## 2000-2002 Course Catalog

Columbia College Chicago

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## 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. For further infor mation about Columbia's accreditation, contact the North Central Association of Colleges and Schools, 30 North LaSalle Street, Suite 2400, Chicago, IL, 60602, 312-263-0456.

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. Columbia College does not discriminate on the basis of race, color, national origin, sex, disability, age, religion, or sexual orientation in its programs and activities. Inquiries regarding the non-discrimination policies should be directed to the Dean of Students at 312-344-7221.

## DISCLAIMER

The policies, programs, activities, course offerings, descriptions, faculty, and calendars listed in this catalog are subject to change without notice.

Columbia College Chicago
600 South Michigan Avenue
Chicago, Illinois 60605
312-663-1600
TTY: 312-663-1689
www.colum.edu
Undergraduate Admissions
312-344-7129, 7130, 7131
email: admissions@colum.edu.

## Graduate School

Columbia College Chicago 600 South Michigan Avenue Chicago, Illinois 60605 312-344-7260

## Columbia 2: Division of Continuing Education <br> Columbia College Chicago 312-344-7259

## BUILDING LOCATIONS

Wabash Campus Building
623 South Wabash Avenue
Chicago, Illinois 60605
312-663-1600
South Campus Building
624 South Michigan Avenue Chicago, Illinois 60605
312-663-1600
Eleventh Street Campus
72 East Eleventh Street
Chicago, Illinois 60605
312-663-9462

## The Dance Center

1306 South Michigan Avenue
Chicago, Illinois 60605
312-344-8300

## Columbia College Audio Technology Center <br> 676 North LaSalle Street <br> Chicago, Illinois 60610 <br> 312-344-7802

Columbia College Residence Center
731 South Plymouth Court
Chicago, Illinois 60605
312-344-7803
Theater and Film Annex
1415 South Wabash
Chicago, Illinois 60605
33 East Congress Building
33 East Congress Parkway
Chicago, Illinois 60605
Music Center
1014 South Michigan Avenue
Chicago, Illinois 60605
1104 Center
1104 South Wabash Avenue
Chicago, Illinois 60605

## COVER PHOTOGRAPHY BY COLLEEN DAHLBERG

INTERIOR PHOTOGRAPHY BY COLLEEN DAHLBERG AND SARAH FAUST
TWENTY BY TWENTY-FOUR POLAROID PHOTOGRAPHS FEATURED IN COVER IMAGE FROM
LEFT TO RIGHT: JANE CALVIN. KYLE BLEVINS. AVIGAYIL SINGER. STEPHEN SZORADI (MODEL BY HELMUT JAHN). STEPHEN SZORADI, STEPHEN SZORADI AND JOHN RUDER. DAWOUD BEY

CHICAGO POLAROID
20.BY- 24

CHICAGO POLAROID STUDIO. THE MUSEUM OF CONTEMPORARY PHOTOGRAPHY
OF COLUMBIA COLLEGE CHICAGO

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# A Message from the President 

EACH DAY PROSPECTIVE STUDENTS HAVE A MYRIAD OF CHOICES FOR HIGHER<br>EDUCATION OPPORTUNITIES. THEREFORE, THE SAYING "TODAY IS THE FIRST<br>DAY OF THE REST OF YOUR LIFE" IS NEVER MORE APPROPRIATE THAN WITH<br>RESPECT TO THE DECISION THAT ONE MAKES IN CHOOSING AN EDUCATIONAL<br>"HOME."

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

For our part, we pledge to maintain the most supportive and stimulating academic environment in which to learn, grow, find, and develop students' creative voices and skills. We will provide outstanding faculty and facilities; stay abreast of all contemporary developments of technology, materials, and methods in the arts and media; and, as appropriate, infuse these new tools into the instructional process. For this, we expect each student to strive to meet or even exceed his or her potential by demonstrating that he or she wants. needs. and seeks a challenging and rewarding education.

The partnership between the College and the student is one of equal commitment: the student commits to studying hard with determination, diligence, and dedication; the College commits to holding itself and its students to the highest standards of performance, instruction, and ethics. As President, I am committed to advancing the College while at the same time assuring the individual success of each student. I promise that your decision to attend Columbia "today" will be a significant positive step in preparation for "the rest of your life"!

Warrick L. Carter, Ph.D.
President
Columbia College Chicago

Mission


AUTHOR YOUR CULTURE

## Mission Statement

COLUMBIA IS AN UNDERGRADUATE AND GRADUATE COLLEGE WHOSE PRINCI.
PAL COMMITMENT IS TO PROVIDE A COMPREHENSIVE EDUCATIONAL OPPOR.TUNITY 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 an urban institution whose students reflect the economic, racial, cultural. and educational diversity of contemporary America. Columbia conducts education in close relationship to a vital urban reality and serves important civic purpose by active engagement in the life and culture of the city of Chicago.

## Columbia's purpose is:

- to educate students for creative occupations in diverse fields of the arts and media and to encourage awareness of their aesthetic relationship and the opportunity for professional choice among them:
- to extend educational opportunity by admitting unreservedly (at the undergraduate level) a student population with creative abil ity in, or inclination to. the subjects of Columbia's interest:
- to pronde a college climate that offers students an opportunity to try themsetves out. to explore. and to discover what they can and want to do:
- to give educational emphasis to the work of a subject by pronding a practical setting. professional facilities. and the example and guidance of an imentive faculty who work professionally in the subjects they teach.
- to teach students to do expertly the work they like, to master the cratts of their intended occupations. and to discover atternative opportunities to employ their talents in settings other than customary market places:
- to help students to find out who they are and to discover their own voices, respect their own indinduality, and improve their selfesteem and self-confidence:
- to offer specialized graduate programs which combine a strong conceptual empho sis with practical professional education. prepanng students with mature interests to be both competent artists and successful professionals.


## Introduction

## Introduction

COLUMBIA AT A GLANCE COLUMBIA COLLEGE CHICAGO EDUCATES STUDENTS FOR THE REAL WORLD THROUGH HANDS-ON TRAINING IN THE ARTS, MEDIA, AND COMMUNICATIONS. SURROUNDING AND INFUSING THIS PRACTICAL<br>CAREER PREPARATION IS A STRONG FRAMEWORK OF REQUIRED COURSES IN THE LIBERAL ARTS AND SCIENCES.

A Columbia College education combines the pragmatic and the theoretical, the entrepreneurial and the academic. Faculty members are primarily working professionals in the fields in which they teach.

Thanks to our faculty members' immersion in the working world, our placement program, and our location in the heart of downtown Chicago. Columbia students and graduates enjoy exceptional internship and career opportunities.

THE COLLEGE
Columbia is known for:

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

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

Since its beginnings, Columbia has enjoyed dramatic growth. Sensitive to the educational needs and trends of the contemporary world, Columbia has added new academic departments, designed programs, and redesigned courses to provide a comprehensive and responsive curriculum. Student enrollment has grown rapidly, making Columbia the fifth largest private educational institution in Illinois, with an enrollment of over 8,000 undergraduate and graduate students. Our campus occupies 11 buildings, primarily in Chicago's South Loop.

## OUR STUDENTS

Creative students who enjoy a supportive and challenging environment thrive at Columbia. Developing artists and communicators find a full range of career-oriented classes and services as well as a sound liberal arts education.

Half of our students come to Columbia as first-year students, and half enroll as transfer students from other schools. One quarter of the student body attends part time.

Although many students come from the Chicago area, Columbia enrolls students from across the country and around the world. Columbia's student body is representative of the rich diversity of a modern metropolitan area.

## FACULTY

Faculty members are selected on the basis of both their professional and academic abilities. The College employs 260 full-time and 935 part-time faculty. Because most faculty members practice what they teach, these professionals are uniquely qualified to provide personal expertise unparalleled in other classroom situations.

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

Minority representation on the faculty is much higher than the national average. Minority individuals account for 16 percent of the total faculty and 23 percent of the full-time faculty.

## CURRICULUM

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

Learning also takes place outside of the classroom as students become involved with internships, community service, performances, and exhibits. These experiences introduce the students to the actualities of professional life.

To balance the professional education, 48 of the 124 credit hours (120 or 128 credit hours, beginning fall 2001) needed for graduation must be taken in General Education, specifically in social science, humanities, literature, English, science, mathematics, history, speech, and computer science.

## TECHNOLOGY

Technology in the service of teaching and learning pervades Columbia College and reflects the spectrum of communication arts: from traditional artmaking techniques to interactive multimedia production. Production facilities include: a 400-seat proscenium theater; two 150-seat flexible capacity studio theaters; the Dance Center, with six studios and a 275-seat black-box theater; the Center for Book and Paper Arts; two full three-camera television studios; a three-camera mobile television remote control room; a 3,800 square-foot professional photography studio; extensive black and white and color photographic darkrooms; one 1,700 squarefoot and two 3,300 square-foot film and video shooting stages. Postproduction facilities include: non-linear editing suites, analog and digital audio workstations and suites, sound transferring and multitrack recording and mixing rooms, digital animation suites (including motion control), and a complete Audio Technology Center.

Most departments possess their own professionally staffed computer labs supporting the majors and concentrations offered in those departments. Computers range from general purpose machines to high-end Windows NT Workstations and Silicon Graphics 02 Workstations. Columbia College has in place a strategic plan for the ongoing development and integration of technology within teaching and learning.

## GENERAL EDUCATION PROGRAM

An important aspect of Columbia's academic program is the General Education Program, which ensures a solid educational base in the liberal arts, sciences, and humanities. These studies place students' artistic pursuits in the broader context reflected in the cultural history of societies.

Course offerings in the Academic Computing; Art and Design; English; Liberal Education; Arts, Entertainment, and Media Management; Marketing Communication; Science and Mathematics; Science Institute; Television; and Theater departments support the General Education requirements at Columbia.

