Techron, and Audio Precision.

Prerequisite: Basic Sound Practices and Sophomore standing.

41-2765

Computer-Aided Sound System Design and Modeling

4 cr.

This is a course that allows advanced students to learn to use tools designing sophisticated sound systems and pre-

dicting their performance.

Prerequisite: Sound System Design and Advanced Acoustical Design.

41-2770

Computer-Aided Drafting for Audio

4 cr.

This course will introduce students to the process of using computer-aided drafting in the context of professional audio. It will be taught on both the IBM and the Macintosh platforms.

Prerequisite: Introduction to Drafting and permission of the instructor.

41-2780

Computer-Aided Project Management for Audio Professionals

4 cr.

This course will introduce students to the process of using computer-aided project management software in the context of professional audio, using the Macintosh.

Prerequisite: Permission of the instructor.

41-2851

Contemporary Radio Newswriting

2 cr.

News analysis, broadcast editorials, news gathering, editing, writing, and use of news services and sources are covered in this approach to journalism for broadcast media.

41-2855

Writing Jobs in Radio: An Overview

3 cr.

This course will cover the style, format, and techniques

for the beginning writer. It will offer a thorough introduction to writing television or radio scripts for drama, comedy, commercials, public service announcements, interviews, special interest programs, and musical shows.

41-2860

Writing and Producing Winning Radio Commercials

3 cr.

This class will focus on writing effective and colorful radio commercials using the "mind pictures" technique of writing. Studio production of each radio spot will not only give students information about the success or failure of their commercial writing but will also give them the beginnings of a sample reel that could be useful in securing their first job. An additional benefit from this class will be hands-on experience with acting, directing, and radio production.

Prerequisite: Production I: Audio or Production I: Radio, and Radio Broadcasting I.

41-8888

Internship: Radio

Variable

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

Prerequisite: Permission of the department chairperson.

41-8889

Internship: Sound

Variable

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

Prerequisite: Permission of the department chairperson.

41-9000

Independent Project: Radio

Variable

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

Prerequisite: Permission of the department chairperson.

41-9001

Independent Project: Sound Engineering

4 cr.

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

Prerequisite: Permission of the department chairperson.

41-9002

Independent Project: Audio Production

Variable

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

Prerequisite: Permission of the instructor.

41-9005

Independent Project: Digital Sound Recording

Variable

This course will allow advanced students the opportunity to do an independent recording project using state-of-the-art digital recording systems. The class will select a group to record, and then produce 10–15 minutes of edited and mixed product.

Prerequisites: Basic Sound Practices and Digital Sound.

Science/ Mathematics

56-2020

Animal Ecology and Behavior 3 cr.

This course acquaints students with the ways in which animal populations survive and adapt to their environment.

56-2025

Biology: The Living World Around Us 4 cr.

The biological world, including the cellular basis of life and organisms, is examined with particular attention to issues of greatest contemporary relevance and impact. Special topics include non-food products from plants and animals, insect life forms, the biological implications of cloning, and the requirements for life in outer space.

56-2050

Biology of the Human: Anatomy and Physiology 3 cr.

Processes of the body systems—cardiovascular, respiratory, nervous, digestive, and reproductive—will be surveyed in this examination of how the various organ systems interplay in the complex functioning of the human being. AIDS, cancer biology, and human sexuality are major focuses of the course. Dance and Theater majors may find the close look at body movement (bone structure and musculature) relevant to their study.

56-2055

Biology of Human Sexuality 3 cr.

This course is specifically designed to introduce students of fine arts to biological aspects of sexuality. Anatomy, physiology, reproduction, conception, contraception, and sexual disorders are included in the didactic materials. Class discussions will focus on definitions of gender, nature vs. nurture, parenting, role-modeling, and other issues of interest to students, all vis-à-vis these biological perspectives.

56-2135

Botany: The Plant World 3 cr.

Plants play a critical role in our ecosystem—providing food and shelter for animals, governing soil formation, and influencing Earth's atmosphere—and provide society with building materials, medicines, industrial products, food, and energy. This study of plants will cover structure and function (how plants are constructed and how they carry on processes like growth, reproduction, and self-defense), plant ecology, plant genetics, and the resources we derive from the plant world. Field trips will be taken.

56-2150

Chemistry in Daily Life 4 cr.

The chemistry of a variety of everyday objects, substances, and actions and how these interact in intimate and practical ways with the chemistry of our bodies in our work, art, and environment are explored. Topics of study include the atom, radiation and radioactivity, pH, and crystals and crystal growth.

56-2151

Chemistry of Photography 3 cr.

This course will explore the chemical processes behind all major photographic methods, including daguerreotypes, black-and-white and color silver processes, and image-making using alternate materials, xerography, and holography. The science of additive and subtractive color mixing will also be explored.

56-2152

Chemistry and Art: Textiles and Dyes 3 cr.

This course will focus on natural and synthetic textiles—their chemistry, properties, and applications. Paper and dye chemistry will also be extensively covered. We will investigate dye synthesis and the interaction of fibers with vat, reactive, acidic, basic, azoic, and mordant dyes. Special emphasis will be on the extraction of natural dyes from plants.

56-2154

Chemistry of the Environment 4 cr.

This course, in a combined lecture and lab format, will cover several important environmental concerns, as follows: water pollution, PCBs, pesticides and herbicides, dangers and benefits of asbestos, and toxic metals. Also included will be discussion of the deleterious effects of chemical leaks and oil spills and coverage of the basic principles and techniques necessary to utilize instrumentation in analysis of environmental pollutants.

56-2155

Chemistry of the Human Body 4 cr.

This seminar course deals with special topics in human biochemistry. Topics span a wide range of human interests including nutrition, muscle action, drug effects, and implantation of artificial organs. Readings are assigned from selected articles in current literature, and discussion will center around these articles.

56-2157

Chemistry of Life Processes 4 cr.

Through both lecture and laboratory experiments, this course is designed to study the chemical reactions essential to life. A few of the topics included will be fermentation of sugar to alcohol, aspirin synthesis, caffeine extraction from tea, the functioning of antacids, and the making of soap. This course is designed to give someone with no background in chemistry an understanding of how chemistry works in nature.

56-2161

Modern Methods in Science: Discovering Molecular Secrets 4 cr.

This course gives students experience in how science works in the laboratory setting to help find solutions to problems in daily life. It describes the theory, principles, and techniques of modern methods of analysis used in solving problems at the cutting edge of science. Students gain hands-on experience using state-of-the-art instruments to solve broadly based environmental and health-related problems and to analyze common substances (such as pigments, drugs, and enzymes) encountered in day-to-day life.

56-2170

Life Savers or Killers: The Story of Drugs

3 cr.

Life Savers or Killers: The Story of Drugs helps the consumer to understand differences between scientific facts and lay anecdotes or media claims, to make possible better consumer decisions about when and how to use drugs and medication. By encouraging students to play a more significant role in consumer drug education, better positive drug information will increase proper drug usage and awareness.

56-2175

Controversies and Hazards in Health and Nutrition

3 cr.

This course will present an appraisal of current controversial topics in health and disease prevention, diets, and our food supply. Discussion will focus on dietary approaches to health and physical performance, fad diets, food supply as a contributor to chronic diseases, and toxicants and carcinogens in our natural and work environments. Throughout the course, emphasis will be placed on scientifically evaluating health and diet claims made in the media.

56-2185

Einstein: His Science and His Humanity

3 cr.

Albert Einstein is perhaps the most famous scientist of all time—the father of the atomic age and the chief architect of twentieth-century physics. His theories gave us lasers, nuclear energy and photoelectric-

ity, a better understanding of the universe, and bizarre concepts such as curved space. This was the same man who detested wealth and fame—the eccentric genius with sheepdog-like hair who refused to wear socks and who believed in a God for all nature. This course will examine the basic concepts of Einstein's science and his humanity, philosophy, and views on religion, politics, and the arms race.

56-2200

Energy and the Planet Earth

4 cr.

The pros and cons, economics and politics of the various energy resources available to us today, including nuclear energy for war and peace, will be explored in light of their effects on the environment. An individual study project (artwork, film, slides, or videotape) is required for completion of course work.

56-2214

Darwin: Revolution from Evolution

3 cr.

Charles Darwin's theory of evolution has affected almost every aspect of modern thought, but it is seldom studied outside the natural science context from which it arose. This course will seek to give students an understanding of the conditions under which the theory developed, the structure of the theory itself, and its impact on society in such diverse areas as religion, philosophy, politics, literature, and in the natural sciences.

56-2215

Evolution of the Human

3 cr.

A survey of the principle theoretical approaches to human

evolution, this course treats general biological evolution, primate evolution, comparative anatomy, and prehistoric archaeology.

56-2250

Exploring the Universe I

2 cr.

In this first part of a two-semester course, we study the Earth's motions and how these affect our view of the day and night sky; next, we review major planets, their moons, and other bodies of our solar system; finally, we consider current theories of the origin and fate of the solar system.

56-2251

Exploring the Universe II

2 cr.

In this second part of a two-semester course, we study the many kinds of stars and their life stories from birth to death; next, we survey the larger structures of the universe—galaxies, clusters, and superclusters; finally, we consider the evolution of the universe from the Big Bang to the present and its possible future fate. Some background reading is required if a student chooses to take Exploring the Universe II before Exploring the Universe I.

56-2481

The Blueprint of Life: Genetics

3 cr.

In recent years genetics has been, and promises to continue to be, an area of tremendous scientific and social development. This course will examine the fundamental

mechanisms of genetics and their application to current areas of research. Topics will include genetic engineering, medical genetics, agricultural crop breeding, DNA fingerprinting, and conservation of genetic diversity in nature.

56-2490

Geology: The Earth as a Planet

4 cr.

We shall examine the physical and chemical properties and some of the history of the development of the Earth as a planet. The framework for the understanding of our planet is the science of geology, and we will look in detail at the internal and external processes that produce the planet as we see it on the surface. We will also study the history both of the Earth and of life upon it and the impact of human activity and life on the surface environment.

56-2492

Geology of National Parks

2 cr.

The National Parks of the United States and Canada have been designated and set aside as such because they display, in spectacular and scenic fashion, the regional geological and biological character of the represented areas. In this course we will examine the geology of each major region of North America and will study, in outline, the geological and biological history of North America, as exemplified by the National Parks.

56-2497

Human Involvement in the Environment

3 cr.

Numerous aspects of the Earth's surface environment are affected by the many forms

of human activity: agricultural, industrial, military, and even social. In this course we will examine, through readings, lectures, films, and independent research, some of the ways that humankind interacts with the environment. We will discuss both natural hazards to human activity and the effects, both beneficial and adverse, produced by human activity.

56-2498
Ecology and Human Affairs
3 cr.

This seminar course introduces students to environmental issues, both global and local, from an ecological perspective. Throughout the course, the focus will be on the ways in which the science of ecology—that branch of biology that investigates the relationship between organisms and their environment—informs our understanding of the environmental crisis and the various social movements known as “environmentalism.” Topics to be explored include the following: food, agriculture, garbage, hazardous waste, population growth, public health, human rights, and urban ecology.

56-2500
Oceanography and the Marine Environment
3 cr.

The oceans of the world hold—and hide—the keys to understanding many of the processes and phenomena we observe at the Earth’s surface and exert profound influence on all our lives. The oceans

and ocean floors contain vast mineral wealth and support a large proportion of the world’s living organisms. Despite this importance, little has been known about the oceans until recently, and every year sees important new discoveries in the ocean sciences. We will examine the dynamic, growing field of oceanography, investigating the physical, chemical, and biological aspects of the oceans.

56-2531
Basic Math Skills
3 cr.

The objective of this course is to develop students’ basic math skills. Topics include arithmetic operations with integers, fractions, and decimals; problem-solving with percent; proportions; and the metric system. The course includes a brief introduction to algebra, including linear equations and word problems.

56-2532
Elementary Algebra
3 cr.

This course is aimed at developing students’ algebraic skills. Topics covered are linear equations with one variable, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations.

Prerequisite: Basic Math Skills or equivalent.

56-2533
Math II: Geometry for Arts and Communications
2 cr.

This course is designed to introduce basic geometric concepts. Topics will include the Pythagorean theorem and properties and measurements of points, lines, angles, plane fig-

ures, and classic solids. The course will culminate in small group and/or individual research based on applications in students’ areas of study.

Prerequisite: Basic Math Skills or equivalent.

56-2534
Intermediate Algebra
3 cr.

Topics will include the following: the real number system; linear and quadratic equations; inequalities; functions and graphing; exponential, logarithmic, and trigonometric functions; and complex numbers.

Prerequisite: Elementary Algebra or equivalent.

56-2535
Calculus I
3 cr.

In this introduction to higher mathematics, the fundamental principles of calculus—functions, graphs, limits, the derivative and its applications, antiderivatives, area, and the integral—together with additional applications in business, arts, and the social sciences will be examined.

Prerequisite: Intermediate Algebra or College Algebra and Trigonometry or equivalent.

56-2536
Business Math
3 cr.

This is an elementary course in the mathematics of finance. Topics will include the following: decimals; percent; discount; calculator use; simple and compound interest; annuities; basic algebra (linear equations and word problems); and probability and statistics.

56-2537
College Algebra and Trigonometry
3 cr.

This course will create and enhance computational skills, problem-solving and graphic techniques, and will reinforce key trigonometry concepts relevant to the arts and communications fields. It will present the necessary tools of trigonometry required for taking advanced courses in math, especially calculus and some computer graphics courses. The student will also be exposed to some computer-aided instruction in trigonometry graphing.

Prerequisite: Intermediate Algebra or equivalent.

56-2539
The Teaching of Mathematics and Peer Tutoring: Lecture
2 cr.

56-2540
The Teaching of Mathematics and Peer Tutoring: Lab
2 cr.

This course is designed to allow students to apply mathematics in their area of specialization, equipping them with the skills needed to cope with problems encountered in their majors and exposing them to the beauty of mathematics. Students will learn teaching skills in order to assist fellow students in math problems. Students must register for both the lecture and the lab to receive credit for this class.

Prerequisite: Permission of the department chairperson.

56-2542
Introduction to Statistical Methods
3 cr.

This course is designed to introduce the statistical con-

cepts and principles valuable to communication students. Statistical methodology has become an important component of scientific reasoning, and areas of its application are numerous in communications and business. Topics to be addressed will include concepts of statistical inference, including elements of descriptive statistics, probability models, elements of sampling methodology, and tests of statistical hypothesis. Students will be introduced to a statistical computing package.

56-2543

Mathematical Ideas for Art and Communication

3 cr.

Students are often uninterested and dissatisfied with mathematics because logical presentation leaves it so remote from human interests and activities. This course will offer a chronological survey of famous mathematicians, their work, and their contributions to the development of modern mathematics. The growth of the philosophy of mathematics and its relationships to other areas of human endeavor will also be studied.

Prerequisite: Elementary Algebra or equivalent.

56-2544

Mathematics and Arts

3 cr.

This course will focus on the interrelation of art and mathematics and is designed to help students create a bridge between these fields. The topics covered in this interdisciplinary

nary course include basic principles of knots, dimensions, mazes, catastrophic machines, networks, growth, and form. Also covered are chirality, dynamical systems and their use in the creation of art and art objects and basic principles for the creation of Escher-type drawings and tessellations, geometric dissections, and patterns in geometric art forms.

56-2545

Meteorology: Forecasting Tomorrow's Weather

3 cr.

A consideration of how weather has affected man's history and continues to affect daily life, this class will look at such matters as the daily weather forecast (how it is prepared and why it goes wrong), theories of the Earth's climate (is it heating up or cooling down?), and the effects of such things as pollution on world weather. Classes will include a weekly review of current weather conditions.

56-2546

Nutrition, Fitness, and Health

3 cr.

This course will explain the basics of nutrition, with a focus on the functions of major nutrients and the human body's chemical processes. Students will learn how to evaluate the adequacy of dietary intakes, how physical exercise and growth influence nutritional requirements, and how nutritional intake influences health and physical performance.

56-2547

Environmental Hazards and the Media

3 cr.

This class will acquaint students with key provisions of major legislation and requirements of various environ-

mental regulations. The course explores methodologies used in determining how to assess environmental hazards and concomitant risks, including those of air, water, and land with special emphasis on occupational hazards. The course work culminates in workshops and discussion groups, examining the impact of the media in determining environmental public policy.