## DEGREE PROGRAMS

Columbia's undergraduate division offers programs of study leading to a Bachelor of Arts (B.A.) degree. Starting fall 2001, Bachelor of Fine Arts (B.F.A.) degrees will be offered in Art and Design, Dance, Photography, and Theater, with other B.F.A. programs in the planning stages. Both major degree plans include core requirements and specialized concentrations of courses permitting students to prepare for particular careers. Major degree plans or programs are as follows:

## MAJOR DEGREE PLANS

## Bachelor of Fine Arts

| Department | Major |
| :--- | :--- |
| Art and Design | Advertising Art Direction, Fashion <br> Design, Fine Arts, Graphic Design, <br> Illustration, Interior Design, and <br> Product Design |
| Dance | Dance |
| Photography | Photography |
| Theater | Acting, Directing, and Theatrical <br> Design |

## Bachelor of Arts

| Department | Major/Concentration |
| :--- | :--- |
| Academic Computing | Digital Media Technology |
| Art and Design | Art and Design |
| Arts, Entertainment, and <br> Media Management | Small Business Management/ <br> Entrepreneurship, Visual Arts <br> Management, Music Business, <br> Media Management, Performing <br> Arts, Fashion/Retail Management |
| Dance | Dance |
| Early Childhood Education | Early Childhood Teacher Education |
| English | Poetry |
| Fiction Writing | Fiction Writing |
| Film and Video | Alternative Forms, Animation, <br> Audio, Cinematography, Computer <br> Animation, Critical Studies, |
|  | Directing, Documentary, Editing, <br> Producing, Screenwriting |


| Interactive Multimedia | Animation, Programming, Graphic <br> Design, Sound Design, <br> Photography, Project Management. <br> Video, Writing |
| :--- | :--- |
| Interproter Training | American Sign Language <br> Interpreting |
| Journalism | News Reporting and Writing; <br> Magazine Program; Broadcast <br> Journalism; Health, Science, and <br> the Environment |
| Marketing Communication | Advertising, Marketing, <br> Public Relations, Sports Marketing |
| Music | Contemporary Music: <br> Composition, <br> Instrumental/Performance, Music <br> Directing/Conducting; Jazz <br> Studies: Instrumental Jazz, Jazz <br> Composition, Vocal Jazz |
| Photography |  |
| Radio | Business, Talent/Production |
| Sound | Recording, Acoustics, Sound for <br> Pictures, Sound Reinforcement, <br> Sound Contracting |
| Tolovision | Writing/Producing, Production/ <br> Directing, Postproduction/Effects, <br> Interactive Television |
| Acting, Directing, Theatrical <br> Design, Playwriting, Musical <br> Theater Performance |  |

Requirements for all majors are listed in the departmental descriptions. See information about the interdisciplinary/selfdesigned majors in the Academic Programs and Policies section.

## MINORS

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

| Department | Minor |
| :--- | :--- |
| Art and Design | Art History |
| Dance | Dance |
| English | Creative Nonfiction (with Fiction <br> Writing). Literature, Poetry, <br> Professional Writing |
| Fiction Writing | Creative Nonfiction (with English). <br> Fiction Writing, Playwriting |
| Interproter Training | American Sign Language Studies |
| Journallsm | Publication Production |
| Llberal Education | Latino/Hispanic Studies |
| Management | Management |
| Marketing | Marketing, E-commerce |
| Photography | Photography |
| Science and Mathematics | Environmental Studies |
| Televislon | Nonlinear Editing. Writing for <br> Television |
| Theater | Acting. Directing. Plawwriting |

## STUDENT OUTCOMES ASSESSMENT

Because teaching is the central focus of the College, and becouse we are constently striving to improve teaching. Columbia College has a Student Outcomes Assessment Program in the major departments and General Education courses thet afford insight into the success of the curricula and teaching practices. To achieve this goal of improving teaching and learning in our programs. student work may be used not to determine how well the student is performing in a glven class or program, but, rather, to determine how well the department is delivering the class or course of study Information from this assessment is used to improve teaching and revise curricula.

## INTERNSHIPS AND THE CAREER CENTER

Columbia has one of the most productive internship and placement programs of any college in the Midwest. Hundreds of students get internships each year with Chicago-area companies as part of Columbia's learn-by-doing approach to education. The Film and Video Department offers the semester in Los Angeles program, as well.

The Career Center for Arts and Media, staffed by professionals in the career fields in which Columbia specializes, maintains strong contacts with area employers and assists Columbia graduates in obtaining professional employment related to their area of expertise. Internship information may be obtained from elther the academic departments or the Career Center.

## ADMISSIONS, TUITION, AND AID

Columbia College offers admission to all applicants with creative ability in or inclination to the arts and communications disciplines in which Columbia specializes and who possess a high school degree or equivalent. Columbia seeks to admit a culturally, economically, and educationally diverse student body. Prospective students are also expected to demonstrate preparedness, through educa tional resources and motivation, sufficient to meet the high academic standards and expectations of the College.

## STUDENT LIFE

The Columbia campus, in the heart of Chicago's cultural and social life, offers countless opportunities for students to attend performances, exhibits, and other activities.

College-sponsored activities on campus include film and video screenings; art, fashion, and photography exhibits; theater, dance. and live music performances; marketing and management symposiums; journalism forums; poetry and fiction readings: and lectures and debates. Many of these events feature visiting artists. and many are designed to showcase student talent.

Myriad altcampus and special interest clubs and organizations offer students an opportunity to pursue their social, cultural, polithcal, and academic interests.

## RESIDENTIAL FACILITIES

The Residence Life system houses $\mathbf{4 5 0}$ students in apartment-style accommodations. Each suite has its own Imng/dining area. fully equipped kitchen, and bathroom. The Off Campus Housing Coordinator is also located in the Residence Life office. The Coordinator is responsible for assisting students with their search for apartments and roommates within the city of Chicago. There are apartment lists, relocation guides. and roommate listings available for students interested in aternative housing

CULTURAL CONNECTIONS AND CIVIC OUTREACH
Columbia is noted for its many connections with the cultural and civic life of Chicago. The College houses or sponsors art and photography galleries; theaters; dance programs; film and video festivals; and centers for the study of black music, book and paper arts, science education and literacy, and Asian art and media.

Students engage in tutoring in local grade and high schools and other public service projects, as volunteers and for class credit. Faculty and staff tutor and donate their time to many causes.

## GRADUATE SCHOOL

Columbia's Graduate School offers the Master of Fine Arts degree in Architectural Studies, Creative Writing, Film and Video, Interior Design, Interdisciplinary Book and Paper Arts, and Photography. Columbia offers 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 graduate-level students an opportunity to complete course work leading to teacher certification. The Department offers three Master of Arts in Teaching Programs: Elementary Education (K-9), Secondary English Education (6-12), and Interdisciplinary Arts (K-12). The Department of Educational Studies also offers Master of Arts degree programs in Multicultural Education for state-certified teachers seeking career enhancement, and Urban Teaching for elementary school teachers holding transitional bilingual certificates. Several of the department's courses are open to interested and qualified undergraduates.

Information about these Graduate School programs may be requested from the Graduate School Office, 312-344-7260.

COLUMBIA 2: DIVISION OF CONTINUING EDUCATION
Columbia 2, the Division of Continuing Education, extends the College's arts and media curricula through continuing and professional education programs for working professionals, returning adult students, alumni, and the general public. The division offers noncredit certificate programs and courses with a special emphasis on providing advanced training for new technologies and addressing the current needs of employee re-education.

Besides offering an integrated series of courses through its Career Center, Columbia 2 offers certificate programs in Sports/Entertainment Management, Web Site Design, Interactive Multimedia, Digital Photography, AutoCAD, Voice-Overs, and Professional Makeup Artistry, along with individual courses in Art and Design, Film, Photography, Marketing Communication, Creative Writing, Public Relations, Radio, as well as courses in many other fields in arts and communications.

Noncredit courses are also offered at our off-site location in Wilmette, as well as in conjunction with the Lake County MultiUniversity Center in Mundelein, Libertyville, Grayslake, and Waukegan.

Information about continuing education programs may be requested from Columbia 2: Division of Continuing Education, 312-3448190; by e-mail, at Columbia2@popmail.colum.edu; or through the College's web site, www.colum.edu.

Academic Programs and Policies


EM P O W ER YOURSELF

# Academic Programs and Policies 

COLUMBIA COLLEGE PROVIDES EDUCATIONAL OPPORTUNITIES IN ARTS AND COMMUNICATION WITHIN THE CONTEXT OF THE LIBERAL ARTS. ACADEMIC PROGRAMS COMBINE IN-DEPTH PROFESSIONAL PREPARATION WITH A BROAD GENERAL EDUCATION.



| Area | Credit Hour |
| :---: | :---: |
| Communications | 9 |
| English Composition I and II | (6) |
| Oral Communications | (3) |
| College Mathematics | 3 |
| Computer Applications | 3 |
| Science | 6 |
| One course with lab component | (3) |
| Additional science course | (3) |
| History | 6 |
| Humanitles | 9 |
| Comparative arts course | (3) |
| Literature | (3) |
| Additional humanities elective | (3) |
| Soclal Sclence | 6 |
| Two courses from two different | plines |
| Senlor Seminar | 3 |
| General Education Elective | 3 |
| Select one course from science, history, humanities, literature, or | athematics, ocial science |
| Total Credit Hours | 48 |
| Students may not apply any course that is required and/or counted for their major or minor toward General Education requirements. |  |
| THE BACHELOR OF ARTS PROGRAM |  |
| Prior to fall 2001 |  |
| To qualify for graduation with a Ba (B.A.) degree, students entering priar are required to complete | elor of Arts $r$ to fall 2001 |

- 124 credit hours with a minimum 2.0 cumulative grade point average,
- 48 credit hours in General Education courses,
- one writing intensive course in residence,
- compliance with the Satisfactory Academic Progress Policy (see page 21).


## THE BACHELOR OF ARTS PROGRAM

## Beginning fall 2001

To qualify for graduation with a Bachelor of Arts (B.A.) degree, students-freshmen, transfers, and one-year interrupts-entering in the fall 2001 are required to complete

- 120 credit hours with a minimum 2.0 cumulative grade point average,
- 48 credit hours in General Education courses,
- a major, declared or self-designed/interdisciplinary,
- a writing intensive course in residence, in addition to the writing intensive Senior Seminar course,
- compliance with the Satisfactory Academic Progress Policy (see page 21).


## THE BACHELOR OF FINE ARTS PROGRAM

Beginning fall 2001
To qualify for graduation with a Bachelor of Fine Arts (B.F.A.) degree, students entering in fall 2001 and continuing students are required to complete

- 128 credit hours with a minimum departmental grade point average as designated by the department,
- 48 credit hours in General Education,
- a major, not including self-designed/interdisciplinary,
- a writing intensive course in residence, in addition to the writing intensive Senior Semnar course,
- compliance with the Satisfactory Academic Progress Policy (see page 21).


## MAJOR DECLARATION

Starting fall 2001, all students who have accumulated 45 credit hours will be alerted that they must declare a major and B.A./B.F.A. status by 60 credit hours. Transfer students with 45 credit hours or more will need to make this declaration at the end of their first semester at Columbia.

## MAJOR DEGREE PLANS

Starting fall 2001, all students must complete a major selecting one of three options: Bachelor of Arts declared major, Bachelor of Arts Self-Designed/Interdisciplinary major, or a Bachelor of Fine Arts declared major. Students entering prior to fall 2001 may follow degree options listed in the previous catalog.

## BACHELOR OF ARTS DECLARED MAJOR

Students may complete a major course of study that has been outlined by an academic department. Bachelor of Arts degree plans may meet one or both of the following curricular goals.

1. The Bachelor of Arts provides various emphases within
a basic plan of course work. a basic plan of course work.
These degree plans ordinarily are divided between core courses and a choice of several groups of courses that offer concentrated or specialized study within the major field. Core requirements are courses that are fundamental to the field, introducing students to the discipline and providing essential skills and general knowledge as a foundation for further study. A concentration is a focused area
of study within a major, a specialization that follows, in most cases, the completion of the core requirements. Some departments offer degree plans with a concentration to be taken on an elective basis. However, others, due to professional requirements, require the concentration for the completion of the major. Credit hours required for both the core and concentrations vary according to major.

## 2. The Bachelor of Arts provides a breadth of understanding within a field.

These degree plans consist mainly of core courses with limited emphases or specializations through minimal variations within the required program. Several of these degree plans are offered in the visual and performing arts departments as viable options to the B.F.A. degree plans. Required credit hours vary according to major.

## BACHELOR OF ARTS SELF-DESIGNED/ INTERDISCIPLINARY MAJOR

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

- A minimum of 40 semester credit hours from two disciplines or departments. No more than two-thirds of the course work should be done in one department.
- At least 12 credit hours selected from a major-granting department.
- 30 percent of the course work should be at the advanced level of 3 or 4 from a major-granting department.
- completion of a senior project, internship, or professional activity.
- Approval of the chairpersons of the departments included in the proposed major.

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

## BACHELOR OF FINE ARTS DECLARED MAJOR

Starting in fall 2001, certain visual and performing arts departments will offer B.F.A.s in specific concentrations within their fields of study. Total required credits range from 66 to 80 credit hours within the total requirement of 128. These degree plans include a basic core, an in-depth specialization, an historic study of the field, and professional capstone experience. Students must declare their candidacy for the B.F.A. by 60 cumulative credit hours, following the specific selection criteria as noted by the individual departments.

## MINOR DEGREE PLANS

Students may elect to complete a minor course of study if they have declared and completed a major program. Students must complete a major before a minor course of study will be recorded. Minors consist of 18 to 24 credit hours and provide an introduction or sequenced specialization in an area of study from either a major or a General Education department. Specific credit and course requirements for minors are listed within the departmental descriptions.

## COLLEGE-WIDE ELECTIVES

College-wide electives may be taken at any time from any department during the student's course of study. Such electives may be used to satisfy graduation requirements, providing that General Education and major degree credits have been completed (124, prior to fall 2001; 120 to 128 , after fall 2001).

## SECOND BACHELOR OF ARTS DEGREE

If a student has already received a Bachelor of Arts degree from another accredited institution, he or she may earn a second B.A. at Columbia by completing 50 credit hours of required courses specified by one of the major-granting departments. All other academic requirements will be considered fulfilled within the first B.A. Credits applied to the original degree and transfer credits cannot count toward the second degree; however, specific courses may be waived based on work experience or courses from the original major. Since waivers do not grant credit, additional courses must be taken to complete the 50 credit hour requirement. Not all departments offer second B.A.s; check with Admissions for the current listing. Second B.F.A.s are not offered.

## CLASS STANDING

Undergraduate students pursuing the Bachelor of Arts degree are classified by the number of credit hours earned:

| 120 credit hours |  | 128 credit hours |
| :---: | :--- | :---: |
| $0-29$ | Freshman | $0-31$ |
| $30-59$ | Sophomore | $32-63$ |
| $60-89$ | Junior | $64-95$ |
| $90-120$ | Senior | $96-128$ |

## TRANSFER AND ADVANCED CREDIT

Columbia College accepts a maximum of 88 credit hours in courses completed with a C or better from other regionally accredited colleges and universities. 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 hours accepted is 88 . The final 12 credit hours must be taken in residence.

The acceptance of transfer credit is at the sole discretion of the College. For information regarding acceptance of transfer credit, please contact the Records Office at 312-322-7224.

To be accepted, transfer credit must be received by the Records Office before the end of the student's first semester of attendance at Columbia College.

Effective fall 2001, transfer students may bring in 9 additional transfer credits after matriculation. However, in no case may the total number of transfer hours exceed 88 credit hours.

Effective fall 2001, students entering as freshmen may transfer in a maximum of 18 credit hours to count towards graduation.

Effective fall 2001, students wishing transfer credit after matriculation must submit such credit before the end of the student's next semester at Columbia.

Students desiring advanced standing (transfer credit) based on CLEP results must have official 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 College 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.

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

## TRANSFER ARTICULATIONS

Columbia College Chicago has articulation agreements with numerous academic institutions both in and out of the state of Illinois.

College of Lake County, Grayslake, Illinois
Community College of Rhode Island. Warwick, Rhode Island
Daley College, Chicago, Illinois
College of DuPage, Glen Ellyn, Illinois
Elgin Community College, Elgin, Illinois
Gateway Technical College, Kenosha, Wisconsin
Harold Washington College, Chicago, Illinois
Hebrew Theological College, Skokie, Illinois
Illinois Central College, Peoria, Illinois
Institute of Audio Research, New York, New York
Joliet Junior College, Joliet, Illinois
Kennedy-King College, Chicago, Illinois
Kishwaukee College, Malta, Illinois
Lincoln College, Lincoln, Illinois
Malcolm X College, Chicago, Illinois
Massachusetts Communications College, Boston, Massachusetts
McHenry County College, Crystal Lake, Illinois
Moraine Valley Community College, Palos Hills, Illinois
Morton College, Cicero, Illinois
Oakton Community College, Des Plaines, Illinois
Parkland College, Champaign, Illinois
Prairie State College, Chicago Heights, Illinois
Rock Valley College, Rockford, Illinois
Sauk Valley College, Dixon, Illinois
Second City, Chicago, Illinois
South Suburban College, South Holland, Illinois
Truman College, Chicago, Illinois
William Rainey Harper College, Palatine, Illinois
Wright College, Chicago, Illinois

## Transfer Articulation of Majors

Departmental transfer articulations and $2+2$ agreements are available in major areas such as:

Art and Design
Fashion/Retail Management
Graphic Design
Interior Design
Interpreter Training
Interactive Television
Journalism
Management
Marketing Communication
Music
Photography
Radio/Sound
Television
Theater
Students planning to transfer to Columbia from a community college should consult with their community college transfer center or academic advisor early in their academic career to obtain specific information on transferring General Education and major course credits. New transfer articulations are regularly added, and existing articulation agreements are frequently updated.

## Illinols Articulation Initlative

Columbia College is among more than 100 colleges and universities in Illinois participating in the illinois Articulation Initiative (IAI), a statewide agreement that allows transfer of the complete Illinois transferable General Education Core Curriculum between participating institutions. Completion of the General Education Core Curriculum at any participating college or university in Illinois assures transferring students that lower-division General Education requirements for an associate's or bachelor's degree have been satisfied. Columbia College requires additional General Education courses beyond the Illinois transferable General Education Core Curriculum. Please refer to the General Education Program information in this publication.

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

## IIIInols Articulation InItlative Policy

## General Education

Columbia College Chicago is a participant in the Illinois Articulation Initiative. However, while we will accept IAI General Education Core courses to fulfill our General Education requirements, there are additional General Education courses that must be taken for graduation from Columbia College.

- Students who have completed the IAI General Education Core and have entered Columbia beginning fall 1997 are required to take an additional history course ( 3 credit hours) and a computer applications course ( 3 credit hours). These may be taken at the sending institution or, after transferring, at Columbia College. In addition, Columbia requires an upper-level General Education Senior Seminar course that can be taken only at Columbia College. Note that no more than 62 credit hours can be transferred to Columbia College from a community college.
- General Education courses taken prior to summer 1998 will be evaluated using existing articulation agreements, General Education Equivalency Charts, or on a course-by-course basis. The Charts may provide additional courses beyond those listed with the IAI General Education Core and should continue to be used in planning and evaluating transferable courses.
- Students who transfer with only part of the IAI General Education Core completed will be given credit toward Columbia's General Education requirements.
- Students who transfer with General Education credit from multiple institutions will have their transcript evaluated on a course-by-course basis.
- Columbia will not accept grades of D in transfer for General Education courses unless students have completed the entire IAI General Education package and their transcripts show an official IAI stamp.