56-2549

A Second Course in Calculus

3 cr.

This course is a continuation of Elementary Calculus. Topics discussed include further application of the derivative and integral, differential equations, and the functions of two variables. Students will gain an appreciation of calculus as they read its history, discover the beauty of its logical development, and apply these ideas to topics in management and the social, behavioral, medical, physical, and natural sciences. Course activities are designed to help students develop their problem-solving and communication skills.

Prerequisite: Elementary Calculus or equivalent.

56-2550

Origins of Life

3 cr.

The formation of our planet, the nature of living matter, its genetic materials and processes, and the evolutionary processes behind the origin of life, species, and man are explored in order to answer some of the hows, whats, and whys of life evolution.

56-2560

The Application of Mathematics to Graphics

3 cr.

Students in this course will examine events from their major fields of study and from their everyday lives that are trigonometric (periodic phenomena, such as tides and radio waves) and exponential (such as population growth, epidemics, nuclear fission, and radioactive decay). Students will receive experience in the applications of trigonometry, exponents, and logarithms, both as computational tools and as functions. The computer will be used extensively in this course as a problem-solving tool to help students visualize, through the study of graphs, certain behaviors represented by these functions.

Prerequisite: Intermediate Algebra or equivalent.

56-2619

The Physics of Lasers, Holograms, and Modern Optics

3 cr.

This course will introduce students to the basics of holography, including the technical and aesthetic history of holography, photochemical procedures, uses of lasers, and procedures for setting up fundamental holograms, i.e., single- and double-beam transmission and reflection. A field trip to the Fine Arts Research and Holographic Center will be taken.

56-2620

Physics: Light, Sound, and Electricity

4 cr.

The ideas of energy, atomic structure, and heat are applied to the study of light, sound, and electricity. The nature of waves is studied and applied to light and sound. The optics

of lenses and mirrors, the nature of electrical phenomena, and some basic electronics are covered. Color is looked at in some detail.

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

Natural events such as meteorite impacts, volcanoes, earthquakes, landslides, and floods are ordinary and even predictable from a geological viewpoint, and yet their effects may be catastrophic for human and animal life. This course will explore natural disasters, both geologic and climatic. It will focus on the causes and effects of disasters and will look at the results of human attempts to prevent or prepare for these disasters.

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

This course examines the biotechnological revolution with specific emphasis on changes in biology and medicine—the fastest growing applied science fields of our time. Topics include biotechnology from farm to supermarket, the new gene revolution, bioenergy, fuels for the future, prevention, diagnosis, and cure of diseases.

56-2679
Science, Technology, and Ethics
3 cr

Explosive progress in science and medicine has placed great stress on society's ethical fabric. Students will explore these issues and develop skills in communicating them to the general public. This course will introduce and emphasize the principles of clear science writing.

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

An important concern of today and tomorrow is the awareness of science and technology in relation to everyday life. Class discussion topics exploring these relationships will include the following: environmental pollution, benefits of space exploration, superconductivity, and technical education in different nations. Several types of state-of-the-art instrumentation will be utilized to further illustrate discussion topics. The course will also require an individual project such as a videotape, slides, practical demonstration, or analysis of instrumental data.

56-2690
Scientific Issues Behind the News
3 cr.

This course will focus on the major scientific issues of current interest to the media. Relevant literature sources will be examined. The analysis of issues facing society, such as toxic waste, acid rain, acquired immune deficiency syndrome (AIDS), and genetic engineering, will be discussed.

56-2710
The Science of Acoustics I
2 cr

Beginning with an overview analysis of the physics of sound and its perception by the human ear, this introduction to the concepts and applications of acoustics will cover sound in music and in musical instruments, the recognition of

musical sound qualities, auditorium acoustics, and electronic reproduction of sound.

56-2711
The Science of Acoustics II
3 cr.

Psychoacoustics, auditorium acoustics, tuning systems, pitch perception, electronic sound generation, and acoustics of musical instruments are explored in order to provide students with the opportunity to delve more deeply into specific problems in the physics of sound.

Prerequisite: The Science of Acoustics I.

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

This course deals with atoms and molecules and how they create color (light) and reflect and absorb it (dyes and pigments). The course also treats additive and subtractive color mixing; interference (iridescence), demonstrated through niobium anodizing; and the history and chemistry of pigments and the various paint media, including encaustic (wax), egg tempura, linseed oil, gouache (gum arabic), fresco (calcium compounds), and oriental lacquers. The chemical reactions that "set" these paints are covered.

56-2715
The Science of Nutrition
3 cr

This course is designed to provide an overview of the basic nutrients required by the body for health and life. The role of nutrition in various phases of the life cycle and the psychological and sociological implications of food will be discussed. Emphasis will be placed on dispelling common

nutrition myths, and students will be encouraged to question nutrition information presented in various media.

56-2720
Science on Film
1 cr.

Genetics, atomic energy and its medical consequences, geology, astronomy, unexplained phenomena, medicine, and psychology are some of the areas touched upon in films and class discussions designed to enable students to understand general science better.

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

This course will acquaint students with the basic principles and uses of forensic science, a field encompassing many scientific areas. The course will review the basic applications of the biological, physical, chemical, medical, and behavioral sciences as they are currently practiced.

56-2753
Space Exploration
3 cr.

This course will examine present and future methods of space exploration. The basic science, the instruments, the technology, the dangers, the benefits and costs, and the drama of exploring this new frontier will be discussed. Space stations and moon colonies, the search for extraterrestrial intelligence, quasars and black holes, and the origins and ultimate end of our universe are some other topics to be discussed.

56-9000

Independent Project: Science Variable

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

Prerequisite: Permission of the department chairperson.

Television

40-1110

Television and Society

2 cr.

The first half of this introductory course provides an overview of the history, structure, and programming policies of the television broadcast industry. The second half will present several of the most controversial media issues and will explore the impact they have on our lives and society.

40-1121

Television Studio Production I

4 cr.

This beginning class in television production provides both studio and textbook instruction. The course covers basic terminology and technical components of television and features hands-on and production experience.

40-1122

Television Studio Production II

4 cr.

After an initial study of special effects, audio effects, and lighting, the full facilities are used to produce a full-scale television program. This is a necessary technical and creative course for preparation in the advanced production classes.
Prerequisite: Television Equipment Practicum

40-1145

Television Equipment Practicum

3 cr.

This course offers extensive drill-related hands-on experience with studio production equipment. It is designed to assist students in mastering the technical and aesthetic functions of cameras, video switchers, audio mixing, studio lighting, and graphics preparation. State-of-the-art broadcast-

quality equipment is used throughout the class as students rotate from one intensive drill experience to another.
Prerequisite: Television Studio Production I

40-1150

Advanced Control Room Techniques

2 cr.

This advanced-level equipment operation course will focus on the Studio A production switcher and the character generator. Building on the skills gained in Television Equipment Practicum, students will spend approximately two-thirds of the class time working with the switcher and the remaining time studying the character generator. Advanced operations of each piece of equipment will be thoroughly covered.

Prerequisite: Television Equipment Practicum.

40-1151

Theory of Television Directing

3 cr.

Students will study the function of a television director, including pre-production planning and organization, studio floor plan, lighting plot, run down and shot sheets, visual cues, and all activities related to directing duties. Special emphasis is given to the aesthetics of television.

40-1152

Television Directing Production I

4 cr.

This class is designed to familiarize students with directing skills through concentrated productions. Students will func-

tion in the four stages of production: pre-production planning, set-up and rehearsal, production, and post-production.

Prerequisite: Theory of Television Directing; Television Studio Production I.

40-1153
Television Directing Production II
4 cr.

This advanced class further develops directing skills utilizing larger studio facilities and creating more sophisticated productions. Students will be required to produce, direct, and write productions that approach professional broadcast and commercial levels.

Prerequisite: Television Directing Production I.

40-1160
Directing the Actor
4 cr.

This course is designed for the advanced student of television directing and will be co-taught with a Theater/Music Department offering. The combined classes will examine the complex orchestration required to capture the theatrical performance using the sophisticated technology of television. Student directors will become acquainted with the special rigors and disciplines of performing as well as the creative freedom it offers.

Prerequisite: Television Directing Production II.

40-1180
Audio for Television
3 cr.

Not limited to studio applications, this course works extensively in multichannel field recording with an emphasis on the relationship of audio to video. Remixing of eight- or four-channel recording down to two channels, paralleling

audio to camera perspectives, advanced microphone techniques, and narrative continuity will be hallmarks of this course. As a final project, students will create a thirty-minute program using advanced techniques and equipment that will demonstrate the best methods of audio for television.

Prerequisite: Television Studio Production II.

40-1190
Lighting for Television
4 cr.

This course focuses on the specifics of lighting techniques for the television medium. Studio and field lighting for various genres, including drama, talk show, news, and variety show, will be highlighted. In addition, a number of technical aspects of lighting in general will be discussed and demonstrated. Students will learn not only the theory of lighting specific situations but also will be able to put this theory into practice in this hands-on course.

Prerequisite: Television Equipment Practicum.

40-2470
Principles of Corporate Television
3 cr.

The goal of this course is to help students see the applications and creative strategies of industrial or private video as shown in the work of major Chicago corporations. Emphasis is placed on understanding the business sector, how it thinks and operates. Reading of daily business press is required, e.g., *Wall Street Journal*, and business sections of

the *Chicago Sun-Times* or *Chicago Tribune*.

Prerequisite: Television and Society.

40-2475
Corporate Field Production
4 cr.

This course combines the preparation procedures of successful corporate productions (research, scripts, storyboards, budget, presentations, etc.) with sophisticated 3/4-inch field production equipment to yield a professional product. Students will study the production process from conception through completion, and topics will focus on typical areas of corporate video presentations: internal and external communication, public affairs productions, training tapes, and other applications. Students actually produce corporate productions on contract in this class.

Prerequisite: Principles of Corporate Television, Video Techniques II.

40-2505
Making the Documentary for Television
4 cr.

Emphasis in this course is on developing an understanding of, and experience in, the techniques of television documentary production. Major areas of instruction deal with the theory, pre-production, production, and post-production phases in making documentaries. Special emphasis is given to scripting, including concept and treatment preparation covering the needs and technical considerations of videotape production. Budgets are prepared, locations surveyed, and shooting schedules detailed. Students are encouraged to work in small groups to pro-

duce short documentaries by the end of the course.

Prerequisite: Video Techniques II with a grade of B or better.

40-2621
Practical Electronics
2 cr.

This course reviews television theory and practice, including Ohm's Law, camera registration, tape machine maintenance, waveform monitors, cable-making, field repair, and studio troubleshooting.

Prerequisite: Television Studio Production I.

40-2675
Remote Television Production
5 cr.

Students will learn to adapt both studio and field production skills in this advanced-level class, utilizing a mobile remote production truck to shoot on-location at a variety of events in and around Chicago. Sports, news, and productions for the Television Department's own cable programs are researched, produced, and directed by students. Productions include music performance for "Music Alive" and selected scenes from "Behind the Screen." Emphasis is placed upon pre-planning, meeting deadlines, survey of locations, and performance of a wide range of crew duties, including directing.

Prerequisite: Video Techniques I; Television Studio Production II; and Television Directing Production II (or permission of the department chairperson).

40-2717

Advanced Studio Production

4 cr.

This course is designed to allow students an opportunity to participate in specific projects far beyond the normal class offering. Students will be required to produce, direct, and write productions using advanced audio, switcher, and studio techniques. The course will be one of several advanced-level courses responsible for the production of "Music Alive."

Prerequisite: Television Studio Production II and Television Directing Production I.

40-2718

Cable Program Workshop: Producing

4 cr.

40-2720

Cable Program Workshop: Producing II

4 cr.

In this advanced workshop students will serve as producers for Columbia College's cable television program "Behind the Screen," a monthly soap opera series. Students will have the opportunity to experience all phases of producing, from concept development through the finished program segments to be aired on Chicagoland cable systems.

Prerequisite: Permission of the department chairperson.

40-2719

Cable Program Workshop: Production

4 cr.

40-2721

Cable Program Workshop: Production II

4 cr.

This advanced workshop will serve as the "production house" for Columbia College's

cable television program "Behind the Screen," a monthly soap opera series. All phases of studio production including staging, lighting, sound, camera, and directing will be included as part of the students' experience in this intensive production course.

Prerequisite: Permission of the department chairperson.

40-2810

Television News Program Performer

4 cr.

Students will have the experience of actually performing the various functions of the local news block—including on-camera anchor person, sports reporter, and weathercaster functions—enabling students to have a basic feel for this important part of the television broadcast day.

Prerequisite: Television Studio Production I.

40-3010

The Television Producer

2 cr.

The course introduces students to the duties of the producer, focusing on relationships with directors, writers, talent, and other station departments. The development and management of a project budget will also be examined.

Prerequisite: Video Techniques I.

40-3100

The Producer's Workshop

4 cr.

This course is intended to hone the specific producing skills of those participating and will require both planning

and execution. Students will be required to plan at least three real or fictional productions in complete form during the semester. Each production will require a production "book" including the production description, time chart, pre- and post-production planning notes, site survey (for remote), storyboards, personnel and facilities breakout, and a budget. As part of this course all students will be expected to participate in one or more productions, chosen from the following: "Behind the Screen," "Music Alive," "600 South," or other suitable complete productions.

Prerequisite: Writing for Television, Television Studio Production II, Video Techniques II, and a 3.0 GPA.

40-3200

Television Studio News Production

4 cr.

The development and presentation of the news program under rigid studio operating conditions, using graphics and videotape on a production deadline, are executed with full studio facilities. This is one of three classes working cooperatively on the production of "600 South," Columbia College's student news program.

Prerequisite: Television Studio Production II or permission of the department chairperson.

40-3500

Television: The Creative Process

2 cr.

Top television professionals speak about what they do and how they do it in this seminar-format exposure to a broad range of career specializations in the television industry. Varying views of their mediums and diverse backgrounds are

discussed in lecture and question-and-answer sessions.

Prerequisite: Sophomore standing.

40-3540

Programming the Broadcast Operation

3 cr.

This course is specifically oriented to advanced television students who seek to achieve special skills in programming for the various broadcast forms. Programming strategies for independent and broadcast network stations and related strategies in cable, low power, and syndication are designed. Programming principles, methods, and resources are explored, and students engage in strategic program planning for all forms during the course of the semester.

Prerequisite: Completion of 64 credit hours.

40-3570

Production and Facilities Management

3 cr.

This course is intended to prepare students for middle management in television and cable facilities. The responsibilities of production managers, assistant producers, and production assistants are defined and explored. Time keeping and supervisory responsibilities for both personnel and equipment are explained. Production budgets are prepared, reviewed, and fit into systematic operational plans. Equipment selection and maintenance policies are discussed.

Prerequisite: Television Equipment Practicum, Video Techniques II.

40-3601
Screenwriting I
4 cr.

Students are introduced to the craft skills basic to film and video: plot construction, story development, dialogue, and character definition. Emphasis is on finding visual equivalents for human emotions and on developing the writer's individual point of view.

40-3675
Television and Video Analysis
3 cr.

Students will review changes in the presently available television technology and formats and examine the sociological impact they have had on our lives. They will also examine the stylistic differences and similarities of documentary, commercial, industrial, and experimental programming. Topics will include technical and physiological parallels, the shaping of perception, and the visual language and narrative structure that has evolved.
Prerequisite: Completion of 32 credit hours, Sophomore standing.

40-3700
Video Techniques I
4 cr.

This course covers the basic technical and conceptual principles and logic governing preproduction, shooting, and editing. Videotape projects will be covered from both aesthetic and technical points of view. Practical skills in operating field equipment, a dub suite, and 3/4-inch editing systems are also taught. Emphasis will lean toward editing.
Prerequisite: Theory of Television Directing.

40-3751
Video Techniques II
4 cr.

This second-level course covers video and audio composition, technique, and style for field production and editing. Course work also deals with color theory, the technical specifications for videotape broadcast, principles and applications of flow charts, and the production of videotape projects. Emphasis will lean toward field production.
Prerequisite: Video Techniques I.

40-3752
Video Techniques III
4 cr.

This course is a professional approach to field production, including working with professional and non-professional talent, planning and executing a large-scale shoot, scripting and adaptation, advanced 3/4-inch field gear, and the basics of electronic cinematography. Students will be required to complete two projects, participate in a class shoot, and take both a hands-on and written test.
Prerequisite: Video Techniques II.

40-3753
Advanced Videotape Editing
4 cr.

This advanced editing class includes A/B roll editing with digital effects capability. Students are trained in the flow of information, system design, control structure, and operational skills of the advanced editing suite. Waveform analysis and signal modification utilizing the equipment in the advanced suite will be covered in depth. This seminar-format class is designed for the advanced-level editing student. Individual project analysis will

be ongoing in regard to structural analysis and aesthetic concerns.
Prerequisite: Video Techniques II with a grade of A, or a grade of B or better in any advanced field production class.

40-3770
Experimental Video Production
4 cr.

This advanced-level video production course in innovative programming explores experimental productions, from their conception to production and the exhibition, distribution, and grant opportunities available to artists and students. Each student enrolled in the course will produce an innovative program in one of the genres covered in class. At the end of the semester, a premier exhibition of work produced during the semester will be open to the public at the Hokin Center Gallery.
Prerequisite: Video Techniques II.

40-3825
Writing and Producing Television News
3 cr.

This advanced-level news writing and producing course will serve as a transition of skill for those students completing News Reporting I, offered in the Journalism Department. Skill in conversion of written word to broadcast word with special emphasis on the creation of news packages will be the focal point of this course. The technicalities of writing news packages, such as actualities, sound bites, B roll, voice-overs, and stand-ups,

will all be covered.
Prerequisite: English Composition II; News Reporting II (taken concurrently).

40-3860
The Television News Practicum
5 cr.

Utilizing traditional newsroom approaches and field production and editing techniques, students will develop techniques used in news planning, assignment of stories, and all other functions of the television news venue. Emphasis will be on field producing in helping to familiarize Broadcast Journalism majors with the professional operation and practice of television news departments. This class is one of three courses working cooperatively on the regular production of "600 South," Columbia College's student news program.
Prerequisite: Permission of the Journalism or Television Department chairperson; may be repeated once for credit.

40-3870
News: On-Camera Reporting
2 cr.

This course teaches the reporter's role in a remote television situation. Students will be required to work under a deadline, writing scripts in the field while providing visual scripting for Electronic News Gathering (ENG) applications. Each story will be edited and re-edited to conform to changing conditions and the news director's priorities. The course will stress the ethics and pressures of on-the-spot journalism and the variety of situations (both real and fabricated) that the ENG journalist faces in the craft of field reporting.
Prerequisite: Television Studio Production I.

40-3873

Television News: Field Production

4 cr.

An advanced field production and editing class with total emphasis on the production of television news field stories. This class will prepare, shoot, and edit news magazine "packages" for the "600 South" news program, produced for cable television by Columbia College. This is one of three courses working cooperatively on this program venture. Producers for each story will be provided from the Television News Practicum course, which meets in the same weekly time slot.

Prerequisite: Video Techniques II; may be repeated once for credit.

40-3875

Practicum: Producing the News

4 cr.

Designed to work in tandem with the Television News Practicum course, this class is intended to teach the performance of personnel in planning newscasts, expanding stories, television copy editing, stacking the newscast (determining the order of stories), making on-air decisions, and assembling ideas and sources for each story. The course will relate these decisions to the real world with the class serving as executive producers for the ongoing production of "600 South," the campus television news program.

Prerequisite: Permission of the department chairperson.

40-3900

Writing for Television

3 cr.

The course is designed to provide background and experience in all phases of writing for the media. Emphasis is placed on conceptual skills not covered in production classes, including idea development, story planning, scripts with dialogue, silent techniques for dealing with images only, commercial writing, in-studio scripts, documentary writing, the news format, comedy, and drama. In this writing-intensive seminar there are weekly writing and reading assignments and a series of quizzes on the textbook and material presented in class. Students' work is open to analysis by other class members, and class participation is a requirement.

Prerequisite: Completion of 60 credit hours and a 3.0 GPA.

40-3930

Writing the Situation Comedy

3 cr.

An advanced-level scriptwriting class that teaches the skills involved in writing the most popular form in television today, the situation comedy. The class will require the students to write two half-hour comedies, one based on an existing television series, the other based on an original concept. The scripts will be reviewed in class and worked through in classic story-conference procedure. In addition, there will be a variety of lectures covering specific types of humor such as situation, character, gag, and physical comedy.

Prerequisite: Permission of the department chairperson.

40-3950

The Professional Writing Workshop

4 cr.

40-3951

The Professional Writing Workshop II

4 cr.

This advanced writing course will be central for the writing staff of Columbia College's cable soap opera, "Behind the Screen." Writing dialogue and storyline for the program will be the hallmark in this writing-intensive workshop.

Prerequisite: Departmental interview.

40-3960

Corporate Scriptwriting

3 cr.

This writing-intensive course is designed to explore the roles of a corporate television scriptwriter and to develop practical skills necessary for creating effective scripts for the non-broadcast audience. The scriptwriting process from concept to completion includes program planning, researching, production cost estimates and budgeting, technological tools and applications, client presentations, and sales and marketing techniques. Scriptwriting projects include the completion of a "corporate image" script, a "training" script, and a "product introduction" script.

Prerequisite: Writing for Television and Principles of Corporate Television.

40-4010

Producing Sports for Television

3 cr.

Writing, editing, and producing sports for television is a de-

manding task and one tied to the need to deliver a finished product in time for the next newscast. The skills of reviewing sports footage, making quick decisions, writing concise game summaries, and editing for clean, informative visual statements are crucial to the job. This course will mimic broadcast conditions and procedures.

Prerequisite: Television Studio Production I and Video Techniques I.

40-4500

Sales Techniques and Research for Television

2 cr.

This is a basic course for those interested in sales and marketing, designed to develop skills that relate to television advertising and sales with heavy emphasis on research and marketing. Students will participate in buyer/sales presentations as they come to understand the dynamics of television sales.

Prerequisite: Television and Society and completion of 60 credit hours.

40-7260

Decision Making: The Television Industry

3 cr.

Students enrolled in this course will study the structure of television broadcasting and all of the issues affecting the decision-making process. Students will study the human and economic factors governing decision making in all phases of television operations. Lectures and demonstrations will focus on situations that influence management decisions, including research, programming, advertising sales, rating systems, and management styles with emphasis on decision in day-to-day op-

erations at top levels of management.

Prerequisite: Permission of the department chairperson.

40-8800

Individual Visions

3 cr.

Because of diminished regulation, changing financial structures, and expanded delivery options, television has entered a new, highly competitive era. In an environment such as this, the television professional of the nineties must possess more than technical, producing, and writing skills. The new professional must be highly inventive, flexible, and creative in order to feed an industry that is ever hungry for the *new*. This course has been developed to give students the competitive edge, to help them release their creativity and define their personal visual style, and to give them a safe place to experiment.

Prerequisite: Permission of the department chairperson, based on faculty recommendations.

40-8879

The Compleat Intern

1 cr.

In this class students learn methods for obtaining an internship, skills needed to be a successful intern, and the responsibility assumed in accepting an internship. Mock internship interviews, programming applications and resumes, and guest experts will be integral parts of the class. This class is required

prior to, or concurrent with, an internship.

Prerequisite: Television Equipment Practicum.

40-8888

Internship: Television

Variable

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

Prerequisite: The Compleat Intern (may be taken concurrently), 3.0 GPA, completion of 60 credit hours or more, permission of the department chairperson.

40-9000

Independent Project: Television

Variable

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

Prerequisite: Permission of the department chairperson.

40-9001

Independent Project: Music Alive

3 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines an advanced producing project involved with the production of the "Music Alive" cable program.

Prerequisite: Permission of the department chairperson.

40-9002

Independent Project: Remote Pool

1 cr.

An Independent Project is designed by the student, with the approval of a supervising faculty member, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. This independent study project is designed for advanced students who have completed Remote Television Production. The remote supervisor should be consulted for details.

Prerequisite: Remote Television Production and permission of the department chairperson.

Theater/Music

31-1021

Production Techniques I: Sets and Lights

4 cr.

The set and light crew jobs required in the production of a play are surveyed and students receive practical experience as members of production crews for Main Season shows. Time is required outside of class.

31-1022

Production Techniques II: Costumes and Props

4 cr.

The costume and prop crew jobs required in the production of a play are surveyed and students receive practical experience as members of production crews for Main Season shows. Time is required outside of class. This course may be taken before Production Techniques I.

31-1030

Basic Scenic Elements

4 cr.

Through lectures, projects, and practical experience, students develop an understanding of theater organization, architecture, production staff, the basic skills of theater design, and theatrical practices in this introduction to the basic elements of the theater for beginning performing arts students.

31-1040

Text Analysis

3 cr.

Students are introduced to different methodologies of script analysis to develop greater

skill in interpretation. These analytical methods provide tools with which the student can glimpse a play's underlying structural principles, leading to a deeper understanding of its overall meaning. A chronological overview of the history of dramatic criticism in the Western theater is included. This course is useful for actors, directors, and designers, and it provides common working vocabulary and methods of analysis, thereby facilitating communication of production ideas. Course requirements include the reading of seven or eight plays and the writing of short essays and a term paper. Acting I: Scene Study is recommended as a concurrent course.

Prerequisite: Basic Scenic Elements, Acting I: Basic Skills.

31-1111

Acting I: Basic Skills

3 cr.

An introduction to the basic discipline of being an actor, through physical, vocal, and improvisational exercises, this course uses some textwork, consisting of short scenes and monologues from plays, to teach beginning actors an awareness of their own and others' needs on stage. The scenes are not presented during Performance Weeks. Voice Training for the Actor I is recommended as a concurrent course.

31-1112

Acting I: Scene Study

3 cr.

Solving beginning acting problems through work on two-person scenes from contemporary plays is the focus of this continuation of Acting I: Basic Skills. The scenes may be presented during Performance Weeks. Rehearsal Lab must be

taken concurrently. Body Movement for the Actor I and Text Analysis are recommended as concurrent courses.

Prerequisite: Acting I: Basic Skills.

31-1121

Acting II: Character

3 cr.

Character and the playing of wants is the emphasis of this continuation of Acting I: Scene Study. The course employs more difficult and technically demanding scenes for two and three people which will be presented during Performance Weeks. Actors will work on several characters during the semester. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently.

Prerequisite: One year of acting classes, Voice Training for the Actor I, Body Movement for the Actor I, and Text Analysis.

31-1122

Acting II: Ensemble

3 cr.

Attaining an ensemble style among the actors on stage through the examination of scenes with larger casts is the emphasis of this continuation of scene-study work to be presented during Performance Weeks. Concurrent enrollment in Body Movement for the Actor II is recommended. Rehearsal Lab must be taken concurrently.

Prerequisite: Three semesters of acting classes, Voice Training for the Actor II, and Body Movement for the Actor I.

31-1130

Acting III Styles: Shaw and Wilde

3 cr.

Advanced scene-study work in Shaw will be supplemented with some excursions into Oscar Wilde and some play reading. Students will work on monologues, two-person scenes, and ensemble scenes which will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1132

Acting III Styles: Farce and the Theater of the Absurd

3 cr.

This is a scene-study and monologue class using plays by such writers as Samuel Beckett and Eugene Ionesco and by inheritors of their tradition such as Tom Stoppard, Christopher Durang, and others. Scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1134

Acting III Styles: African-American Theater I

3 cr.

31-1135

Acting III Styles: African-American Theater II

3 cr.

These scene-study and monologue classes use texts by African-American playwrights to develop performance techniques in this acting study. Scenes will be presented during Performance Weeks.

Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1136
Acting III Styles: Shakespeare I
3 cr.

31-1137
Acting III Styles: Shakespeare II
3 cr.

These scene-study and monologue-study classes develop techniques in working with Shakespearean texts. Sonnets, monologues, and scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of acting classes, Voice Training for the Actor II, Body Movement for the Actor II.

31-1138
Acting III Styles: Chekhov
3 cr.

Scenes by the late nineteenth-century Russian dramatist will be studied and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1140
Acting III Styles: Pinter and Albee
3 cr.

This is a scene-study class examining the major works of these two twentieth-century playwrights. Scenes will be rehearsed in both of these acting styles and will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of act-

ing classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1142
Acting III Styles: Moliere and Restoration
3 cr.

The comedies of seventeenth-century France and England will be rehearsed and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training for the Actor II, Body Movement for the Actor II.

31-1144
Acting III Styles: The Greeks
3 cr.

This is a scene-study class concentrating on the tragedies and comedies of the ancient Greek playwrights. Dramatic and choral scenes will be studied and presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1146
Acting III Styles: Brecht
3 cr.

The twentieth-century German playwright and his style of Epic Theater will be studied, and scenes from his plays will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: Two years of acting classes, Voice Training for the Actor II, Body Movement for the Actor II.

31-1148
Acting III Styles: Ibsen and O'Neill
3 cr.

A scene-study class on the works of Ibsen and O'Neill, this course will focus on two-person and ensemble scenes which will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1150
Acting III Styles: Contemporary British Styles
3 cr.

This is a scene-study and monologue class examining the styles of such playwrights as Stoppard, Hare, Brenton, Gems, Churchill, and Edgar. Scenes from these playwrights' works will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training for the Actor II, and Body Movement for the Actor II.

31-1151
Acting III Styles: Irish Theater
3 cr.

Featuring advanced scene study and monologue work, this course uses plays written by such playwrights as Yeats, Synge, O'Casey, and other Irish playwrights of the late nineteenth and the twentieth centuries. Students will work on monologues, two-person scenes, and ensemble scenes which will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.
Prerequisite: Two years of acting classes, Voice Training for

the Actor II, Body Movement for the Actor II.

31-1180
Acting III Styles: Musical Theater Workshop I
3 cr.

31-1181
Acting III Styles: Musical Theater Workshop II
3 cr.

This scene-study class in the American musical is offered as a two-level class over two consecutive semesters. Level I must be taken first. Both levels include extensive work in dialogue scenes, solo and ensemble musical numbers, dances, and historical research. These classes are required of all Musical Theater Performance majors and can also be taken by any Theater major as an Acting III Styles class. Level I performs scenes and songs during fall semester Performance Weeks. Level II presents a studio musical during spring semester Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: For Theater majors, two years of acting classes, Singing for the Actor I (may be taken concurrently), Voice Training for the Actor II, and Body Movement for the Actor II; for Music majors, two semesters of Techniques in Singing.

31-1200
Acting IV: Acting and Performing I
3 cr.

31-1201

Acting IV: Acting and Performing II

3 cr.

This advanced scene-study course concentrates on expanding the character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes will be presented during Performance Weeks. Concurrent enrollment in Rehearsal Lab is required.

Prerequisite: At least one Acting III Styles class and Voice Training for the Actor III (may be taken concurrently).

31-1205

Acting IV: Camera Techniques

3 cr.

Taught in conjunction with the Television Department with Theater majors in front of the camera and Television directing majors behind it, this course provides acting students the opportunity to develop an understanding of the differences between acting on-stage and acting on-camera. Students do interviews, monologues, silent scenes, and scenes, all of which are captured on videotape. Concurrent enrollment in Rehearsal Lab is required. The course is offered during the fall semester only.

Prerequisite: At least one Acting III Styles class.

31-1311

Comedy Workshop I

3 cr.

31-1312

Comedy Workshop II

3 cr.

Students will write and perform their own Second City-style comedy revue.

Prerequisite: At least one year

of acting classes, *Improvisational Techniques I*.

31-1450

Improvisational Techniques I

3 cr.

The fundamental improvisational skills needed for all acting and character work and the basic techniques for becoming an improvisational actor are taught by people who work with Chicago's famed Second City.

Prerequisite: One year of acting classes, *Voice Training for the Actor I* and *Body Movement for the Actor I*.

31-1452

Improvisational Techniques II

3 cr.

31-1453

Improvisational Techniques III

3 cr.

Focusing on an approach to acting through improvisation, this course is designed to bridge the gap between improvised and scripted work. It will include study in performance skills, Second-City techniques, characters, playing, and improvisational games based on the teachings of Viola Spolin.

Prerequisite: *Improvisational Techniques I*.

31-2111

Voice Training for the Actor I

3 cr.

Various techniques designed to aid beginning actors in the development and use of their natural voices for the stage are introduced and practiced.

Students will learn fundamentals of breathing, resonance, and articulation; will learn a vocal warm-up in preparation for performance; and will be responsible for several monologues from contemporary material. Acting I: Basic Skills is recommended as a concurrent course.