## Major Courses

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

- If Columbia offers an IAI equivalent major course, the course to be transferred will apply toward the requirements for that major.
- If no equivalent is offered at Columbia, the course will be transferred as a college-wide elective. Students may contact individual departments at Columbia College to determine if this course can be used to fulfill major requirements or major electives.

Departments have the final word on accepting these courses toward their majors.

- Major courses taken prior to summer 1998 will be evaluated using existing articulation agreements or on a course-by-course basis. Departmental articulation transfer guides may provide additional courses beyond those listed with the IAI and should continue to be used in planning and evaluating transferable courses.
- Students who transfer with major course credit from multiple institutions will have their transcript evaluated using existing articulation agreements or on a course-by-course basis.
- Columbia will not accept grades of $D$ in transfer for major courses.


## COURSE SELECTION AND NUMBERING GUIDE

Columbia College's course numbers are made up of six digits. The first two digits identify the department. Digit three indicates the level of the course. Digit four notes the subject matter area within the department. Digits five and six indicate the order within a sequence or note special courses, such as independent projects or internships. Within the course description listing, most departments order their courses first by subject matter and then by level and sequence.


Levels of courses are explained as follows:
1000 Introductory courses that usually do not require prerequisites.
2000
3000
4000 arses that may require prerequisites. Advanced courses that normally require prerequisites. Undergraduate part of a combined graduate/undergraduate course. Course is suggested only for qualified undergraduates.
5000 Graduate part of a combined graduate/undergraduate course.
6000 Graduate only course.
7000 Courses that may be taken by any undergraduate student.

Many courses listed require prerequisites. This reflects the view of the faculty that successful completion of the course requires certain background skills or knowledge contained in the prerequisite course(s). Students not meeting the prerequisites may not register for the course. Some prerequisites may be taken concurrently with the course. Prerequisites may be met by course equivalencies, substitutions, or waivers. Questions concerning these options should be addressed in the department offering the course.

## GRADING SYSTEM

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

| Grade | Description | Grade Points Awarded |
| :--- | :--- | :--- |
| A | Excellent | 4.0 |
| B | Above Average | 3.0 |
| C | Average | 2.0 |
| D | Below Average | 1.0 |
| F | Failure | 0 |
| FX | Failure, Non-Attendance | 0 |
| P | Pass (completed course work) |  |

The P grade does not affect the grade point average (GPA). The pass/fail and audit options must be declared before the end of the fourth week of class by completing a form obtained in the Records Office. The instructor's approval is required. Once this form is submitted the decision cannot be reversed.

I Incomplete 0
The I grade is issued when a student makes definite arrangements with the instructor to complete course work outside class before the next consecutive semester has ended. The summer session is considered a regular semester. Medical excuses must be submitted during the semester in which the incomplete is requested. A student may not complete work by enrolling in the same class in the next semester. Grades of I automatically convert to F grades if course work is not satisfactorily completed by the end of the next consecutive semester following the semester in which the grade of I was assigned.

| R | Course repeated | 0 |
| :--- | :--- | :--- |
| W | Withdraw | 0 |

A grading system using "+" and "-" grades will be implemented in the near future.

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

## LATE WITHDRAWALS

A student may petition for administrative withdrawal from classes following the deadline, the end of the eighth week, by submitting a written petition supported by appropriate documentation. This withdrawal petition is evaluated and approved or denied in the Office of Academic Advising.

A student may petition for administrative withdrawal from classes after the end of the semester by submitting a petition supported by appropriate documentation. A withdrawal after the end of the semester will not be permitted if the petition is submitted later than two consecutive semesters (including the summer semester) following the semester in question. Petitions for this type of withdrawal are evaluated and approved or denied in the Office of Academic Advising.

Students may appeal a denial of petition to the Office of the Academic Dean, whose decision will be final.

## SATISFACTORY ACADEMIC PROGRESS POLICY

All full-time undergraduate students will be given a maximum of 12 semesters to complete their B.A. or B.F.A. degrees. Students enrolled half-time will have 20 semesters to earn the degree. During this time, students are expected to satisfactorily earn a minimum of 10 credit hours per semester of full-time enrollment, or 6 credit hours for half-time attendance. Students enrolled for fewer than 6 credit hours must satisfactorily complete all course work. The minimum acceptable grade point average for each semester 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 semesters a student has in which to satisfy Columbia 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), Withdrawal (W), and Pass (P) 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 $(\mathcal{F})$ in an undergraduate course are permitted to repeat the course once. The grade achieved in the repeated 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 repeat the course a second time with the understanding that tutoring may be required. If the course is repeated a second time, only one of the failing grades can be changed to an $R$.

The completion rate is based on a student's semester date of entry to the College and cumulative enrollment of credit hours at the fourth week of each semester of enrollment. The student's progress is measured at the end of each semester.

## Completion Rate Compliance Chart for Full- and Part-Time Students

With the chart below, students can determine whether or not they are in compliance with the completion rate as stated in the Satisfactory Academic Progress Policy. Numbers 1 to 10 and numbers 11 to 20 indicate the semesters of enrollment. Directly under the semester is the number of hours designated for full-time enrollment. The next line indicates the number of hours needed for part-time enrollment.

The policy states that for every semester a student is enrolled fulltime ( 12 credit hours and more), 10 credit hours must be satisfactorily completed; for every part-time semester of enrollment (fewer than 12 credit hours), 6 credit hours must be satisfactorily completed. Thus, at the close of the first semester of enrollment, a full-time student would have 10 credit hours successfully completed to be in compliance; a part-time student would have 6 credit hours successfully completed to be in compliance. For example, in the seventh semester of enrollment, a full-time student would need 70 credit hours posted; if two of the seven semesters were part-time, the number is adjusted for part-time enrollment.


Students should confirm their calculations with an academic advisor. This chart should be used as a guide to the student's completion rate; students should not neglect consulting their academic advisor about their status.

Any student who fails to meet the minimum completion rate or required grade point average will be subject to the following procedure:

- Following each semester of noncompliance, students will be notified in writing of their status. In some circumstances it is possible for financial aid to continue; however, all students on probation (non-compliance for three consecutive semesters) 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 semester of noncompliance, the student will be excluded from the College for a minimum of one academic year. The student will be notified of academic dismissal after the end of each semester.
- To apply for readmission, students must write a letter of petition to the Director of Academic Advising. Upon readmission, the student must achieve a cumulative 2.0 GPA before financial aid can be reinstated.

Recognizing that there may be extenuating and mitigating circumstances affecting a student's performance (e.g., critical personal circumstances, prior performance, and so forth), the college allows students to appeal their academic progress status by submitting a written appeal to the Director of Academic Advising. A student has the right to appeal the decision of the Director of Academic Advising to the Academic Standards Review Committee. This committee consists of the 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.

## 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 faculty 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 repeated courses.

Some financial aid limits may apply to repeated courses.

## COLLEGE SEMESTERS AND SCHEDULES

Each academic year at Columbia includes two 15 -week semesters (fall and spring) plus a summer session. While the usual term of a class is a full 15 weeks, some subjects may be offered in shorter periods, ranging from one to eight weeks. Such intensive segments meet more frequently than normal courses. Current examples are workshops in art and photography.

Courses are scheduled during the day and evening as well as on Saturdays to accommodate the schedules of working students, who compose a substantial percentage of the Columbia community.

## SUMMER SCHOOL

A full complement of courses is offered in major and General Education departments. Flexible summer class schedules include five-, eight-, ten-, and twelve-week sessions. Students-at-large may register for any summer course if prerequisites are met. There is early registration for current students, plus a week of open registration for both current and new students wishing to enroll. For information, contact the Admissions Office, 312-344-7129.

## STUDY ABROAD

## Dartington, England

Columbia offers summer study from early June through July at Dartington, home of a well known, progressive arts college in Devon, a rural county in southwest England. Travel, food, accommodations, and field trips are provided, and the aim is to give Columbia students a broad but critical exposure to British culture, customs, history, and people. Course work features field trips, indepth study, interviewing, photographing, and writing about local people, artifacts, architecture, and so on. By taking urban commuter students to a rural, residential setting, the program challenges them to enter an unfamiliar reality. Undergraduate courses offered during the summer at Dartington currently include electives and required classes in humanities, history, photography, film and video, fiction writing, and senior seminar. Independent projects and graduate courses are also available. Faculty include both American and British instructors. Information and application forms can be obtained by the Columbia Study Abroad in England Program Director at 312-344-8173.

## University of Guadalajara

The Foreign Student Study Center at the University of Guadalajara offers summer programs in language study and content courses in Spanish. Credits are accepted in transfer at Columbia. Courses are complemented by workshops in Mexican arts, travel throughout Mexico, and lodging with a Mexican family. For information, contact the Director of Latino Cultural Affairs, 312-344-7812.

## Moscow and Prague

The Fiction Writing Department offers two five-week sessions, the first session in Moscow, Russia, at the Moscow State University of Telecommunications and Informatics, and the second in Prague, Czech Republic. Columbia faculty and a Russian writer offer graduate/undergraduate courses, several pertaining specifically to the literature of the country. All students are welcome to learn to enhance their writing and explore the unique cultures of two of the most literary cities in the world. For course listings, applications, and information, contact the Fiction Writing Department, 312-3447611.

## American Institute for Foreign Study Affiliation

Columbia College Chicago has an affiliation agreement with the American Institute for Foreign Study (AIFS). Summer abroad studies are available in England, France, Italy, Spain, Japan, Russia, and the Czech Republic. Semester programs are possible in additional countries, including Argentina, Australia, Austria, Ireland, South Africa, and the Netherlands. Interested students should contact the Academic Dean's Office for more information and applications or visit the AIFS web site at www.aifs.com.