31-2112

Voice Training for the Actor II

3 cr.

Various spoken materials such as scripts, poetic verse, and narratives as they apply to the principles of voice production are explored in this continuation and expansion of vocal techniques and exercises introduced in Voice Training for the Actor I. Acting II: Character is recommended as a concurrent course.

Prerequisite: *Voice Training for the Actor I*.

31-2113

Voice Training for the Actor III

3 cr.

31-2114

Voice Training for the Actor IV

3 cr.

The advanced vocal techniques necessary for a developed command of voice production for the stage are surveyed and practiced. Emphasis is on the specific problems still to be solved by the individual student in the refining of the vocal techniques needed for a career.

Prerequisite: *Voice Training for the Actor II*.

31-2115

Voice Training for the Actor V

3 cr.

This course completes the study of individual voice training problems.

Prerequisite: *Voice Training for the Actor IV*.

31-2211

Accents and Dialects I

3 cr.

31-2212

Accents and Dialects II

3 cr.

The ten most commonly used English and foreign-language dialects that an actor encounters in the English-speaking theater are examined and practiced with emphasis on the technical aspects of the dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary and how they affect a theatrical character's personality.

Prerequisite: *Voice Training for the Actor I*.

31-2311

Body Movement for the Actor I

3 cr.

This course focuses on the development of proper physicality, stretch, and strength and on the activation and direction of energy. Each student develops an individual movement voice and understands how to modify it to respond to the emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

31-2312

Body Movement for the Actor II

3 cr.

31-2313

Body Movement for the Actor III

3 cr.

These courses continue the studies begun in Body Movement for the Actor I. Acting II: Ensemble is recommended as a concurrent course with Body Movement for the Actor II.

Prerequisite: *Body Movement for the Actor I*.

31-2510

Stage Combat I

3 cr.

Instruction will be given in unarmed combat (fists, feet, slaps, punches, falls, and rolls) and in rapier and dagger work. Safe and realistic violence for the stage is the emphasis of this class. Fights are performed during Performance Weeks.

Prerequisite: Body Movement for the Actor I.

31-2511

Stage Combat II

3 cr.

31-2512

Stage Combat III

3 cr.

Advanced techniques of unarmed, rapier and dagger, broadsword and small sword combat are taught. The goal is certification with the Society of American Fight Directors as actor/combatants. Extensive physical work is involved. There will be a final performance during Performance Weeks.

Prerequisite: Stage Combat I.

31-3111

Styles and Crafts in the Performing Arts I: Greek to Baroque

3 cr.

31-3112

Styles and Crafts in the Performing Arts II: 18th and 19th Century

3 cr.

31-3113

Styles and Crafts in the Performing Arts III: Late 19th and 20th Century

3 cr.

These courses survey the styles, crafts, and conventions of Western theater. Texts are examined within the context of their specific culture. Fine arts, fashion, architecture, stagecraft, geography, social structures, and lifestyles will be considered. Required projects, essays, and discussions emphasize contemporary interpretation and application of classic texts and techniques.

31-3210

Stage Management

4 cr.

Students stage-manage Main Season productions in this advanced workshop in the skills and techniques required in overseeing the rehearsing and running of a show.

Prerequisite: Production Techniques I: Sets and Lights, Production Techniques II: Costumes and Props, and Basic Scenic Elements.

31-3230

Drawing, Drafting, and Model Building for Stage Design I

3 cr.

31-3231

Drawing, Drafting, and Model Building for Stage Design II

3 cr.

Students develop basic two- and three-dimensional drawing skills, gain an introductory understanding of drafting techniques, and practice basic model-building techniques in this introductory course recommended for all with an interest in the visual elements of theater and related arts.

Prerequisite: Basic Scenic Elements.

31-3311

Set Design I

4 cr.

31-3312

Set Design II

4 cr.

Students develop theoretical and practical skills in set decoration and scene painting by way of a detailed study of scene design, encompassing research, history, scenic styles, and techniques.

Students design studio productions after extensive consultation with the show's director and guided by the instructor.

Prerequisite for Set Design I: Drawing, Drafting, and Model Building for Stage Design I.

31-3313

How Directors and Designers Talk to Each Other

3 cr.

This course is designed to help directing and design students develop their communication skills as they discuss concept with each other. Professional guest directors and designers are invited into the class to discuss their own methods of communication.

Prerequisite: Directing I or any Design I course.

31-3410

Scene Painting

3 cr.

Color theory, the interrelationship of additive and subtractive mixing, and the manipulation of two-dimensional space through the use of form and color are studied in this introduction to and practical application of the processes, materials, and tech-

niques used in painting theatrical scenery.

Prerequisite: Permission of the instructor.

31-3425

The History of Fashion

3 cr.

Through lecture, projects, and discussion, students study the fads and fashions of Western dress. Course work focuses on the interrelationship among dress, movement, politics, society, and the arts. Ability to draw is helpful, but not necessary.

31-3431

Costume Construction I

3 cr.

31-3432

Costume Construction II

3 cr.

Working on individual projects as well as serving on costume crews for at least one Main Season production, students learn basic sewing skills, including patterning, cutting, and construction, as applied to costume design.

31-3441

Costume Design I

3 cr.

31-3442

Costume Design II

3 cr.

Students read scripts, conceptualize, and render designs while studying principles of design as they apply to theatrical costuming. Students also work on the designs of studio productions. Drawing skills are helpful but not required.

31-3511

Stage Make-Up I

3 cr.

The focus of this course is learning to communicate char-

acter to the audience through make-up. Students will learn the basics of stage make-up, including aging techniques, character analysis, corrective make-up, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students will also work as make-up crew for at least one Main Season show.

31-3512

Stage Make-up II

3 cr.

This class will teach beginning film and television make-up techniques, including face casting, life masks, bald caps, slip casting, mold making, foam prosthetics, and teeth casting. *Prerequisite: Stage Make-Up I.*

31-3611

Stage Lighting I

4 cr.

A basic skills course that specifically addresses the primary information for those approaching the art of stage lighting, including the purposes, allied techniques, equipment terminology, use of color, and fundamental drafting.

31-3612

Stage Lighting II

4 cr.

31-3613

Stage Lighting III: Advanced Stage Lighting Seminar

4 cr.

Students prepare complete lighting plots and schedules and function in all areas of lighting production in this

detailed study of stage lighting production with emphasis on the concepts of design lighting styles. Students oversee at least one Main Season lighting crew and design at least one studio production lighting plot.

Prerequisite: Stage Lighting I.

31-4111

Directing I

3 cr.

Beginning directors are introduced to the basic elements of staging (visualization and blocking) through examination of the director's preparation before and during the rehearsal period, including analysis of the script and working with the actors on characterization. Each student directs a scene from a play which is presented during Performance Weeks.

Prerequisite: One year of acting classes, Production Techniques I: Sets and Lights, Production Techniques II: Costumes and Props, and Basic Scenic Elements.

31-4112

Directing II

3 cr.

31-4113

Directing III

3 cr.

Choice of material, textual analysis, work with designers, and the rehearsal process are covered in this systematic approach to directing for the theater. Each student casts and directs one-act plays or serves as assistant director for a Main Season show.

Prerequisite: Directing I.

31-4211

Playwriting Workshop I

3 cr.

This course is an introduction to the basic techniques of structure and dialogue in play-

writing. Written exercises must be submitted and discussed to identify dramatic events. Students will initiate the development of a one-act play or the first act of a three-act play.

Prerequisite: English Composition I; for Theater majors, Acting I: Scene Study is also required.

31-4212

Playwriting Workshop II

3 cr.

This course covers the continued development of plays initiated in Playwriting I or the transformation of other written forms—poems, fiction, and film—into dramatic events for the stage. Students must be prepared to complete one act of a play.

Prerequisite: Playwriting Workshop I or permission of the instructor.

31-5160

Professional Survival and How to Audition

4 cr.

Techniques of self-promotion, talent agencies and casting directors, unions, contracts, basic bookkeeping for performers, and opportunities in the local market are examined through lectures, guests from the field, discussions, and project presentations. Monologues and cold readings for auditions are worked on throughout the semester. The course aims at assisting acting students to make the transition from college to career and providing professional survival information, tools, and techniques.

*Prerequisites: Three years of acting classes, Voice Training**for the Actor II, and Body Movement for the Actor II.*

31-5180

Singing for the Actor I

3 cr.

This course focuses on proper techniques for breathing, projection, voice placement, and articulation as taught through singing. Emphasis is also placed on text interpretation and characterization in song. This is not a class for teaching the actor to be a singer but for teaching singing technique in order to broaden the actor's spoken vocal range. The course will make actors more comfortable with singing as part of their acting equipment. *Prerequisite: Voice Training for the Actor I, Acting I: Basic Skills.*

31-5181

Singing for the Actor II

3 cr.

A continuation of Singing for the Actor I, this course further develops vocal techniques and interpretive study of songs. *Prerequisite: Voice Training for the Actor II, and Singing for the Actor I.*

31-5190

Rehearsal Lab

1 cr.

Taken concurrently with all acting and directing classes, this required rehearsal time frees students for rehearsal at the same time as the others in their scenes or plays. Acting I: Basic Skills classes are expected.

31-8888

Internship: Theater/Music
Variable

Internships provide advanced students with an opportunity to gain work experience in an area of concentration or inter-

est while receiving academic credit toward their degrees.
Prerequisite: Permission of the department chairperson.

31-9000

Independent Project: Theater

Variable

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

Prerequisite: Permission of the department chairperson.

32-6000

Music Workshop

3 cr.

An introductory course, required for all music majors, in which the basic material of music is taught with little or no reference to written music. Included are eartraining, rhythms, games, words and music, form, ensemble procedures, sound, singing, and improvisation. A great deal of written work is required.

32-6001

History of Music I

2 cr.

Designed to help students place music in a cultural historical perspective and to develop an understanding of musical styles, this course explores the concept of style periods in the history of music, beginning with the familiar repertory of the Classic and Romantic eras. Students attend performances of the music under discussion.

Prerequisite: Harmony and Eartraining I, Sightsinging and Musicianship I, and Keyboard I (all with a grade of C or better).

32-6002

History of Music II

2 cr.

This course will cover developments among European and American composers from the turn of the century to the present, including Expressionism, Neoclassicism, and African-American influences. The second half of the course will cover the early history of written music and its performance from the ninth century through the transition from Baroque to Classical style.

Prerequisite: History of Music I and Keyboard II (both with a grade of C or better).

32-6003

Music Criticism

3 cr.

This course approaches music criticism from both musical and journalistic perspectives with a strong emphasis on question and problem areas in today's classical concert scene. These areas will include the sound, style, and performance practice in music of repertory periods before 1900 and the fragmented state of serious composing in the twentieth century. The survey will cover jazz and rock composers who are venturing toward a classical scope. Emphasis will be on the formation and expression of viewpoints rather than on agreement with any particular school of thought.
Prerequisite: Theory: Music and How to Read It, English Composition I.

32-6005

Introduction to Music Theory

3 cr.

Designed to prepare students for the study of theory, this

course is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication.

32-6010

Theory: Music and How to Read It

3 cr.

This is a fundamental course in music literacy covering basic concepts of notation, rhythm, tonality, and harmony and emphasizing a firm grasp of intervals, triads, major scales, duple and triple meters, sightsinging, and dictation.

32-6021

Sightsinging and Musicianship I

3 cr.

This is a course in basic musicianship designed to serve Music and Theater majors. The knowledge obtained in Theory: Music and How to Read It is applied with extensive sightsinging and dictation of rhythmic exercises and diatonic melodies in one and two parts. Major, minor, and modal scales are explored as are more sophisticated rhythmic values and time signatures. This course is suggested for Theater majors who want to continue to apply what they have learned without studying harmony.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); for Music majors: Harmony and Eartraining I (may be taken concurrently).

32-6022

Sightsinging and Musicianship II

3 cr.

This course continues the development of skills acquired in Sightsinging and Musicianship

I with extensive dictation and sightsinging of melody and rhythm in one, two, and three parts. Non-diatonic melodies as well as compound meters and polymeters are explored and emphasized.

Prerequisite: Sightsinging and Musicianship I (with a grade of C or better); for Music majors: Harmony and Eartraining II (may be taken concurrently).

32-6023

Sightsinging and Musicianship III

3 cr.

This course continues developing skills acquired in Sightsinging and Musicianship II, with extensive dictation and sightsinging of melody and rhythm that include current musical procedures.

Prerequisite: Harmony and Eartraining II, Keyboard II (both with a grade of C or better).

32-6031

Harmony and Eartraining I

3 cr.

This is a course in harmony with an emphasis on practical application not restricted to pre-twentieth-century procedures. The material includes major and minor keys, the modes, inversions, voicing, harmonizing a melody, harmonic analysis, and extensive drill in recognizing and replicating triads.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better), Sightsinging and Musicianship I (may be taken concurrently).

32-6032

Harmony and Eartraining II

3 cr.

An advanced course in harmony, this class places emphasis on twentieth-century procedures, including large chords in thirds, non-third chords, and chord streams. The course also deals with the relationships among harmony, melody, and form and includes extensive drill in chordal singing and recognition.

Prerequisite: Harmony and Eartraining I and Keyboard I (both with a grade of C or better), Sightsinging and Musicianship II (may be taken concurrently).

32-6061

Keyboard Harmony I

2 cr.

This course teaches students to apply harmony and general theory to the piano keyboard.

Prerequisite: Theory: Music and How to Read It, Keyboard II (both with a grade of C or better).

32-6062

Keyboard Harmony II

2 cr.

A continuation of Keyboard Harmony I, this course extends its material to all seventh chords in all keys.

Prerequisite: Keyboard Harmony I, Harmony and Eartraining I, Sightsinging and Musicianship I (all with a grade of C or better).

32-6111

Composition I: Basic Principles of Twentieth-Century Composition

3 cr.

This course teaches first-year students to use transformation, the cell, the row, graphs, accompaniment procedures, and aleatory/chance techniques,

with special emphasis on stage music—music for dance, film, theater, and performance art. Students are encouraged to write music for members of the class, especially those who play wind or string instruments. Professional instrumentalists will be available to perform the students' pieces at least once each semester.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-6112

Composition II: Elements of Composition

3 cr.

A continuation of Composition I, this course places special emphasis on stage music leading to the composition of incidental music for a theater piece or music for a dance work, live performances of which are to be given on campus. Professional instrumentalists are available at least once each semester to perform either these pieces or a recital.

Prerequisite: Harmony and Eartraining I, Composition I, Sightsinging and Musicianship I, Keyboard I (all with a grade of C or better).

32-6113

Composition III: Composition Seminar

3 cr.

A continuation of Composition II, the course places emphasis on composing a short stage piece, either for voices or for dance, to be performed in one of the Theater/Music performance spaces. Non-tertian har-

mony is introduced, along the lines of Hindemith's theories, and extensive work is done in procedures. This course may be taken as many as three times for credit.

Prerequisite: Harmony and Eartraining II, Composition II, Sightsinging and Musicianship II, and Keyboard II (all with a grade of C or better).

32-6120

Jazz Composition and Orchestration

3 cr.

This course in composition and orchestration places special emphasis on the music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), score layout, preparation of parts, reduction and expansion of orchestral pieces, and the elimination of compositional short-windedness.

Prerequisite: Composition I, Sightsinging and Musicianship II, Harmony and Eartraining II, and Keyboard Harmony I (all with a grade of C or better).

32-6130

Orchestration

3 cr.

This course examines all the instruments of the orchestra with respect to range, capability, and characteristics of timbre. These instruments are then examined as members of instrumental families and finally as components of the full orchestra. Extensive reduction of full scores to two-staff form and vice versa is included.

Prerequisite: Sightsinging and Musicianship II (may be taken concurrently), Harmony and Eartraining II (may be taken concurrently), (both with a grade of C or better).

32-6140

Counterpoint

3 cr.

This course chiefly teaches students eighteenth-century counterpoint in the style of J. S. Bach from the single line and the two-part invention to the beginning of fugal writing.

Prerequisite: Harmony and Eartraining II, Sightsinging and Musicianship II, and Keyboard Harmony I (all with a grade of C or better).

32-6150

Songwriting

3 cr.

This workshop examines the craft of popular songwriting from a historical perspective but with a practical viewpoint. It is designed for composers and lyricists who are already writing and who wish to broaden their understanding of the craft. Collaborations between composers and lyricists within this workshop are encouraged.

Prerequisite: Harmony and Eartraining I, Sightsinging and Musicianship I (both with a grade of C or better).

32-6160

Composing for Films

3 cr.

Taught by one of the top professionals in Chicago, this course treats all procedures of composing for film. Among the topics covered are the following: click tracks, sweetening, cue sheets, choice of instruments, recording to clock, when to use music, and how to further the story through music.

Prerequisite: Harmony and Eartraining I, Composition I, and Sightsinging and Musicianship

I (all with a grade of C or better).

32-6170

Lyrics: Shows and Operas

2 cr.

"Lyrics" are words that are set to music. This course is designed for lyricists, composers, singers, and actors. Students will analyze the art of lyric-writing as developed in the English language during the past several centuries in opera, operetta, musical comedy, popular songs, and art songs. Issues to be addressed by the course include poetic principles, technical concerns (the needs and capabilities of singers), dramatic principles (revealing character through words), and collaborative process. Students will analyze and criticize lyrics and will also write lyrics in a variety of styles.

32-6500

Popular Contemporary Music: A Cultural Upheaval

2 cr.

This course examines cultural and social values and their contributions to the development of contemporary music since 1975. Popular trends in music will be explored with the focus on movements that mirror important social and political currents in the U.S.A. and abroad.

32-6770

Pop Arranging

3 cr.

Students are taught to construct arrangements for 4-12 wind instruments (horns) and rhythm instruments (piano, drums, guitar, bass, etc.) in various pop styles, including hard rock, pop rock, R&B, new wave, and blues. Live performance of these arrangements is encouraged.

Prerequisite: Harmony and Ear-training I, Sightsinging and Musicianship I, and Keyboard I (all with a grade of C or better).

32-7110

Techniques in Singing I

3 cr.

Beginning vocal students are taught correct breathing technique, projection, and the necessary skills for articulation of song, becoming acquainted with both the physical and mental aspects of singing. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7112

Techniques in Singing II

3 cr.

This course continues and expands skills learned in Techniques in Singing I. *Prerequisite: Techniques in Singing I (with a grade of C or better).*

32-7113

Techniques in Singing III

3 cr.

This course further develops skills learned in Techniques in Singing II. *Prerequisite: Techniques in Singing II (with a grade of C or better).*

32-7115

Conducting in Musical Theater

3 cr.

Students will be taught the "tricks of the trade" of becoming the music director of a stage work with music, including assisting in choosing the performers, finding the right

keys for the singers, arranging or "recomposing" the songs, rehearsing the singers and instrumentalists, and presiding over the music in a running show.

Prerequisite: Keyboard Harmony II and Sightsinging and Musicianship II (both with a grade of C or better).

32-7120

Vocal Performance Ensemble

3 cr.

Advanced vocal students will rehearse and perform specific choral works. The course will acquaint students with advanced ensemble techniques, with special emphasis on vocal production and intonation. *Prerequisite: Techniques in Singing II and Sightsinging and Musicianship II (both with a grade of C or better).*

32-7131

Solo Singing I

3 cr.

This course is intended for first-semester students who wish to learn the fundamentals of solo style and technique. Special attention is given to microphone procedures, preparation of material, and conquering stage fright. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7132

Solo Singing II

3 cr.

An advanced course for third- and fourth-year students who are pre-professionals, Solo Singing II deals with both presentational and representational performance procedures, acoustical and amplified singing, deep probing into musical and theatrical aspects of a song or aria, and audition techniques.

Prerequisite: Theory: Music

and How to Read It, Acting I: Basic Skills, Sightsinging and Musicianship I (all with a grade of C or better).

32-7150

Chorus

3 cr.

This course requires no musical background except a desire to sing. The material to be sung will range from portions of *The Messiah* to contemporary settings of gospels and spirituals. The course may be taken as many as four times for credit.

32-7155

Advanced Chorus

3 cr.

Choral music from Palestrina to music of our time is performed, with a strong emphasis on sightreading. *Prerequisite: Sightsinging and Musicianship I, Techniques in Singing II (both with a grade of C or better).*

32-7185

Percussion Ensemble

3 cr.

This performance ensemble is made up entirely of percussion instruments of both definite pitch and indefinite pitch. The course is designed to develop sightreading ability and ensemble skills and may be repeated once for credit. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7191

Sightreading for Instrumentalists

3 cr.

This course is designed to develop the ability to read music

at sight. All instrumentalists except percussion (pitched or non-pitched) or keyboard players will be accepted.

Prerequisite: Theory: Music and How to Read It with a grade of C or better and one year of instrumental instruction or equivalent.

32-7193

Fretboard Harmony

3 cr.

This class is designed to give guitarists a working knowledge of chords, intervals, and standard chord progressions, training students how chords look and sound and how they relate to one another. Topics include the following: chord constitution, the transfer process, modern extended chords, chord substitutions, chromatic alternation, chord symbols and symbol duplication, and polytonality/composite harmonic structures.

Prerequisite: Theory: Music and How to Read It.

32-7200

Jazz History

2 cr.

A lecture and demonstration course that deals with jazz in all its forms, including its musical and social antecedents. The course covers ragtime, New Orleans jazz, swing, bebop, cool jazz, and avant-garde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

32-7205

Topics in Black Music History

3 cr.

This course examines the continuity of black music in America, focusing on the black musical experience from 1800 to the present, exploring the contributions of selected Afro-

European and Afro-Latin-American composers and the relationship of the lives of selected musicians to the flow of black music and world music and to black and white culture, black music aesthetics, and perception.

32-7210

Jazz Ensemble

3 cr.

This course consists of a performing group experience in which high professional standards of jazz orchestra performance will be explained and achieved. The group will perform both music written especially for it and music from the literature, ranging from Ellington to the present. The course may be taken as many as four times for credit.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better) and one year of instrumental instruction.

32-7215

Music Performance Ensemble

3 cr.

This performance class focuses on but is not limited to popular music of all types, beginning with improvisational theory, continuing with arranging of material for performance, and concluding with a public performance by the ensemble as part of the Theater/Music department season.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better), admission by audition and invitation only.

32-7218

Music Performance and Recording Ensemble

3 cr.

This performance class focuses on but is not limited to popular music of all types, beginning with improvisational theory, continuing with arranging and organizing material for performance and recording, and concluding with an on-campus performance, various outside performances (including some in Chicago-area high schools), and the recording of at least two pieces from the group's repertory in a professional recording studio.

Prerequisite: Admission by audition and invitation only.

32-7251

Keyboard I

2 cr.

Students are instructed in playing the piano and becoming acquainted with the grand staff and note values.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7252

Keyboard II

2 cr.

Continuing the work begun in Keyboard I, this course begins to apply some sight-reading of simple two-part pieces for the piano. Emphasis is given to strength and positioning; coordination of the hands is more highly developed and stressed.

Prerequisite: Keyboard I (with a grade of C or better).

32-7260

Popular Piano

2 cr.

Students are taught to play the piano in popular styles, including blues, rock, ragtime, and show tunes.

Prerequisite: Keyboard I (with a grade of C or better).

32-7265

Synthesizer Workshop

3 cr.

This course emphasizes live performance and mastery of synthesizer playing. Students must provide their own synthesizers at each class session. Each synthesizer must have at least two oscillators and a noise source. Monophonic instruments are acceptable as are guitar and percussion synthesizers that have multiple pads and melodic capability. All keyboard synthesizers must be full size.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); intermediate keyboard, guitar, or percussion skills.

32-7900

Private Lessons: Voice

2 cr.

Voice lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); Techniques in Singing I (with a grade of C or better).

32-7905

Private Lessons: Fusion Rock Guitar

2 cr.

Lessons in fusion rock guitar are available to music majors

or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7910

Private Lessons: Finger-Style and Classical Guitar

2 cr.

Lessons in finger-style and classical guitar are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7911

Private Lessons: Classical Spanish Music for the Guitar

2 cr.

Lessons in classical Spanish music for the guitar are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7915

Private Lessons: Jazz Guitar/Improvisation

2 cr.

Lessons in jazz guitar and improvisation are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7920

Private Lessons: Bass and Bass Guitar/Improvisation

2 cr.

Lessons in improvisation on the bass and bass guitar are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7925

Private Lessons: Beginning Piano

2 cr.

Beginning piano lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better).

32-7930

Private Lessons: Advanced Piano

2 cr.

Advanced piano lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7935

Private Lessons: Jazz Piano

2 cr.

Jazz piano lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7937

Private Lessons: Conducting

2 cr.

Conducting lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen

lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration. *Prerequisite: Theory: Music and How to Read It (with a grade of C or better).*

32-7940

Private Lessons: Saxophone, Flute, and Clarinet

2 cr.

Saxophone, flute, and clarinet lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

32-7945

Private Lessons: Trumpet and Trombone

2 cr.

Trumpet and trombone lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

32-7950

Private Lessons: Percussion and Drums

2 cr.

Percussion lessons are available to music majors or those taking at least one other music course concurrently. The teachers of these lessons are selected by the department and are available for fifteen lessons per semester or the equivalent. Private lessons may be taken as many as seven times per concentration.

32-8170

Record Production for Music People I

3 cr.

This course for instrumentalists, singers, composers, and arrangers teaches the procedures of assembling and subsequently recording music and features four full sessions in a recording studio. Hands-on experience is emphasized for all participants.

Prerequisite: Theory: Music and How to Read It (with a grade of C or better); instrumental or vocal competence. Students must audition prior to registration.

32-8171

Record Production for Music People II

3 cr.

This course continues the experience of Record Production for Music People I.

Prerequisite: Record Production for Music People I (with a grade of C or better).

32-8172

Record Production Lab

3 cr.

A continuation of Record Production for Music People II, this course will be conducted in workshop style, with strong emphasis on hands-on experience. Students are expected to play instruments and to produce and engineer their own recording session consisting of original student materials. A minimum of thirty-six hours will be spent in a professional 24-track recording studio. Strong emphasis is placed on music production, recording, and

playing technique in a studio environment.

Prerequisite: Record Production for Music People II.

32-8175

Sound Reinforcement I

3 cr.

The process of amplifying the sound of singers, instrumentalists, and speakers is systematically taught by professional sound people using first-rate equipment.

32-8176

Sound Reinforcement II

3 cr.

This course expands on the experiences of Sound Reinforcement I.

Prerequisite: Sound Reinforcement I.

32-8190

How to Use the Blues: A Class for Instrumentalists

3 cr.

A class in performance procedures in which all the varieties of blues will be investigated and learned, leading to the possible use of these procedures in all other types of music including R&B, contemporary music, soul, disco, and jazz.

32-9000

Independent Project: Music

Variable

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

Prerequisite: Permission of the department chairperson

Special Programs and Activities

With our Michigan Avenue location adjacent to Grant Park and the lakefront and near the Loop, Columbia College enjoys a unique opportunity to serve students through a variety of special programs created to take advantage of the educational, cultural, recreational, and employment resources of the city.

Artist/Scholar-in-Residence

In addition to outstanding artists and professionals who are frequently invited to add a special dimension to individual courses or departments, Columbia College has instituted an annual Artist/Scholar-in-Residence Program.

Oriana Fallaci, internationally known writer and journalist, has shared her experience and expertise with students and faculty. During his three-week residency, Marcel Ophuls, filmmaker and documentarian, contributed significantly to the cultural life of Columbia and the larger Chicago community through participation in classes, college and public lectures, and discussions of his major documentaries. The College was host for a full semester to Harry Edwards, noted sociologist, writer, and lecturer, whose special interest and expertise are in the sociology of sports and, specifically, the role of minorities in American society. In addition to public lectures, Edwards offered two courses: Social Problems in American Society and Sports and Society.

Cooperative Arrangements

In order to extend the learning opportunities available to students, Columbia has established cooperative arrangements with nearby Chicago cultural and educational institutions.

The Adler Planetarium. Special courses listed under the offerings of the Science/Mathematics Department are made available in cooperation with the Adler Planetarium. Because the Planetarium operates on the quarter rather than the semester system, course dates may differ from those used by Columbia. Consult the current Class Schedule for dates and times, or contact the Science/Mathematics Department directly for complete information.

The New City YMCA. Physical Education courses are offered through cooperative arrangement with the New City YMCA, 1515 West Halsted. Consult the current Class Schedules for specific courses offered each semester.

Orientation

For all new students, freshmen as well as transfers, the Academic Advising Office offers a series of orientations for Fall and Spring terms. The program, which won the 1990 National Academic Advising Association's award for Best Orientation Program, is intended to welcome new students and to provide them with the information and vision necessary for successful navigation through the college system. Faculty, advisors, and student leaders provide information and answer questions about general studies requirements, student services, registration, and student life. A large packet of printed information is provided, and a reception follows each general orientation presentation.

The Days of Discovery workshops provide students another chance to meet and talk with advisors, deans, student service representatives, and student leaders about topics such as study skills, financial aid, career connections, and transferring credit.

Students also attend an orientation given by the department in which they wish to major. The curriculum is previewed, special events presented, faculty introduced, and policies and procedures reviewed. There is also opportunity for individual questions to be answered.

Several weeks after each Fall term begins, the Academic Advising Office presents the Multi-Arts Showcase and Class Bash. This is presented as the culminating event of orientation. The Showcase presents the best works of advanced Columbia students, in all media, as incentives for new students. The whole event ends with a dance party called the Class Bash. All students are invited to attend.

Special Activities

Student life at Columbia College is full, varied, exciting, and creative. The enormous vitality of the city is part of the life of the College, and students enjoy and are encouraged to participate in the full range of opportunities afforded by Columbia's location in the heart of the cultural, social, political, and aesthetic life of Chicago. The involvement of Columbia's faculty and students with the arts and media community of the city adds a lively and realistic dimension to all that is learned and taught at the College and enriches the quality of student life.

In addition to exhibitions, performances, and competitions, departments sponsor events that enhance their academic and professional offerings. These are frequently open to the public and are offered free of charge to the Columbia community. The following is a sampling of recent offerings available to those curious and eager to stretch their horizons and imaginations.

The Art and Design Department presents lectures and hands-on workshops given by visiting artists and craftspeople in ceramics, textiles, painting, and other arts. The Columbia College Art Gallery, located at the

Eleventh Street Campus, presents exhibits by faculty, students, and professional artists with an emphasis on fine art, graphic art, commercial art, and the work of contemporary Chicago artists.

The Dance Center is a nationally recognized performance organization and major learning center for dance in the Midwest. Each year, the Center hosts the popular Dance Columbia—One...Two... Three concert series, which presents vital, accomplished international, national, and local dance companies and annual special events such as Dance Africa/Chicago and the New World/New Art Festival, which highlights contemporary dance of North, Central, and South America. In recent years, the Dance Center has presented such renowned artists as Trisha Brown, Susanne Linke, Margaret Jenkins, and the Mordine & Company Dance Theatre, the College's resident professional dance company. Guest instructors from across the country are in residence for extended teaching residencies each semester.

Faculty and student concerts, senior recitals, guest lecturers, and annual Alumni concerts are also featured.

The English Department's Poetry Program publishes the student-edited *Columbia Poetry Review*. The program also sponsors a series of poetry readings, which has featured such poets as Gwendolyn Brooks, Etheridge Knight, Allen Ginsberg, Robert Bly, Lawrence Ferlinghetti, Anne Waldman, Li-Young Lee, and Dennis Brutus.

The Fiction Writing Department annually showcases fiction, creative nonfiction, and essay in its award-winning *Hair Trigger* series of anthologies of Columbia student work. This volume provides students with first-hand editorial experience in a format that continues to attract professional attention at the national level. The Department hosts student and professional fiction writing readings, seminars, and panels of editors and agents. It sponsors presentations by writers and other specialists in the field; provides budget and editorial support to student-edited magazines, student readings, and student literary

celebrations; and presents career nights in which recent graduates talk with students about their experiences in securing a variety of jobs related to writing skills.

The Film and Video Department produces the Annual Festival of Illinois Film and Video Artists to showcase the talents of local artists. The Department also presents screenings of students' works and regular showings of feature films throughout the semester. Several times during the year, well-known directors, producers, screenwriters, and other industry professionals are invited as guests of the Department to engage in dialogues which are open to the public. John Cassavettes, William Friedkin, Buck Henry, Dyan Cannon, Marcel Ophuls, Steve Shagan, Alan Parker, Jonathan Demme, and Spike Lee are but a few of the individuals who have appeared in recent years.