Credits earned at the AIFS foreign universities can be transferred to Columbia, and Columbia's transfer policies will apply. Students will need to request that a copy of their foreign transcript is sent to Columbia's Records Office to complete the transfer process. Because credits earned are transfer credits, students cannot use governmental financial aid for AIFS programs.

## HIGH SCHOOL INSTITUTE

Columbia's High School Summer Institute offers a five-week program to introduce motivated high school juniors and seniors to the college experience. Courses from nearly every academic department are offered through the Summer Institute and, with slight modifications, are comparable in content to courses taken by Columbia students. Each course successfully completed carries transferable credit that is awarded when the student graduates from high school and submits a high school transcript to Columbia. For more information, contact Admissions, 312-344-7129.

## INTERNSHIP PROGRAM

The internship program integrates classroom theory with practical work experience by placing students in training positions related to their academic studies. The academic departments and Career Center work 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 have a 3.0 or better grade point average, and must receive faculty recommendations. Students are charged 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 Career Center for Arts and Media, 312-3447280.

## INDEPENDENT PROJECTS

An independent project is advanced study of a topic of particular interest to the student. The project takes place outside the regular classroom environment and requires a faculty advisor who will evaluate the result of the project and submit the grade. It is expected that students create and develop a study or production schedule for their projects and that they are 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 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 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. Students
are also expected to meet regularly with their academic advisors and to keep accurate records of their course work and academic progress toward their chosen degree.

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

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.

The College prohibits certain conduct by community members. The prohibited conduct includes, but is not limited to: discrimination, including sexual harassment; academic dishonesty, including cheating, plagiarism, furnishing false information; forgery; alteration or fraudulent use of College documents, instruments, or identification; damage to College property; unauthorized use of College property; the use, sale, or possession of illegal drugs and violations of state and federal laws. A violation of a College policy can result in discipline up to and including expulsion. The College's policies on conduct, discrimination, grade changes, and other policies and procedures are contained in the Student Handbook, and other College publications.

The Student Handbook is available from the office of the Dean of Students, and it is distributed to all students during class registration in the fall and spring semesters.

## FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT POLICY STATEMENT

Columbia College complies with the Family Educational Rights and Privacy Act (FERPA) of 1974, as amended, by publishing an annual notice to students of their rights under the Act in Columbia College's Bulletin and by making a copy of the Policy Statement available to students in the Records Office.

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

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

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

As required by the Act and regulations, Columbia College maintains a record of written requests for personally identifiable information whether or not such requests are granted. Each student has the right to inspect and review the record of written requests for disclosures of personally identifiable information that is maintained in his or her permanent record.

## Columbla College designates the following Information as Directory Information:

- The student's name;
- Information on whether or not a student is registered in the College during the term in which the information is requested; dates of attendance;
- Information concerning the student's graduation status, including whether or not he or she has graduated from the College, the date of any degree awarded, and the type of degree awarded;
- Major field of study;
- Enrollment status (e.g., undergraduate or graduate; full-time or part-time);
- Awards received; and
- Participation in officially recognized activities, sports, and organizations.

Students have the right to withhold disclosure of any or all of the above information by notifying the Director of Records in writing by Friday of the second week of classes of each term. The proper form for refusal of disclosure is available in the Records Office and must be submitted to the Director of Records by the deadline stated.

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

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

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

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

Directory Information is designated by Columbia College to mean a student's name, current registration status, dates of attendance, graduation status (including the date and degree awarded), major field of study, enrollment status, awards received, and participation in officially recognized activities, sports, and organizations. Each student has the right to refuse to agree to the designation by the College, of any or all of the above information as Directory Information. Forms are available in the Records Office and must be filled out and returned to the Director of Records by the Friday of the second week of classes during each term. Once a refusal form is on file, no information will be disclosed unless otherwise permitted by the Act.

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

A copy of the Family Educational Rights and Privacy Act Annual Notice to Students can be obtained from the Columbia College web site or the Student Handbook or by contacting the Dean of Students Office at 312-344-7221.

## JEANNE CLEARY DISCLOSURE OF CAMPUS SECURITY POLICY AND CAMPUS CRIME STATISTICS ACT

In compliance with this federal law, Columbia annually prepares a report. This report includes statistics for the previous three years concerning reported crimes that occurred on campus; in certain offcampus buildings or property owned or controlled by Columbia College; and on public property within, or immediately adjacent to and accessible from Columbia's campus. The report also includes institutional policies concerning campus security, such as policies concerning alcohol and drug use, crime prevention, the reporting of crimes, sexual assaults, and other matters. A copy of this report may be obtained by contacting the Office of Admissions at 312-344-7129.

## ANNUAL NOTICE TO STUDENTS OF INSTITUTIONAL AND FINANCIAL ASSISTANCE INFORMATION

Columbia is required annually to provide enrolled students with a list of various information that Columbia must provide upon request to enrolled students, including Financial Assistance available to enrolled students, and institutional information about Columbia College. The financial assistance information contains a description of all the federal, state, local, private, and institutional student
financial assistance programs available to students, including both need and non-need based programs; eligibility requirements; selection criteria and criteria for determining the amount of the award, as well as the student's rights and responsibilities; criteria for maintaining or reestablishing eligibility; frequency and method of distribution of financial assistance; the terms of any loan received
by a student as part of the student's financial assistance package, a sample loan repayment schedule, and the necessity to repay loans. The general terms and conditions of employment available to the student as part of their financial assistance package are also available.

Institutional information regarding Columbia College includes the academic program; the cost of attending; the refund policy; requirements and procedures for officially withdrawing from the program, and a statement of Columbia's policies for the distribution of any refund due to the Title IV. HEA programs; the names of associations, agencies, or governmental bodies that accredit, approve, or license Columbia and its programs, and the procedures by which documents describing that activity may be reviewed by students; a description of special facilities and services available to handicapped students; and a statement regarding whether or not a student's enrollment in a program of study abroad, approved for credit by Columbia, may be considered enrollment at Columbia for the purpose of applying for financial assistance. Students can obtain the institutional information by contacting the Records Office, 312-344-7224, and the financial assistance information by contacting the Financial Aid Office, 312-344-7140.

## General Education


E X P L O R E
AND CONNECT

## General Education

PURPOSES COLUMBIA COLLEGE IS COMMITTED TO PROVIDING STUDENTSWITH COMPREHENSIVE EDUCATIONAL OPPORTUNITIES IN THE ARTS, COMMU.NICATIONS, AND PUBLIC INFORMATION, WITHIN THE CONTEXT OF ENLIGHT-ENED LIBERAL EDUCATION. AT COLUMBIA THE GENERAL EDUCATIONPROGRAM INTRODUCES STUDENTS TO THE BROADER SPECTRUM OF HUMANKNOWLEDGE, THEREBY PROVIDING A BASIS FOR CONTINUED GROWTH INTHEIR CHOSEN DISCIPLINE AND FOR LIFELONG LEARNING.

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

THE CURRICULUM
The General Education requirements are based on the following educational objectives that may be realized through completion of courses within the specific subject matter areas or across the curriculum through General Education, as well as major courses.

## Students should:

- be able to use the elements of critical thinking, including analysis, synthesis, and informal logic.
- be able to think imaginatively, to understand the nature of the creative process, and to develop creative problem-solving skills.
- be able to read at the college level.
- be able to write clearly and effectively.
- be able to listen attentively and speak clearly and effectively.
- be proficient in the mathematical skills and concepts necessary to support their chosen career and to function effectively in society.
- develop basic scientific literacy, understand the scientific method of inquiry, and appreciate the impact of science on society.
- demonstrate competence in the use of personal productivity software, including: word processing, spreadsheets, data base management, graphics, and telecommunications.
- develop an understanding of and appreciation for cultural diversity as a way of expanding their view of their own and other cultures.
- understand human behavior, contemporary social issues, and the functions of social institutions.
- develop basic historical literacy concerning the historical periods they have studied, understand the historical method of drawing conclusions based on the available historical evidence, and appreciate the impact of past events on society.
- learn to address the basic ethical questions that confront all human beings, as well as methods used to approach these questions.
- become familiar with various forms of creative expression in the arts through analysis and comparison of their components.
- become familiar with one or more major forms of literature through the examination of major writers in poetry, drama, fiction, and nonfiction.
- develop the process of self-inquiry and the practice of civic responsibility, enabling them to become lifelong learners as well as active contributors to society.


## PROGRAM REQUIREMENTS AND APPROVED COURSES

All students are required to complete 48 credit hours in the General Education core. Courses that fulfill each of the General Education categories are listed below. For course descriptions see the department listings. Students must complete 24 credit hours of the General Education Program requirements by the time they have completed 77 cumulative credit hours.

## Freshman and Senior Seminars

As an introduction to the General Education Program, students are strongly advised to take the Freshman Seminar. The Senior Seminar is required as a culmination to the General Education Program.

## 48-1000 Freshman Seminar 3 credit hours

The Freshman Seminar facilitates students' successful transition from high school to college. Utilizing an intellectual approach and assignments involving artistic and communications disciplines, the course addresses several issues including critical thinking, prob-lem-solving abilities, and academic skill building. Students examine how the arts allow us to view, understand, and comment upon our various transformations in the modern world.