Each spring, the Journalism Department publishes a student magazine, *Chicago: Arts & Communication*, that treats the city as its campus. Lectures by prominent journalists and media figures are presented both in the Front Page Lectures series and as special events.

The Liberal Education Department presents occa-

sional lectures or special programs on current issues and events. As a regular forum that meets twice each semester for dialogue, debate, or discussion featuring at least two invited speakers, the Philosophy Forum offers opportunities to probe contemporary and perennial questions drawn from many fields of interest.

The Management Department sponsors an active schedule of seminars and panel discussions throughout the year. Some of the seminars have been in co-sponsorship with the Chicago Chapter of the National Academy of Recording Arts and Sciences (NARAS), the Chicago Dance Art Coalition, and the Chicago Music Alliance.

The Marketing Communication Department sponsors special events of interest to students in advertising, marketing, and public relations. Students in the Department have the opportunity to join professional organizations in their fields. The Columbia

Public Relations Society and collegiate chapters of the American Marketing Association and the American Advertising Federation are active at the College. Speakers from the various fields in Marketing Communication regularly come to Columbia to address students in the department.

Through The Museum of Contemporary Photography, the Department of Photography exhibits the works of local, national, and international photographers and maintains a growing collection of post-1959 American photography. The Department also sponsors public lectures through its Contemporary Trends in Photography series, a forum in which American and international photographers present their work and ideas.

WCRX-FM (88.1), the College's stereo FM radio station, operates approximately one hundred hours each week throughout the year. Programs run the gamut, including music, news, sports, public affairs, and remote coverage of news and sporting events. The staff is selected by competitive auditions from the more advanced radio broadcast

students. Although the station is under the guidance of the faculty General Manager, all management positions are held by Columbia students. The studios and facilities at WCRX are the equal of some of the finest commercial stations in Chicago. The present signal gives a potential listening audience of about one-half million Chicagoans.

The Columbia College Science and Mathematics Club is a student organization that promotes the understanding of science in an informal setting through enjoyable experiences. These include field trips, lectures, discussions and debates, films about science, and creative projects and exhibits. Membership is free and open to all Columbia students.

The Television Department invites national and international leaders to Columbia to share with students their visions and ideas. New seminars in creative planning, the establishment of an inter-industry planning board on curriculum, and a College video festival will become a regular part of the annual program. In past years, the Department has fielded its own three-camera, remote television unit to teach students remote techniques in news gathering, entertainment, dance, music, theater, and magazine format programs. Other special activities include the production of a significant part of a monthly musical television program, "Music Alive"; a soap opera for Chicago Access Corporation, which is seen via satellite at 164 colleges and universities through the facilities of U-Net, the network of the National Association of College Broadcasters; and a monthly news program utilizing combined forces from the Television and Journalism departments.

The Theater/Music Department presents a seven-show subscription season for general theater audiences. Three of the shows are presented in the 400-seat Emma and Oscar Getz Theater, four in the

80-seat New Studio Theater, both located in the Eleventh Street campus. These shows feature the Faculty Ensemble working with the students. In addition, about twenty workshop productions are done each semester. Matinees of one show each year are presented to high-school students as part of the Young People's Theater Program. Other programs that are hosted by the Department include the Center for Black Music Research's Black Music Repertory Ensemble, the High-School Jazz Festival Competition, and the Theodore Ward Prize for a new African-American play. The actors for the Television Department's access cable shows and for projects directed by Film and Video and Television students come from the Theater Department, and it sponsors play readings and a Comedy Cabaret at the Myron Hokin Student Center.

Columbia College Faculty

More than 750 faculty members teach at Columbia College, some full-time, others part-time. The following representative sample illustrates the breadth and depth of their experience and achievement.

Rolf Achilles (Art and Design)
art historian

Nanette Acosta (Theater/Music);
freelance costume designer

Robert C. Acri (Management)
M.B.A., Northwestern University; Assistant to the President/General Manager, First Actuarial Corporation

Fran Adams (Theater/Music)
member, The Second City resident company

Gerald Adams (Science/Mathematics) Ph.D., Geology, Northwestern University; research interest: high temperature and pressure mineral systems; articles published in geological journals

Janet Afary (Liberal Education)
Ph.D., Modern Middle Eastern History, University of Michigan; Research Associate, Center for Middle East Studies, University of Chicago; Director, Historical Society of Iranian Women

Randall Albers (Fiction Writing)
Ph.D. cand., University of Chicago; writer, critic; co-writer and co-producer, *The Living Voice Moves*

Andrew Allegretti (Fiction Writing) writer; recipient, three Illinois Arts Council Artists Fellowships and three Illinois Arts Council Literary Awards; fiction in *TriQuarterly*, *f2*, *f3*, and *Private*

Donald Allen (Marketing Communication) President, Sigma Companies, Inc.

Jeffery Allen (Liberal Education)
M.A., English, University of Illinois at Chicago; writer

Paul Amandes (Theater/Music)
freelance actor and musician

Arnie Aprill (Theater/Music) Artistic Director, City Lit Theatre and National Jewish Theater

Ross Ario (Management)
B.S., Roosevelt University; President, Ario Professional Artists

Doug Arnts (English) writer, researcher, poet; author, *Crime in North Dakota*

Anne Atkinson (English and Liberal Education) M.A., English and Humanities, University of Arkansas; writer; author and editor, *Green Acre on the Piscataqua*

Derek J. Ault (Management)
B.A., Columbia College; Director of Promotion Department, Alligator Records and Artist Management

Arvis Averette (Liberal Education) M.A., Social Work, University of Chicago; Program Coordinator, branch of Chicago Housing Authority

Marcia Babler (Marketing Communication) freelance marketing consultant

H. E. Baccus (Theater/Music)
professional singer; original member and former Artistic Director, Steppenwolf Theatre

Mary M. Badger (Theater/Music)
Producing Director, Theater/Music Department; freelance lighting designer and technical consultant; Producing Director, American Blues Theatre Company; President of the Board, The League of Chicago Theatres; Advisory Board member, Music/Theatre Workshop

George Bailey (English) writer; reviews in the *Chicago Sun-Times*; articles in *Exchange* magazine

Aaron Baker (Liberal Education)
Ph.D., Classics, Brown University

Sheila Baldwin (English)
writer; author, *The Mist in the Meadow*, a play about life in the projects in Chicago

Mary Jo Bang (English) poet and fine art photographer; editor, *Whatever You Desire*

Tim Bannon (Journalism) B.A., Indiana University; Copy Editor, *Chicago Sun-Times*

Raymond Barney (Management)
M.S., Roosevelt University; General Manager, Barney's Records & Tapes

Kathleen Bartel (Academic Computing) published digital artist; international permanent exhibitor, Art Institute of Chicago

Doreen Bartoni (Film and Video)
M.A., Northwestern University; filmmaker; films include *Hazel's Photos* and *Daily Double*

Stephen Bauer (Theater/Music)
Scenic carpenter; playwright

Gary Baugh (Theater/Music) B.A. and M.A., Theater, University of Illinois at Urbana-Champaign; scenic designer for many area theaters; feature film set designer for leading film studios

Ronn Bayly (Television) independent producer

Joan Beaudoin (Television) Television Production Specialist, Columbia College

Mary J. H. Beech (Liberal Education) Ph.D., Sociology and Anthropology, Michigan State University; editor, Chicago Area Women's Studies Associate Listings

Audrean Been (Art and Design) fashion designer

Jack Behrend (Film and Video) producer/director/engineer; member, Directors Guild of America

Lynda Bender (Management) M.F.A., Carnegie-Mellon University; Director of Program Development, Urban Gateways

Mary Jo Benson (Management) M.B.A., University of Chicago; Senior Consultant—Information Systems, Continental Bank

Mary Berger (Radio/Sound) speech language pathologist

Paul Berger (Management) M.S., University of Chicago; Chairman, Jessica Grey, Inc.; Chairman, ARB Development

Steven J. Berlin (Management) M.A., University of Chicago; Staff Attorney, American Judiciary Society-Chicago

Richard Bernal (Television) Director, WBBM-TV

Frank Bianco (Television) Director, WLS-TV

Jacqueline Bird (Academic Computing) management/systems consultant

Robert Bizar (Television) Manager of Corporate Communication, Chicago Transit Authority

Darlene Blackburn (Dance) M.S., Chicago State University; Director, Darlene Blackburn Dance Troupe; former Artist in Residence, Calaber University, Nigeria

Barton Blankenburg (Art and Design) graphic designer

Frank Bloom (Marketing Communication) Executive Vice President, Pizza Concepts, Inc.

Rose Blouin (English) Coordinator, Student Literacy Corp.; specialist in African-American literature and occult and metaphysical literature; writer and photographer

Diana Bodkins (Radio/Sound) Producer, WLS AM/FM

Robert Boldt (Theater/Music) producer, director, cameraman, and editor

Susan V. Booth (Liberal Education) Ph.D. cand., Theater, Northwestern University; literary/casting director, Northlight Theatre

Steven Bosak (English) Coordinator, Professional Writing; author, *Gammon*; articles published in the *Chicago Sun-Times*, *Chicago Tribune*, *PC Tech Journal*, *Micro/Systems Journal*, and *Popular Computing*

Beatrice Bosco (English) theater director, critic, and performance artist; reviews in *Feminist Voices*

Marianne Bosomworth (English) composition instructor

Ann Boyd (Dance) B.S., Cornell University; member, Mordine & Company Dance Theatre; choreographer and performer

Ronald Boyd (Television) former Manager, Creative Services, Hysan Corporation of Illinois; independent producer and creative services specialist, print and marketing media

Peggy Boyer-Long (Journalism) M.A., Sangamon State University; M.S., University of Illinois at Urbana-Champaign; Contributing Editor, *Illinois Issues Magazine*; freelance writer

William C. Bradley (Liberal Education) M.T.S., Counseling Psychology, Columbia Pacific University

Pauline Brailsford (Theater/Music) London Guildhall School of Music and Drama diploma; actress; former Artistic Director, Body Politic Theatre; founding member, University of Chicago's Court Theatre company

Patty Branz (English) American Sign Language instructor

Bill Brashler (Journalism) M.F.A., University of Iowa; professional writer

Julie Bretz (Marketing Communication) Second Vice President/Marketing Research Manager, Continental Illinois National Bank

David Brezina (Management) M.Laws, John Marshall Law School; Partner, Lee, Mann, Smith, McWilliams & Sweeney

Marcia Brice (Art and Design) graphic designer

Anne Brody (Liberal Education) Ph.D., Clinical Psychology, Illinois School of Professional Psychology

Robert P. Bron (Management) M.M., Northern Illinois University; General Manager/Partner, The BMA Group

Bobby Broom (Theater/Music) guitarist

Julian Brown (Management) M.F.A., Temple University; consultant/actor

Lester Brownlee (Journalism) M.S.J., Medill School of Journalism, Northwestern University; former reporter and feature writer, *Chicago Daily News* and *Chicago's American*; former Urban Affairs Editor, WLS-TV, Channel 7

Dennis Brozynski (Art and Design) Coordinator, Fashion Design; B.F.A., School of the Art Institute of Chicago; fashion illustrator

Terry Brunner (Journalism) J.D., Loyola University School of Law; Executive Director, Better Government Association

Robert Buchar (Film and Video) M.F.A., Film Academy of Fine Arts, Prague, Czechoslovakia; award-winning cinematographer

Kelvin C. Bulger (Management) J.D., Chicago-Kent College of Law; Judicial Law Clerk, Illinois Appellate Court/First Division

Barbara Calabrese (Radio/Sound) Internship Coordinator; M.S., University of Illinois at Urbana-Champaign; former Director, Speech and Language Clinical Services, Department of Speech and Hearing Science, University of Illinois at Urbana-Champaign

Jane Calvin (Photography) Fine Art and Commercial Photography

Barbara Campbell (English) poet

Dominic Candeloro (Liberal Education) Ph.D., History, University of Illinois at Urbana-Champaign, writer

Jane Canepa (Marketing Communication) President, The Enventors Special Events Consultants

Max Cap (Art and Design) M.F.A., University of Chicago; painter

Matt Carlson (Marketing Communication) freelance journalist; publicist

Grace Carlson-Lund (Photography) Fine Art Photography

Kathleen Carillo (Television) Editor, Fox 32

Bruce Cascia (Marketing Communication) Vice President/Creative Director, Ogilvy and Mather

Eileen Casey (English) freelance writer

Chris Cassell (Radio/Sound) Chief Engineer, Zenith/DB Studios

Mario Castillo (Art and Design) M.F.A., California Institute of the Arts; fine artist

Karen Cavaliero (Radio/Sound) General Manager, WCRX-FM; M.S., M.C., Roosevelt University; former Research Director, WLS AM/FM

Thomas D. Cavenagh (Management) J.D., DePaul University College of Law; Assistant Professor, North Central College; Mediator, Dutenhaver & Associates, Ltd.

Jeffrey Cech (Theater/Music) sound engineer and production manager

Joseph Cerqua (Theater/Music) composer and sound designer

Abour H. Cherif (Science/Mathematics) Ph.D., Science Education, Simon Fraser University; co-author, "A Comprehensive Critique of the UNESCO Environmental Education Pre-service and In-service Teacher Training Modules"

Judd Chesler (Film and Video) Ph.D., Northwestern University; film historian, research interest: film images of men; writer/producer, New Year Productions

Michele Cheung (English) educator and writer

Malcolm Chisholm (Radio/Sound) recording engineer and consultant

Audrey Chow (Marketing Communication) Media Research Analyst, Tatham, Laird and Kudner

Meredith Christensen (English) composition and world literature instructor

Peter Christensen (English) specialist in Shakespeare and the history of the novel; critic; actor with the Chicago Medieval Players

Randall Chuck (Marketing Communication) Executive Vice President/General Manager, CATO/Johnson-USA

Alan Cochlin (Science/Mathematics) D.N., biology and surgical research; Executive Vice President, Chicago National College of Naprapathy

Jim Cogan (Radio/Sound) freelance recording engineer

Jeff Cohen (Journalism) B.A., Syracuse University; Managing Photo Editor, *Playboy Magazine*

Joel Cohen (Radio/Sound) broadcast specialist

Martin A. Cohen (Liberal Education) M.A., Liberal Arts, Graduate Institute, St. John's College

Ric Coken (Radio/Sound) film mixer; owner, Zenith/DB Studios

Maury Collins (Management) M.B.A., American University; consultant

Susan Collins (Academic Computing) computer artist and animator; Fulbright scholar; works screened internationally in London, Berlin, Boston, and Rio de Janeiro

Phil Contursi (Television) owner, Product Production, Lighting

Bruce Cook (Academic Computing) literary agent; writer/editor

Daniel T. Cook (Liberal Education) M.A., Communication, University of Pennsylvania; writer

Jno Cook (Photography) Experimental and Fine Art Photography

Thomas Cosgrove (Journalism) M.S.J., Medill School of Journalism, Northwestern University; Midwestern correspondent, McGraw-Hill *Weekly Engineering News-Record*

Bette Coulson (Theater/Music) solo pianist

Rebecca Courington (Academic Computing) Director of Information and Interactive Computing; multimedia specialist

Dennis Couzin (Film and Video) B.S., California Institute of Technology; M.A., University of Illinois at Chicago; mathematician/optical engineer

Suzanne M. Cox (Liberal Education) M.A., Social Sciences, University of Chicago; research assistant and consultant

Bill Crawford (Journalism) B.A., University of Chicago; financial writer, *Chicago Tribune*; Pulitzer Prize winner

Michelle Crenshaw (Film and Video) B.A., Columbia College; filmmaker/cinematographer

Donald Crumbley, Sr. (Liberal Education) M.A., Urban Planning, Northeastern Illinois University

Dennis Culloton (Journalism) J.D., DePaul University; writer and reporter, WMAQ Radio

Tom Cunningham (Marketing Communication) Art Director, Media Options, Inc.

Dan Curry (Film and Video) M.F.A., Northwestern University; Filmmaker/editor

Dean Daigler (Marketing Communication) President, Dean Daigler and Associates

Hope Daniels (Radio/Sound) Director of Community Affairs, WPNT-FM; President, Friends of the Chicago Public Library; "Outstanding Media Person of the Year"

James Dauer (Management) Ph.D., California Coast University; former Director of Management Information Systems, Wilton Corporation; Director of Management Information Systems, Beltone Electronics Corp; Senior Operations Research Analyst, The McDonald's Corporation

Brenda David (Marketing Communication) Military Sales Manager, Soft Sheen Products, Inc.