## 60-3000 Senior Seminar 3 credit hours

For seniors or students who have completed General Education requirements, this seminar explores the impact of the college experience on students' development of a "personal voice" and upon the values determining their life and career choices. What roles do friends and community, work and service play in their vision of the "good life"? Emphasis is placed on critical and creative thinking, self-inquiry, and the experience of shared community. The seminar culminates in a senior thesis/project presenting each student's "personal myth" of the good life, incorporating methods and media of their chosen fields of study.
Prerequisite: Senior status and completion of General Education requirements

Communications 6 credit hours
English Composition I and II: Students must complete the composition requirements within the first 36 credit hours of their college program.
52-1111 English Composition I: Enhanced, 52-1112 English Composition II: Enhanced, 52-1121 ESL English Composition I, 521122 ESL English Composition II, 52-1151 English Composition I, 52-1152 English Composition II, 52-1162 Community Service English Composition II

Oral Communications 3 credit hours
28-2710 Oral Communications for Managers (Management), 31 7300 Speaking Out (Theater), 40-7221 Speech: Communicating the Message (Television), 51-1620 Fundamentals of Communication (Liberal Education), 52-1400 Basic Public Speaking-ESL (English), 52-1401 Basic Public Speaking (English), 52-1402 Public Speaking (English), 54-3701 Public Relations Presentation Skills (Marketing)

College Mathematics 3 credit hours, placement by proficiency exam
Basic requirement: 56-1720 College Mathematics
Advanced mathematics courses: 56-2710 College Algebra I, 562711 College Algebra II, 56-2720 Calculus I, 56-2713 College Algebra and Trigonometry, 56-1724 Geometry in the Arts, 56-1726 Mathematics for Marketing and Management, 56-1722 Introduction to Statistical Methods, 56-2715 Mathematics in Art and Nature, 56-2725 Environmental Algebra, 56-2740 Tutoring Mathematics, 57-1705 Mathematics for Survival: Random Patterns to Ordered Sense

Computer Applications 3 credit hours
35-1100 Foundations of Computer Applications
This course is a prerequisite for most advanced computer courses. This requirement may be waived upon successful completion of the proficiency exam. For students entering fall 2001, successful completion will also result in 3 General Education credits. Students anticipating taking additional courses in which computer skills are expected should take $35-1100$ in the first 36 credit hours of their college program.

Sclence 6 credit hours, 3 credit hours with laboratory component Science courses with laboratory component: 56-1210 Chemistry in Daily Life, 56-1226 Chemistry of Photography, 56-1220 Chemistry and Art: Textiles and Dyes, 56-1224 Chemistry of Art and Color, 561222 Chemistry of Metals, 56-1815 Physics of Dance, 56-2210 Molecules and You, 56-1211 Scientific Investigations: Holmes to Courtroom, 57-1425 Crime Lab Chemistry, 57-1450 From Ozone to Oil Spills, 57-2470 The Extraordinary Chemistry of Ordinary Things, 56-1110 Biology: Living World Around Us, 56-1615 Science, Sensation, and Perception, 57-1310 Biology: Coffee, Chocolate, Sugar, and Spice, 57-1360 Biology of the Human Immune System, 56-1310 Geology: Earth as Planet, 57-1510 Dinosaurs and More: Geology Explored, 56-1810 Physics: Light, Sound, Electricity, 562810 Image Optics, 56-1820 Science of Electronics I, 56-2820 Science of Acoustics, 56-2610 Environmental Science, 57-2810 Computer Models and Virtual Worlds in Science, 57-1601 The Atmosphere and Motions of Earth and Planets, 57-1110 Frontiers of Science, 57-1620 The Physics of Music, 57-1465 Modern Methods of Science, 57-3830 Imaging Scientific Concepts, 573210 Interdisciplinary Environmental Science

Science courses without laboratory component: 56-1420 Animal Ecology and Behavior, 56-1120 Botany: Plant World, 56-1830 Astronomy: Exploring the Universe I, 56-1831 Astronomy: Exploring the Universe II, 56-2110 Anatomy and Physiology, 56-1510 Science of Nutrition, 56-2130 Blueprint of Life: Genetics, 56-2312 Planetary Geology, 56-1330 Meteorology, 56-1624 Science Film Seminar, 561410 Ecology and Human Affairs, 56-2310 Oceanography, 56-1817 Lasers and Holography, 56-1115 Biology of Human Sexuality, 561520 Life Savers or Killers: The Story of Drugs, 56-1840 Einstein: His Science and Humanity, 56-1833 Space Exploration, 56-2134 Evolution of the Human, 56-1621 Science, Technology, and Society, 56-1837 The Origin and Fate of the Universe, 56-1412 Ecology of Art, 56-3640 Tutoring Science, 56-1320 Natural Disasters: Causes, Consequences, and Prevention, 56-1515 Personal Wellness

History 6 credit hours taken from either or both of the two groups Group One: Introductory courses that cover large geographic or cultural areas of the world and that are designed to introduce students to historical cultures and to the historical method. 49-1601 U.S. History I: to 1877, 49-1602 U.S. History II: from 1877, 49-1001 African History and Culture: to 1880, 49-1002 African History and Culture: since 1880, 49-1501 Middle East History: to Muhammad, 49-1502 Middle East History: since Muhammad, 49-1401 Latin-American and Caribbean History: to 1800, 49-1402 Latin-American and Caribbean History: since 1800, 49-2401 History of Mexico and Central America, 49-1301 Europe and West: Ancient Civilizations, 49-1302 Europe and West: Medieval Culture, 49-1303 Europe and West: Modern Europe, 49 1101 Asia: Early China, India, and Japan, 49-1102 Asia: Modern China, India, and Japan, 49-2672 Oral History, 49-1670 Gender, Class, and Race in U.S. History

Group Two: Courses that cover specific topics, geographic areas, time periods, and minority groups within the United States.
49-1710 Women in History, 49-2656 History of Sports, 49-2630 Civil Rights Movement in Biography and Film, 49-2660 The 1960s: Years of Turbulence, 49-2302 Russian and Soviet History, 49-7680 History of Chicago, 49-2683 History of the American City, 49-2659 History of the American Working Class, 49-2661 Family and Community History, 49-1641 Women in U.S. History: to 1877, 491642 Women in U.S. History: since 1877, 49-1628 AfricanAmerican History and Culture: to 1860, 49-1629 African-American History and Culture: since 1860, 49-2632 Hispanics in the U.S. since 1800, 49-2641 Latinas in the U.S. since 1500, 51-2626 The Writings of Black Protest: to 1860, 49-2627 The Writings of Black Protest: since 1860, 49-2774 Atlantic Studies: Race, Color, and Culture since 1700

Humanitles 9 credit hours
Humanitles/Arts 3 credit hours
Art Criticism or Analysis: 51-2103 Critical Vocabulary for the Arts, 52-2816 Reviewing the Arts, 51-2401 Philosophy of Art and Criticism

Comparatlve Art Forms: 51-1101 Western Humanities, 511102 Eastern Humanities, 51-1111 Latin-American Art, Literature, and Music, 51-2101 Harlem: 1920s Black Art and Literature, 511112 Women in Art, Literature, and Music, 52-2690 Literature in Film, 38-3180 The Role of Art in Development, 51-1110 America in Art, Literature, and Music, 51-2111 Revolution and Art: Mexico, Spain, Cuba

Comparative Art Forms/Art History: 22-1101 History of Art I: Stone Age to Gothic, 22-1102 History of Art II: Renaissance to Modern, 22-2110 History of Twentieth-Century Art, 22-2140 Arts of Africa, Oceania, and the Americas, 22-2145 Arts of Africa, 22-2150 Art of Mexico, 22-2160 Women in Art, 23-7760 Photography in Chicago Now, 22-2115 Dada, Surrealism, and Futurism, 22-2135 African-American Art

Comparative Art Forms/Theater: $31-3100$ Styles and Crafts: Ancient to Baroque, $31-3105$ Styles and Crafts: Baroque to Modern, 31-3110 Styles and Crafts: Late Nineteenth and Twentieth Century, 51-2102 Development of Afro-American Theater

Comparative Art Forms/Music: $32-1610$ Music through the Ages, 32-1621 Introduction to Black Music, 51-7101 Creative People, Creative Products

Humanitles/Literature 3 credit hours
52-1600 Introduction to Literature. Required for students, unless they receive permission from the English Department chairperson to take a more advanced literature course.
52-1602 Introduction to Poetry. 52-1604 Introduction to Drama. 52. 1606 Introduction to Fiction, 52-2630 World Literature: to 1660. 52-2631 World Literature: since 1660, 52-2610 Major English Authors: Beowulf to Blake, 52-2611 Major English Authors: Romantics to Contemporary, 52-2620 American Authors: through Dickinson, 52-2621 American Authors: Twentieth Century, 52-1670 Mythology and Literature, 52-2660 Introduction to Shakespeare. 52-2640 Introduction to Multicultural Literature, 52-3644 U.S. Latino Literature, 52-2672 Bible as Literature, 52-2665 Dramatic Literature, 52-3670 The Romantic Poets, 52-3671 Modern British and American Poetry, 52-1608 Introduction to the Short Story, 52 2646 Introduction to Native-American Literature, 52-3642 AfricanAmerican Literature, 52-2655 Gay and Lesbian Literature, 52-3672 Contemporary American Poetry, 52-3660 Shakespeare, 52-3610 British Novel, 52-3620 American Novel, 52-1642 African-American Cultural Experience in Literature, 52-1643 African-American Cultural Experience: Literature and the Arts, 52-2670 Topics in Myth and Archetypes, 52-3695 American Authors Seminar, 52-2695 Connections in Literature, 52-2520 Literary Collage Seminar, 522700 Topics in Literature, topic varies each semester, 52-2697 Literary Genres, topic varies each semester

Humanitles Elective 3 credit hours from list below or any course listed in Humanities/Literature or Humanities/Art
51-1301 Spanish I: Language and Culture, 51-1302 Spanish II: Language and Culture, 51-2301 Spanish III: Language and Culture, 51-2305 Spanish for Native Speakers, 51-1330 Japanese I: Language and Culture, 51-1331 Japanese II: Language and Culture, 51-1310 French I: Language and Culture, 51-1311 French II: Language and Culture, 51-2330 French III: Language and Culture, 51-1320 Italian I: Language and Culture, 51-1321 Italian II: Language and Culture, 51-2320 Italian III: Language and Culture, 51-1401 Philosophy I, 51-1410 Critical Thinking, 51-2403 Political Philosophy, 51-7401 Philosophical Issues of Film, 51-7402 Philosophy of Love, 51-2402 Twentieth-Century Philosophy, 512212 Arts, Technology, and Science, 51-1411 Ethics and the Good Life, 51-1501 Comparative Religions, 51-7501 Mystical Consciousness, East and West, 51-2501 Exploring the Goddess, 51-7202 Peace Studies, 51-2220 Holocaust, 51-2211 Urban Images in Media and Film, 51-1120 Afro-American Folk Culture, 51 2110 Twentieth-Century Music, 51-1103 Humanities for the Performing Artist, 51-1104 Humanities for the Visual Artist, 51 7403 Philosophy and History of Science