Harvey Davis (Science/Mathematics) Ph.D., Pharmacology and Physiology, Wayne State University; expert on environmental health and hygiene

Jeff Davis (Television) freelance producer/director

Orbert Davis (Theater/Music) trombonist, trumpeter, composer, and arranger

Sarah Davis (Academic Computing) computer graphic/video artist

Ernest Dawkins (Theater/Music) alto saxophonist

Dominique-René de Lerma (Theater/Music) Director, Center for Black Music Research; Ph.D., Indiana University; black music scholar and bibliographer

Martin de Maat (Theater/Music) freelance director; Artistic Director, The Second City Training Center; senior faculty, The Players Workshop; consulting director, New American Theater; workshop director, Music/Theatre Workshop; faculty, Video Associates

Jill Deets (Academic Computing) technical writer; educator

Tony Del Valle (English) M.A., Teaching, Northwestern University; freelance journalist; recipient, Leadership and Dedication Award (Chicago Puerto Rican Congress) and ICEOP Award (University of Illinois); fiction published in *Hair Trigger* and *West Side Stories Fiction Anthology*

Robert C. Delk (Liberal Education) Ph.D., History, University of Wisconsin; specialization: Middle Eastern history

Neal Delmonico (Liberal Education) Ph.D., South Asian Language and Civilization, University of Chicago

Dave Dennis (Radio/Sound) freelance maintenance engineer

Randell Denny (Marketing Communication) Copywriter, Leo Burnett

Timothy Densmore (Television) Equipment Center Manager, Columbia College

Antipas R. Desai (Liberal Education) Ph.D., French, Northwestern University

Harlan Didrickson (Fiction Writing) playwright and screenwriter

Frank Dietrich (Marketing Communication) Account Supervisor/Media Relations, Cramer-Krasselt

Steven Diller (Marketing Communication and Liberal Education) filmmaker and freelance marketing consultant

Dan Dinello (Film and Video) M.F.A., University of Wisconsin; film/videomaker; editor, mixer, and sound recordist, WHA-TV, Madison; recipient of awards for films and tapes

James Disch (Television) Assistant News Director, WGN-TV

Dan Dobrowski (Television) On-Air Talent, Weatherman, Fox 32

John Roger Dodds (Liberal Education) Ph.D. cand., English Language and Literature, University of Chicago; creative writer

Lorraine Domanowski (Art and Design) interior designer

Frank Donaldson (Theater/Music) drummer

Kevin Donnellon (Marketing Communication) PR consultant; former Vice President, Wilson Sporting Goods

Elizabeth Dorsey (Management) B.S., University of Wisconsin-Madison; Program Manager, Arts Bridge; fundraising consultant

Pierre Downing (Management) B.A., Columbia College; independent record producer

Adrienne Drell (Journalism) M.A.T., Northwestern University; reporter, *Chicago Sun-Times*

Joanne Dunn (Management) M.A. Ed., Virginia Polytechnic Institute and State University; Director/Owner, Career Counseling Services; Dunn & Associates

Mary Dybicz (Management) B.S., Millikin University; consultant; formerly senior staff auditor, Arthur Anderson Co., Inc

John Dylong (Art and Design) M.A., University of Chicago; graphic designer, author

Barbara Ebner (Marketing Communication) market research consultant

Rose Economou (Journalism) B.A., University of Illinois at Chicago

Phyllis Eisenstein (Fiction Writing) novelist and short story writer

Andy Eklund (Marketing Communication) Account Supervisor, Golin-Harris, Inc.

Peter Englander (Liberal Education) M.B.A., Graduate School of Business, DePaul University

Michael Ensdorf (Academic Computing) photographer; computer artist; educator

Joan L. Erdman (Liberal Education) Coordinator of Social Sciences; Ph.D., Anthropology, University of Chicago; Research Associate, Committee on Southern Asian Studies, University of Chicago; author, editor, lecturer on India's culture and cultural policy

Jan Erkert (Dance) B.F.A., University of Utah; Director, Jan Erkert & Dancers; master teacher, choreographer, and performer; recipient, numerous awards and grants

Elizabeth Ernst (Photography) Architectural Photography

Dianne Erpenbach (Management) M.A., National Louis University; former Communications Manager, Mark Shale, Chairperson, Textile Department, International Academy of Merchandising and Design

Rick Erwin (Television) Director, Allstate Insurance

Schuli Eshol (Film and Video and Television) freelance director/editor/producer

Doug Evans (Marketing Communication) Assistant Manager/Market Research, The Keebler Co.

Jan Fedorenko (Television) Editor, WGN-TV

Yvonne Fegan (Marketing Communication) President, Fegan Advertising, Fegan/Frost Creative

Stuart Feiler (Liberal Education and Journalism) M.A., History and Social Sciences, Northwestern Illinois University; freelance writer

George Fels (Marketing Communication) freelance creative consultant

Marie Felter (Theater/Music) freelance actress and voice instructor

Bill Fisher (Marketing Communication) freelance marketing consultant; former Promotions Manager, *Chicago Sun-Times*

Jim Fisher (Journalism) M.A., Northern Illinois University; former Writer/Editor, United Press International

Phillip Fisher (Management) Founder/President/CEO, On Line Productions Inc./On Line Tents Inc./Party Line Productions Inc.

Patrick Fitzpatrick (Theater/Music) freelance set designer

Lynn Floriano (Art and Design) jewelry designer

Elzbieta Foeller-Pituch (English) author, specializing in American fiction

Heidi Forman (Marketing Communication) Group Product Manager, Wesley-Jesson Corp

Scott Fortino (Photography) Documentary Photography

David Foss (Academic Computing) computer graphic/video artist, animator

Gary Fox (Television) independent producer, director, writer

Jacquelyn Frank (Liberal Education) Ph.D., candidate, Cultural Anthropology, Northwestern University

Dennis Frantsve (Marketing Communication) Executive Vice President and General Manager, Carby Graphics, Inc

Paola Frasz (Dance) Coordinator, Dance Concentration, Musical Theater Performance Majors, former member, Mordine & Company Dance Theatre

William Frederking (Photography) M.F.A., University of Illinois at Chicago, fine art and commercial photography

Chap Freeman (Film and Video) M.F.A., Iowa Writer's Workshop; screenwriter; research interest: westerns, *film noir*, and the French New Wave

Lisa Fremont (Academic Computing) computer graphic artist and animator

Ron Fround (Liberal Education) M.A., Political Science, Northwestern University; member, Chicago Economic Conversion Committee

Bill Friedman (Photography) Fine Art Photography

Joe Gac (Management) M.B.A., DePaul University, President, Crowd Management Consultant, Investigator, U.S. Commodity Futures Trading Commission

Bill Gaines (Journalism) B.S., Butler University, Reporter, *Chicago Tribune*, Pulitzer Prize winner

Manuel Galvan (Journalism) B.A., Loyola University; writer, marketing consultant

Fred Gardaphe (English) M.A., English and Creative Writing, University of Chicago, writer, critic, playwright, and specialist in multicultural literature and criticism

Don Gates (Radio/Sound) Graduate, Indiana University School of Music-Audio Technology; Owner, Stasis-Digital Editing Studio

Emily Gaul (Science/Mathematics) Ph.D., Chemistry, University of Illinois at Chicago

Antje Gehrken (Theater/Music) guitarist and songwriter

Cvetko G. Georgevich (English) specialist in language and social order, propaganda, discourse analysis, and political communication

George Gerdow (Liberal Education) Ph.D. cand., History, Loyola University

John Gibbs (Television) Newsroom Manager, WMAQ-TV (retired)

Jeffrey Ginsberg (Theater/Music) B.F.A., Boston University; M.F.A., Yale School of Drama; actor; Co-Artistic Director, Immediate Theatre

F. Michael Gipson (Management) B.A., Syracuse University; President, Michael Gipson Computer Consultants

Bill Gloder (Television) independent editor

Sheila A. Glancy (Management) M.A., Harvard Law School; attorney, Neal Gerber and Eisenberg

Karen Gleser (Photography) Fine Art Photography

Susan Glick (Television) Writer, WBBM Newsradio 78

Liz Glysh (Academic Computing) Director, Glysh Associates; Consulting

Tim Golboff (Film and Video) B.A., Bard College; editor

Don Gold (Journalism) Director, Magazine Editing and Publishing; M.S.J., Northwestern University; former editor, *Chicago Magazine* and other publications; book editor and author

Geof Goldbogen (Chairperson, Academic Computing) Ph.D., University of Missouri; educator and researcher in computer graphics, artificial intelligence, multimedia, and expert systems

Lisa Gordon (Marketing Communication) media research consultant

Peter Gorner (Journalism) B.S., Northwestern University; National Science Correspondent, *Chicago Tribune*; Pulitzer Prize winner

Mike Goss (Photography) Commercial Photography

Glennon Graham (Liberal Education) Coordinator of History; Ph.D., History, Northwestern University; Chair, Columbia College President's Committee on Minority Student Development and College Life; member, Westside Black History Project

Cheryl Graves (Liberal Education) J.D., Law, Illinois Institute of Technology, Chicago-Kent College of Law; Coordinator, JEDA Program in Chicago

Elizabeth Gray (Management) M.A.T., National Louis University; Accountant, Oak Street Financial

Monica Weber Grayless (Management) M.A., DePaul University; Owner, Dress Rehearsals, Ltd.

Norma Green (Journalism) M.S.J., Northwestern University; reporter, copy editor, freelance writer; former Associate Editor, *Advertising Age*

Arlene Greene (English) M.A., English, Roosevelt University; writer of fiction and poetry; Tutor Advisor in the Montgomery Ward-Cabrini-Green Tutoring Project; participant/instructor in Community Services Composition classes

Clarke A. Greene (Management) B.S., University of Wisconsin-Madison; marketing and organizational consultant

Thomas Greif (Liberal Education) M.A., Theology, Santa Clara University

Richard Grossman (Liberal Education) Ph.D. candidate, History, University of Chicago

Rosemarie C. Gulley (Journalism) B.A., Roosevelt University; Director of Media Relations, Chicago Transit Authority

Ron Gunther (Television) independent producer/director

Gayle Guthrie (Management) B.S., Northwestern University; Consultant, Cosmo Consulting Group; freelance writer

Bill Gutman (Television) Producer, Sports, WMAQ-TV

Ann Haas (Science/Mathematics) nutritionist; assistant director of nutrition services, University of Chicago Medical Center

Jacqueline Haas (Science/Mathematics) Ph.D., Chemistry, Oregon State University; Diplom-Staatsexamen Universität Karlsruhe; biochemistry, biophysics, chemistry, and biology

Tom Haban (Management) A.A., Wright College; Owner/Chief Engineer, Seagrape Recording Studios

Debra S. Hale (Management) M.A., Columbia College; Senior Communications Specialist, University of Chicago

Louis Hall (Theater/Music) solo pianist

Tom Hamilton (Marketing Communication) President, Hamilton Marketing, Inc.

Carol Hammerman (Art and Design) fine artist; sculptor

Karen Hand (Radio/Sound) News Director, WBBM-FM

Reginald Hanks (Management) B.A., University of Illinois at Chicago; President, RLH & Associates, Marketing Consultants

Renee Lynn Hansen (English) M.A., Writing/English, Columbia College; poet and author; recipient, Illinois Arts Council Fellowship in Playwriting; short stories published in *Word of Mouth: Short Short Stories by Women*

Robert Hargadon (Journalism) M.A., Concordia University, Montreal, Quebec; reporter and producer, CFRA Radio; freelance writer

Michael J. Harris (Management) Ph.D., University of Kansas; Director, Academic Skills Center—Rush University, Chicago

Susan Harris (Academic Computing) analyst/programmer, CPM Inc.

Paul Carter Harrison (Theater/Music) Playwright-in-Residence; B.A., American Literature, Indiana University; M.A., Psychology, New School for Social Research; playwright and author; recipient, Rockefeller Foundation Fellowship for American Playwriting

Don Harter (Art and Design) M.F.A., Graphics, University of Wisconsin; graphic designer

Kay Hartmann (Art and Design) graphic designer

William Hartmann (Television) freelance producer/director

Max Havlick (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago

William Y. Hayashi (Liberal Education) Coordinator of Humanities/Literature; Ph.D., Committee on Social Thought, University of Chicago; psychotherapist, social philosopher; leader, Siddhartha Meditation Center of Chicago

Don Hayner (Journalism) J.D., John Marshall Law School; Reporter, *Chicago Sun-Times*; talk show host, WLS Radio

Michael Hays (Art and Design) illustrator

Dale Heiniger (Fiction Writing) writer; publisher and editor, *Private*, a magazine of the arts

Bill Heitz (Television) Producer, Bill Heitz Productions

Robert Heitzinger (Theater/Music) singer and dancer

Ann Hemenway (Fiction Writing) M.A., Creative Writing/English, University of Iowa; writer and editor; winner, AWP Intro Award

Terri Hemmert (Radio/Sound) On-Air Personality, WXRT

Paul Hertz (Academic Computing) M.F.A., School of the Art Institute; multimedia and computer graphics specialist

Paul Hettel (Film and Video) B.A., Xavier University and Columbia College, filmmaker, specialist in Italian and Russian cinema

Rufus Hill (Theater/Music) pianist, composer, and songwriter

Sarah Hoban (Journalism) B.S., University of Illinois at Urbana-Champaign; editor, *Student Lawyer Magazine* (American Bar Association)

Linda D. Hodo (Management) M.B.A., Roosevelt University; Training and Organizational Development Coordinator—Rush Presbyterian St. Luke's Medical Center

Ralph Hollingsworth (Marketing Communication) Senior Writer, Media Options

Mark Hollmann (Theater/Music) composer and songwriter

John Hollowed (Science/Mathematics) Ph.D. cand., Anthropology, University of Chicago; specialist in human evolution

Norman Holly (Theater/Music) Assistant Chairperson, Theater Department; staff/director/faculty, The Second City Training Center; freelance comedy writer and director; actor

Paul Hoover (English) Coordinator, Poetry Program; M.A., Poetry, University of Illinois; author of five books of poetry, including *The Novel* and *Saigon, Illinois*; editor, *New American Writing*

Dorothy Horton-Jackson (Journalism) B.A., Columbia College; Assistant to the Vice President/ Dean of the Graduate School, Columbia College

Judy Horwich (Photography) Fine Art and Commercial Photography

Gregory D. Hoskins (Management) M.B.A., DePaul University; Partner, Robert Sherwood Holographic Design

Joseph R. Houle (Management) B.S., University of Nevada; financial consultant

Stan Hughes (Film and Video) B.A., University of Florida; M.F.A. cand., University of Illinois at Chicago, animator

Carolyn Hulse (Journalism) Director, News Reporting and Writing; Internship Coordinator, M.A., Claremont Graduate School; former Assistant International Editor and Associate Features Editor, *Advertising Age*, freelance writer and consultant

Jeffrey Hutchinson (Theater/Music) freelance actor

Roid Hyams (Management) B.A., Columbia College; President, Chicago Trax Recording Studios

Amanda L. Irwin (Liberal Education) Ph.D. cand., Romance Languages, University of Chicago

Barbara Iverson (Academic Computing) Ph.D., University of Illinois at Chicago; computer consultant

Angela Jackson (English) poet; recipient, Pushcard Prize, Before Columbus Foundation American Book Award, Significant Illinois Poets award from the Poet Laureate, and four Illinois Arts Council Literary Awards

Julie Jackson (Theater/Music) Designer-in-Residence, Theater Department; B.A., University of Wisconsin-Madison; M.F.A., School of the Art Institute/ Goodman School of Drama; costume designer

Rachel Jackson (Academic Computing) computer graphic artist; founder, Young Brave Artists

Barbara Jacobs (Marketing Communication) PR specialist; former agency executive

Mark Jacobson (Television) Victor Duncan

Mark Jopson (Television) Editor, City Video Productions

Gary Johnson (Fiction Writing) M.A., Creative Writing, Columbia College; writer; former news reporter, WBEZ, winner, Edwin L. Schuman Award for Fiction, Northwestern University

Phyllis A. Johnson (Management) M.Mgt., Northwestern University; formerly Business Representative, Actors Equity Association; Business Representative, United Scenic Artists; Business Manager, Wisdom Bridge Theatre

Al Jones (Television) WGN-TV

Doug Jones (Radio/Sound) Sound Program Director; President and Principle Consultant, Electro Acoustic Systems, Inc., Evanston, Illinois; studio designer and acoustical consultant

Paul Jones (Marketing Communication) Executive Director, MTI Advertising

Claudia Cumbie Jones (Academic Computing) graphic artist; Visiting Artist, SAIC of Chicago

Edwardo Kac (Academic Computing) holographic poet; computer art historian

Benj Kanters (Radio/Sound) audio systems consultant

Mort Kaplan (Marketing Communication) Public Relations Program; former Executive Vice President and Director, Ketchum Public Relations

Philip Kaplan (Marketing Communication) Marketing Program; former Senior Vice President and Management Supervisor, Wells, Rich, Greene

Robert Kaplan (Marketing Communication) President, Kaplan Marketing

Brian Katz (Photography) M.S., Illinois Institute of Technology

Anne Kavanagh (Television) Reporter, Fox 32

Charles G. Kawal (Management) B.A., Columbia College; Chief Engineer/Producer, Chicago Trax Recording Studios

Steven Keova (Journalism) M.S.J., Medill School of Journalism, Northwestern University; Assistant Editor, *American Bar Association Journal*

Kerry Kelekovich (Film and Video) B.A., Columbia College; artist/musician

Garnett Kilberg (English) Director, Writing Center; published fiction writer; finalist, 1990 Raymond Carver Short Story Contest; semi-finalist, 1991 Nelson Algren Fiction Competition

Linda Klabacha (Marketing Communication) Research Manager, The Keebler Co.

Philip J. Klukoff (Chairperson, English Department) writer, translator, and critic; author, *in night's chirp* and *Lead Pencil: Stories and Sketches by B. Botwinik*; senior Fulbright Lecturer in American Literature, University of Bucharest, Romania

Jarrett Knayl (Academic Computing) computer artist and animator

Dan Kotval (Theater/Music) conductor, arranger, and composer

Chris Koules (Art and Design) M.F.A., University of Illinois at Urbana-Champaign; graphic designer; photographer

Jerry Kral (Science/Mathematics) mathematics and data processing; Assistant Vice President, First National Bank of Chicago

Herb Kraus (Marketing Communication) Senior Counselor, Weiser Group

Joe Kraus (English) writer; editor, *Chicago Jewish History*

Gerald Kuc (Radio/Sound) Sports Talk Show Host, WLUP-AM

Martha Kuchar (English) author; translator of Russian; consultant in public speaking

Dana Kupper (Film and Video) B.A., Columbia College; cinematographer

Ntim Kwadwo (Liberal Education) M.Div., McCormack Theological Seminary

Eileen LaCario (Management) B.A., University of Illinois; President, E. LaCario & Associates, Marketing Consultants

Jon Laney (Radio/Sound) Sound System Design Engineer, Bridgewater Custom Sound

Art Lange (English) poet and music critic; former editor, *down beat*

Caroline Dodge Latta (Theater/Music) Artistic Director, Studio Theaters; Ph.D., Theater, University of Illinois at Urbana-Champaign; freelance director and actress; founding member, Great American People Show, New Salem State Park; former member, Joseph Jefferson Award committee

Arthur Lazar (Photography) Fine Art Photographer

Jin Lee (Photography) Fine Art Photographer

Peter LeGrand (Photography) M.A., Governors State University

Nat Lehrman (Chairman, Journalism) M.A., New York University; former President, Playboy Publishing Division

Blake Levinson (Marketing Communication) writer and co-owner, Davinci and Poe

Dave Levit (Radio/Sound) freelance engineer

David Levy (English) book reviewer; lecturer on current events and literature

Marya Lilien (Art and Design) architect; architectural historian

Mary Linehan (Liberal Education) Ph.D., History, University of Notre Dame

William Linehan (Academic Computing) Director of Computer Arts and Graphics; artist, designer, national and international exhibitor

Marlene Lipinski (Art and Design) Coordinator, Graphic Design, Advertising; M.F.A., University of Wisconsin, Milwaukee; graphic designer; fine artist

Laura S. Litten (Television) Specialist in Field Production and Editing; B.A., Connecticut College; M.A., Art History, University of Chicago; freelance art director and producer; Assistant to the Director, *The Killing Floor* and *The Roommate*; former Artist-in-Residence Coordinator, Center for New Television and Producer for Communications for Change

Sara Livingston (Television) Specialist in Studio Production and Aesthetics; B.A., Communications, University of Illinois at Chicago; former instructor, Urban Gateways; Instructor and Special Projects Coordinator, Center for New Television; former Production Coordinator, Chicago Access Corporation

Anthony Loeb (Film and Video) B.A., University of California at Berkeley; M.A., Illinois School of Professional Psychology; producer/director; winner, Eboli Trophy in Venice for the best short film of the year, *One Man: Joseph Papp*

Ronald B. Loewe (Liberal Education) Ph.D. cand., Anthropology, University of Chicago

Doug Lofstrom (Theater/Music) bassist and composer; music director, The Free Street Theater

Lisa Lohr (Marketing Communication) freelance market research consultant

Carol Loverde (Theater/Music) professional soprano soloist and opera singer; specialist in chamber and twentieth-century repertoire

Angelo Luciano (Management) M.S., DePaul University; formerly Consultant in Curriculum Development; Instructor in Management, Montay College; Assistant Director of Education, Allied Educational Services-Chicago

Eric Lund (Journalism) Director, Journalism graduate program; B.S.J., Northwestern University; former editor, *Evanston Review*; former Assistant Managing Editor/News, *Chicago Daily News*

Jeff Lyon (Science/Mathematics) science journalist, *Chicago Tribune*; Pulitzer Prize winner

Mike Lyons (Journalism) M.A., Northeastern Illinois University; Deputy Director/Chief Investigator, Better Government Association

Bob Lytle (Academic Computing) B.M., Composition, Roosevelt University; founder and President, PS Productions

James MacDonald (Theater/Music) M.M., Conducting, Northwestern University; conductor and pianist; Music Director, the Chicago Business Mans Orchestra and the Westminster Chamber Orchestra

Priscilla R. MacDougall (Liberal Education) S.J.D., Law, University of Wisconsin; attorney at law, writer, lecturer

Pattie Mackenzie (English) educator/counselor; actor and voice-over artist; non-fiction editor

Michael Maddux (Theater/Music) freelance set designer

Frances Maggio (Theater/Music) freelance costume designer

Michael Maggio (Theater/Music) Artistic Advisor, Theater Department; M.A., Theater, University of Arizona; Associate Artistic Director, Goodman Theatre; former Artistic Director, Northlight Theatre and Woodstock Music Theatre Festival; director

Jeff Maish (Theater/Music) solo pianist

Jeff Makos (English) M.A., English, University of Chicago; composition instructor

Michael Maloney (Management) M.B.A., Southern Illinois University; Vice President of Sales and Marketing, MCI Communications Corporation

Bob Manewith (Journalism) M.S.J., Northwestern University; Editorial/Community Affairs Director, WGN Radio

Esther Manewith (Marketing Communication) freelance public relations executive specializing in charitable organizations and business

William A. Mann (Liberal Education) Ph.D. cand., History, University of Chicago

Joyce Markstahler (Television) television management specialist, producer

David Mason (Television) Television Engineer, Columbia College

Carol Mayer (English) writer; teaches writing and literature

Joan Mazzone (Management) B.A., Fordham University; Managing Director, Performance Community

Laura McAlpine (Liberal Education) M.S.W., Social Work, University of Chicago; women's health care counselor

Terry McCabe (Theater/Music) Artistic Advisor, Theater Department; B.A., Theater, Indiana University; M.F.A., Directing, Northwestern University; Resident Director, Wisdom Bridge Theatre; founder and Artistic Director, Stormfield Theatre

Erin McCarthy (Liberal Education) Ph.D. cand., History, Loyola University

Kimberly McCarthy (Liberal Education) Ph.D., Educational Psychology, M.M., Music Composition, University of Oregon; research areas: creativity, consciousness; music composer

Jon McClenahan (Film and Video) Animator; owner, Startoons

Robin McCloskey (Art and Design) printmaker; fine artist

Don McCormack (Marketing Communication) North Central Zone Manager, Haagen-Daz

Sharon McGill (Television) Account Executive, Sales Department, WLS-TV

Michael McGinn (Dance) B.A., Columbia College

Owen McHugh (Art and Design) M.F.A., Northern Illinois University, DeKalb, Illinois; fine artist; painter

Carol Holiday McQueen (Art and Design) M.F.A., University of Illinois at Urbana-Champaign; fine artist; painter

Dan Mead (Radio/Sound) freelance theater/sound engineer

Raymond Meinke (Television) Engineer, WTTW-TV

Robert Mendell (Academic Computing) programmer and interactive computer artist; specialist in video art

H. Gregory Mermel (Management) M.B.A., University of Chicago; Partner, Mermel/Sheingold Associates; certified public accountant

Mark Messersmith (Academic Computing) Enforcement Specialist, U.S. Environmental Protection Agency

Carla Mettling (Liberal Education) Ph.D., English and Humanities, Stanford University

Cheryl L. Meyer (Liberal Education) Ph.D., Social Psychology, Miami University

Melita Mihailovich (English) ESL Coordinator, program supervisor, testing administrator, and instructor; editor, program administration newsletter for *TESOL*; research published in *OKTESOL*

David Milberg (Radio/Sound) attorney at law

Alton Miller (English, Journalism, and Marketing Communication) writer, critic; former Press Secretary to Mayor Harold Washington

Carolyn Miller (Television) freelance producer/writer

Molly Miller (English) M.A., Public Affairs Journalism, Columbia College; freelance journalist; contributor, *New City, Reader*, and *Letter Ex*

George Minol (Radio/Sound) engineer and consultant

Allona Beasley Mitchell (Management) B.S., Murray State University; owner, Allona Mitchell Curatorial Services

Darrell Moore (Academic Computing) freelance writer; independent video producer

Marty R. Moore (Liberal Education) M.S., History, Illinois State University

Carlos Morales (Journalism) B.A., University of New Mexico; Copy Editor, Foreign and National Desk, *Chicago Tribune*

Shirley Mordine (Chairperson, Dance) B.A., Mills College; master teacher, choreographer, and performer; Artistic Director, Mordine & Company Dance Theatre; recipient, numerous awards and grants

Edward L. Morris (Chairperson, Television) A.B., University of Louisville; former Vice President and General Manager, WSNU-TV, Chicago; former President, Chicago Chapter, National Academy of Television Arts and Sciences;

Ian Morris (English) writer; former fiction editor, *The Madison Review*; recipient, Balkum-Fulkerson Award in Fiction, George B. Hill-Therese Muller Fiction Award, and the Brittingham Prize

Libby Morse (English) freelance writer

Delores J. Mosier (Management) B.S., California State University; President/Founder, D. J. Mosier Financial Services

Andreas Mueller (Academic Computing) M.S.T., Mathematics, University of Illinois at Chicago

Roseanna Mueller (Liberal Education) Ph.D., Comparative Literature, M.A., Romance Languages, CUNY Graduate School; foreign language coordinator; translator, cross-cultural trainer

Tom Mula (Theater/Music) freelance actor director, and makeup artist; Artistic Director, Oak Park Festival Theatre; Jeff award winning playwright

David Mulder (Liberal Education) Ph.D., History, University of Chicago

James Mullane (Liberal Education) Ph.D., Philosophy, Loyola University

John Mulvany (Chairperson, Art and Design/Photography) M.F.A., University of New Mexico; Photographer

Emi Murata (Theater/Music) solo pianist

Eugene "Skip" Myslenski (Journalism) M.S.J., Medill School of Journalism, Northwestern University; National College Basketball Writer, *Chicago Tribune*

Francine Nanos (Liberal Education) M.P.A., Roosevelt University; M.S., Counseling Psychology, Illinois Benedictine College

Tom Nawrocki (English) articles in *Another Chicago Magazine* and *Shadowboxing*

Allyn Nehls (Television) Director, WLS-TV

Fred Nelson (Art and Design) illustrator

Susan Nelson (Journalism) B.A., DePauw University; freelance writer and editor; recipient, Stanford Fellowship

Gregory Neul (Science/Mathematics) M.A., Mathematics, Northeastern Illinois University; recipient, National Science Foundation Fellowship

Stephen Neulander (Marketing Communication) founder, Stephen Edwards Associates

Michael Niederman (Television) Field Production and Editing Coordinator; M.F.A., Radio, Television, Film, Northwestern University; Certificate in Film Production, New York University; producer, director, editor, "Presumed Guilty"

David Noble (Theater/Music) author and critic; music historian

Niki Nolin (Academic Computing) interactive computer and sound artist

Derek Norman (Art and Design) Associate Creative Director, Leo Burnett

Carrie Notari (Photography) Fine Art Photography

Mark A. Notturmo (Liberal Education) Ph.D., Philosophy, Columbia University

John Novak (Marketing Communication) freelance media consultant

Joseph Nowak (Academic Computing) computer consultant and educator

Shanta Nurullah (English) storyteller, writer, musician

Zulma Ocampo (Liberal Education) M.A., Spanish Literature, Loyola University

Patrick O'Keefe (Television) Chief Television Engineer, Columbia College

Miles Okumura (Management) J.D., Northwestern University School of Law; attorney at law; Owner/Manager, Screen Printing and Merchandising Firm

John Olds (Art and Design) graphic designer

Rosalyn Olian (English) composition, literature, and mathematics educator

Pat Olson (Art and Design) fine artist

David Onderdonk (Theater/Music) professional guitarist

Charles Orlowek (Marketing Communication) Commercial and Industrial Attaché, Quebec Government Office

Cecilie O'Reilly (Theater/Music) B.S., Theater and Education, Illinois Wesleyan University; trained at American Conservatory Theatre Training School (ACT); member Actor's Equity Association; actress and musician

Karen Lee Osborne (English) Ph.D., English, University of Denver; author, *Carlyle Simpson* and *Hawkwings*; winner, Friends of American Writers Award and the Chicago Foundation for Literature Award; Fulbright senior lecturer in American Literature, Tbilisi, Georgia

Amy Osgood (Dance) B.F.A., University of Utah; choreographer and performer; former Director, Osgood Dances Inc.; recipient, National Endowment for the Arts and Illinois Arts Council Fellowships

Charles Osgood (Photography) Photojournalism

Christine Oster (Academic Computing) video/computer artist; Chicago Chairperson, Siggraph

Dominic Pacyga (Liberal Education) Ph.D., History, University of Illinois at Chicago; co-author of two books; author of a book and articles on Chicago and urban history

Robert Padjen (Management) M.A., Roosevelt University; therapist, private practice

Susan Padveen (Theater/Music) freelance director

Anna Pakevska (Dance) Director, Ballet Program; M.S., Indiana University; author of two ballet texts; Chair, Dance Program, Chicago Academy of the Arts

Lucas Palermo (Assistant to the Chair, Television) B.A., Columbia College; former Supervisor of Television and Audio-Visual Services, Riverside-Brookfield High School; producer/director; author

Pangratios Papacosta (Science/Mathematics) Ph.D., Physics, University of London; physics and history of science; author, *The Splendid Voyage*

Al Parker (Chairperson, Radio/Sound) local and network commercial announcer; former Staff Announcer, WLS-TV

Joseph P. Parsons (Liberal Education) M.A., Political Science, University of Illinois at Urbana-Champaign

Frank Partipilo (Television) Lighting Director, Editel

Randy P. Partridge (Liberal Education) Ph.D., Educational Cognitive Psychology, Northwestern University

Tony Patano (Art and Design) Coordinator, Interior Design Program; B.A., School of the Art Institute of Chicago; interior design consultant; A.S.I.D. Education Member; I.D.E.C. Member

Sheldon Patinkin (Chairperson, Theater/Music) Artistic Director, Getz Theater and the New Musicals Project; B.A. and M.A., English Literature, University of Chicago; director; Artistic Consultant, The National Jewish Theater and The Second City; recipient, awards from Urban Gateways and the Joseph Jefferson Committee

Dennis Paul (Art and Design) sculptor

Katherine Pearson (Dance) M.F.A., University of California; former member, Mid-City Ballet Company, Los Angeles

Andy Perez (Radio/Sound) Producer, WGN

Charlie Perkins (Television) Manager, Audio-Visual Center, Harris Bank

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