Soclal Science 6 credit hours from two separate disciplines
Anthropology: 50-1101 Introduction to Anthropology, 50-2101 Ethnographic Films, 50-1111 Urban Anthropology, 50-1110 Gender and Culture, 50-7101 Artist in Society, 50-7102 Visual Anthropology, 50-7170 Anthropology of Performance

Sociology: 50-1501 Introduction to Sociology, 50-2501 Law and Society, 50-1510 Social Problems, 50-1512 Family and Society. 50 1511 Race and Ethnic Relations, 50-1601 Education, Culture, and Society. 50-1513 Women and U.S Society. 50-1602 Women's Health Care Issues, 50-1402 Social Psychology. 40-7211 Culture. Race, and the Media, 50-2631 Arts and Community Development. 38-3120 Schools and Society

Economics: 50-1201 Introduction to Economics

Polltical Sclence: 50-1301 Politics, Government, and Society, 50-1302 U.S. Foreign Policy and Society, 50-2301 Civil Rights and the American Constitution, 50-1303 Urban Politics

Psychology: 50-1401 Introduction to Psychology, 50-7401
Psychology of Creativity, 50-1410 Child Development, 50-2401
Theories of Personality, 50-2402 Abnormal Psychology, 50-1603 Human Sexuality, 51-1212 Psychodynamics of the Underclass

General Education Elective 3 credit hours
Select from any of the above approved courses.

## Academic Departments

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A R T S A N D
C OMMUNICATIONS

# Academic Computing 

VIEWING TECHNOLOGY THROUGH THE EYES OF AN ARTIST THE ACADEMIC COMPUTING DEPARTMENT IS AT THE FOREFRONT OF DIGITAL TECHNOLOGIES AT COLUMBIA COLLEGE. THE DEPARTMENT SEEKS TO EDUCATE STUDENTS WHO ARE COMFORTABLE, CONFIDENT, AND EFFECTIVE IN USING TECHNOLOGY AS A COMMUNICATION AND ARTS TOOL AND HAVE A BROAD UNDERSTANDING OF THE USE AND EFFECTS OF TECHNOLOGY IN CONTEMPORARY SOCIETY.

The department offers a wide variety of classes in areas such as Visual Digital Media, Computer Technology, Productivity Tools, Programming, and Web Development. These classes offer students with diverse areas of interest and expertise a place to come together to explore and learn about technology. Not only do these classes create the core curriculum for the Digital Media Technologist major, they support any and all students who are enrolled in majors that include technologyrelated studies by broadening their understanding and enhancing their skills. Other students whose majors may not emphasize technology will find that our classes offer an opportunity to explore and learn in this vitally important area. All students taking Academic Computing classes will learn to work across disciplines and develop the technical vocabulary needed to communicate with each other effectively.

All classes offered in the Academic Computing Department, from the introductory classes to the most advanced, are taught in state-of-theart computer labs and are designed to maximize hands-on experience. Our faculty and staff are a diverse group of working professionals with an interesting variety of backgrounds, including local as well as internationally known artists, authors, musicians,
consultants, teachers, naturalists, animators, and filmmakers-all of whom have expertise with computers and technology.

In addition to the Digital Media Technologist major, the Department offers several sequences of classes that are designed to help students in their chosen careers. Through careful counseling and planning, we design a program of study tailored to every student's individual needs in areas such as Internet applications, desktop publishing, creative business presentations, programming and authoring for multimedia, visual digital media, and computer technology. Independent projects and internships are available to further students' learning.

The Academic Computing facilities at Columbia College include 13 classroom labs, two open labs with over 150 Macintosh and Windows computers, scanners, laser printers, color printers, Internet access, and a Multimedia Auditorium. Our open lab facilities in both the Michigan and Wabash buildings are available to all Columbia College students and have a wide range of software applications installed. In addition to maintaining these facilities, the Department offers such services as tutoring and free workshops open to students, faculty, and staff.
"The Academic Computing Department is committed to providing all of Columbia's students with the opportunity to explore and experience the latest technological advances in hardware, software, and multimedia and to study with some of the innovators and leaders in this extremely exciting field."

## Rebecca Courington

Chairperson
Academic Computing Department

## A Major in Digital Media Technology

Digital Media Technology majors complete 41 hours of required core courses and 11 hours of approved departmental electives for the major. The requirements of the major will equip graduates with the technical skills, aesthetic underpinnings, problem-solving skills, and an ability to act as a buffer between the computer and the user. The five strands of core requirements are: computer technical skills, productivity skills, time-based skills, imaging skills, and programming skills.

Details of the requirements for the Digital Media Technology major can be found in the departmental brochure available from the Academic Computing Department or the Admissions Office.

## REQUIREMENTS FOR THE MAJOR

## Core requirements. 41 credit hours

35-1200 Computer Technology I, 35-2201 Operating Systems, 352210 Network I, 35-2400 Designing for the Web, 35-2450 Elements of Multimedia, $35-2440$ Time-Based Composing I, 352100 Advanced Productivity Applications, 35-2310 Desktop Publishing, 35-1300 Introduction to Computer Graphics, 35-2300 2D Imaging, 35-3999 Digital Media Technologist Practicum; select one of the following: 35-2550 C++ Programming, 35-2560 Visual Basic Programming, or 35-2501 Computer Programming for Interactive Multimedia; select one of the following: 35-1610 Technology, Art, and Society or 35-3610 Computer Arts Seminar: Defining a Digital Culture

## Departmental Electives. 11 credit hours

Students select 11 credit hours from the following areas: Imaging, Productivity, Technology, Time-Based, and Programming.

## Course Descriptions

## PRODUCTIVITY

35-1100 Foundations of Computer Applications 3 cr . Course provides overview of computers and their operation with an emphasis on hands-on learning. Students become proficient with using the computer as a personal productivity tool while learning the latest Macintosh and Windows software. Topics covered include history, hardware, software, word processing, spreadsheets, database systems, graphics, telecommunications, computers and society, computer ethics, and computer uses in reiated fields.

35-2100 Advanced Productivity Applications 3 cr.
Course explores advanced functions of productivity programs and provides an overview of productivity applications and their operation with hands-on experience and industry-sawy advice. Topics covered include word processing, using the Internet as a research and resource tool, database management, spreadsheets, and presentation graphics. Course teaches productivity tools for business and independent professionals.
Prerequisite: 35-1100 Foundations of Computer Applications

## 35-2102 Database Management 3 cr .

Study of advanced database management includes efficient organization, retrieval, and structuring of information. Both relational databases and conceptual database models are explored. Students build databases and work with current computer software.
Prerequisite: 35-1100 Foundations of Computer Applications
35-2110 Information Project Management 3 cr.
Class introduces students to concepts of information project management. Emphasis is on the planning process, implementation of plans, application of charting techniques, and tracking of time and resources. Topics range from construction of simple business plans to more complex tasks such as planning a space shuttle launch.
Prerequisite: 35-1100 Foundations of Computer Applications
35-2111 Creative Presentation Graphics 3 cr .
Using a variety of online presentations, computer graphics, digital video and sound, and photo manipulation software applications, students create and deliver dynamic multimedia presentations. Class is designed for students interested in advertising, public administration, marketing, management, education, and television.
Prerequisite: 35-1100 Foundations of Computer Applications and 35-1300 Introduction to Computer Graphics

## 35-3110 Professional Applications In 2D Computer

 Graphics 4 cr.Course gives an overview of professional applications for computer graphics in a business environment. Students enhance previously learned skills and techniques in this business-oriented computer graphics course. Class studies various applications, covering latest print, presentation, and video media. Instruction includes lectures, demonstrations, discussions, and computer lab work.
Prerequisite: 35-3301 2D/3D Imaging

## 35-3199 Independent Project: Academic Computing

 Variable cr.An individualized project in interactive and information systems, determined by interest and ability of the student, is carried out under the direction, guidance, and supervision of an instructor. Prerequisite: Permission of department chairperson

## TECHNOLOGY

35-1200 Computer Technology I 3 cr.
Course explores hardware of current computer systems. Students learn basic skills to safely perform maintenance and repairs, upgrade hardware, and trouble-shoot effectively. Component-level understanding and identification are reviewed for Macintosh, PC compatible, and Unix workstations.
Prerequisite: 35-1100 Foundations of Computer Applications or 35-1300 Introduction to Computer Graphics

## 35-2201 Operating Systems 3 cr.

Course teaches students how to install, configure, and maintain operating systems (OS). Course covers MS-DOS, UNIX, Windows, Mac OS, and OS/2. Instruction includes procedures of system files, OS commands, errors, and system configurations to accommodate the OS.

## Prerequisite: 35-1200 Computer Technology I

35-2202 Computer Technology II 3 cr.
Course explores relationship between hardware and operating systems of current computer systems and the peripheral devices and drivers used in art and communication. Fieldtrips around the college and to local area businesses provide insight to standards and current trends.
Prerequisite: 35-2201 Operating Systems
35-2203 Mac Tech 3 cr.
Class explores development and history of Apple computers. Students learn to troubleshoot current Macintosh hardware, operating systems, software, and networking protocols through a hands-on approach to materials.
Prerequisite: 35-1200 Computer Technology I

## 35-2210 Network I 3 cr .

Course introduces computer networking concepts, topologies, and hardware. Students study local area network systems (lans), wide area network systems (wans), and computer networking design concepts.
Prerequisite: 35-1200 Computer Technology I

## 35-3210 Network Projects 3 cr .

Course is a continuation of Network I, which covers the production process involved in the planning, setup, and troubleshooting of network systems. Course focuses on technical topics that vary each semester. Process and technique are explored through work on a real-world networking project. Students work with networking design concepts, topologies, and hardware, and, if appropriate, local and wide area networks. The end result is a collaboratively developed network. Coursework applies content from other classes and projects and focuses on rendering content in the most appropriate way.
Prerequisite: 35-2210 Network I, 35-2202 Computer Technology II

## IMAGING

35-1300 Introduction to Computer Graphics 3 cr .
Course introduces students to visual digital media. Students learn terms and concepts appropriate to working in these media forms. Instruction covers application software for exploring the unique visual and time-based capabilities of digital-based media.

35-2300 2D Imaging 4 cr .
Students explore complex 2D image manipulation and generation options and refine technical skills in preparation for advanced work. Emphasis is on integration of drawing, scanned images,
image processing, and 2D paint graphics into high-resolution images for output and use in multimedia. Projects are designed to combine students' conceptual abilities with 2D technical expertise.
Prerequisite: 35-1300 Introduction to Computer Graphics and 221220 Fundamentals of 2D Design may be taken concurrently

## 35-2301 Digital Media Manipulation 3 cr.

Class explores techniques and approaches to digitization, manipulation, and enhancement of 2D imagery, using photographic and non-photographic sources and imaging software. Instruction addresses issues of image alteration and role of the computer in exploring means of representation.
Prerequisite: 35-1300 Introduction to Computer Graphics
35-2310 Desktop Publishing 3 cr .
Class provides in-depth coverage of desktop publishing productivity concepts. Students explore typography, page layout, and creating graphics using professional applications and scanning software. Additional topics include creating information graphics, photo manipulation, map making, scanning techniques, and computer illustration. Students are exposed to various output options.
Prerequisite: 35-1100 Foundations of Computer Applications
35-2320 Computer IIlustration 4 cr .
Class explores the use of object-oriented graphics for illustration, graphic arts, and fine arts applications. Emphasis is on mastery of high-resolution graphics production using Postscript drawing and text tools. Students learn to produce camera-ready art on a computer, including computer-based color separations, and the extended output options of object-oriented graphics.
Prerequisite: 35-1300 Introduction to Computer Graphics or 351100 Foundations of Computer Applications

35-3300 Experimental Imaging 4 cr.
Class explores 2D and 3D image processing, paint programs, and experimental approaches to image generation and output. Content emphasizes large projects, image sequencing possibilities, and exposure to contemporary work in visual digital media.
Prerequisite: 35-3301 2D/3D Imaging

## 35-3301 2D/3D Imaging 4 cr .

Class explores advanced 2D imaging and paint application techniques for integration into 3D environments. As an introduction to 3D applications, course enables students to develop skills in model building, lights, cameras, and rendering algorithms. Prerequisite: 35-2300 2D Imaging

35-3302 2D/3D Imaging Studio 3 cr.
This second course in the 2D/3D imaging sequence is a studiobased seminar addressing advanced 3D modeling, 2D textures, and texture mapping techniques. Course also covers cross platform development, aesthetics of 3D imaging concepts, and experimentation and exploration of 3D imaging applications. Students contractually arrange content that develops through class assignments.
Prerequisite: 35-3301 2D/3D Imaging

## 35-3303 Digital Imaging Workshop 3 cr .

Workshop allows students to explore in depth current trends in electronic image creation with a well-known digital artist. Instruction includes relevant field trips, readings, and research. Workshop develops students' personal approaches and aesthetics to digital art.
Prerequisite: 35-1300 Introduction to Computer Graphics

## 35-3390 Computer Graphics Portfolio Development and

 Presentation 3 cr .Class focuses on discussion and critique of students' visual digital work for the selection and organization of a professional portfolio. Course includes review of resume and cover letter writing. presentation methods, interviewing techniques, and overview of computer art marketplace. Course explores different types of portfolio presentations, including CD-ROM, video, slide, and flat prints. Prerequisite: Two advanced courses, senior status, or permission of instructor

## 35-3399 Independent Project: Computer Graphics

Variable cr.
An individualized project in computer graphics, determined by interest and ability of the student, is carried out under the direction, guidance, and supervision of an instructor.
Prerequisite: Permission of department chairperson

## TIME AND INTERACTIVITY

35-2400 Designing for the Web 3 cr .
Students design and shape content for the Internet via the World Wide Web. Students become familiar with Internet publishing and design, interactivity and human interface design, and information as currently disseminated. Students utilize elements from sound production, animation, database, design, and graphics. Completed assignments are published throughout the course on the World Wide Web.
Prerequisite: 35-1300 Introduction to Computer Graphics
35-2410 Time-Based Design Elements 3 cr .
Course guides students through time-based applications for use in multimedia and web projects. Students study cross-platform hardware and software troubleshooting for motion based projects and learn how to combine applications for specific visual effects. Prerequisite: 35-1300 Introduction to Computer Graphics

## 35-2440 Time-Based Composing I 4 cr .

Course explores issues and techniques involved in creating digital video sequences for multimedia production. Students learn to combine digitized video with still images, graphics, text, sound, and music using compositing and editing techniques detailed in class. Lectures, lab time, critiques, visiting artists, and field trips increase understanding of concepts and techniques.
Prerequisite: 35-1300 Introduction to Computer Graphics and a second-level course
35-2450 Elements of Multimedia 3 cr .
Introductory course explores issues and techniques involved in interactive media production. Students learn design planning and production techniques with interactive media software applications that combine still images, graphics, text, digital video, and sound. Students are introduced to three industry-leading multimedia authoring environments. Lectures, lab time, critiques, visiting artists, and field trips increase understanding of concepts and techniques discussed in class.
Prerequisite: 35-1100 Foundations of Computer Applications and 35-1300 Introduction to Computer Graphics

## 35-3402 Managing Computer Based Projects 4 cr.

Course explores mechanics of assessing and meeting needs of client, building a realistic development plan and budget, and monitoring the completion of a multimedia piece. Students view multimedia work, build sample budgets and production schedules, and perform pre-production research.
Prerequisite: 35-2450 Elements of Multimedia

35-3405 Designing for the Web II 3 cr.
Course covers advanced design and production issues involved in the creation of web sites. Students work cross-platform with digital image and video creation, optimization and compression, and color correction for the web. Course also explores advanced topics in interactivity, animation, and file management for the web.
Prerequisite: 35-2400 Designing for the Web

## 35-3410 Computer Programming for Interactive

## Multimedia II 4 cr .

Students learn effective interactive programming using Lingo, a state-of-the-art multimedia programming language. Students design and present flow charts for interactivity and produce two projects that incorporate the skills learned in this class. Project one incorporates text, graphics, and basis interactivity. Project two, designed for CD-ROM application, is a stand-alone executable that uses advanced interactive techniques. Students must show finished work and work in progress in a group critique setting. Prerequisite: 35-2450 Elements of Multimedia or 35-2501 Computer Programming for Interactive Multimedia

## 35-3411 Computer Programming for Interactive

 Multimedia III 3 cr .Course incorporates high-level programming concepts using Lingo. Students program Lingo using object-oriented concepts and design and present flow charts for interactivity. Students produce two projects incorporating skills learned in this class. Project one uses techniques for handling multiple movies and inter-window communication. Project two, designed for CD-ROM or web application, is a stand-alone executable that uses advanced interactive programming techniques.
Prerequisite: 35-3410 Computer Programming for Interactive Multimedia II

## 35-3415 Interface and Navigation 3 cr.

Course is an overview of and introduction to designing interactive multimedia pieces. Content explores models that use spatial metaphors. Navigation conventions are examined as students develop a model for an interactive space. Course surveys interface design with special attention given to designing across cultures and in gender and age sensitive ways.
Prerequisite: 35-2501 Computer Programming for Interactive Multimedia or 35-2450 Elements of Multimedia

35-3420 Programming for the Web 3 cr .
Course introduces students to basic computer programming concepts and to web programming environments. Using the programming cycle of design, implement, test, and debug, students learn about control structures, branching and decisionmaking, developing reusable code, writing functions and procedures, and structured flow. Students learn programming vocabulary and acquire skills to begin developing their own web projects.
Prerequisite: 35-2400 Designing for the Web
35-3421 Advanced Programming for the Web 3 cr .
Course reviews computer architecture for hardware and software, core problem-solving skills, and traditional programming skills. Students broaden their programming skills and create advanced projects incorporating customized programming.
Prerequisite: 35-3420 Programming for the Web

35-3430 Programming Web Databases 3 cr .
Building large-scale effective sites for the web requires skills in handling dynamic data sets. Course focuses on developing students' skills in programming CGI for the management of a database. Course is taught in the widely-used Perl programming language and requires prior knowledge in programming.
Prerequisite: 35-2400 Designing for the Web, 35-3420
Programming for the Web
35-3435 Programming Web Graphics 3 cr .
This advanced programming course focuses on developing skills in managing interactive graphics applications on the web. Students design and adapt advanced applications for distribution via the web. Course is taught in the Java programming language and requires advanced knowledge in programming for the web. Prerequisite: 35-2400 Designing for the Web, 35-3420
Programming for the Web, 35-3421 Advanced Programming for the Web

35-3440 Time-Based Composing II 4 cr.
Course continues concepts and techniques taught in Time-Based Composing I. Students develop visual digital time-based skills specifically addressing content. Lectures, labs, field trips, and exposure to interactive media are explored.
Prerequisite: 35-2440 Time-Based Computing I
35-3450 Introduction to VRML 3 cr .
Students learn to build basic 3D worlds in Virtual Reality Modeling Language (VRML), a new standard for the distribution of 3D spaces via the Internet. Students design and present 3D spaces, animations, and interactive environments to produce interactive projects. Students show finished work and work in progress in a group critique setting.
Prerequisite: 35-2400 Designing for the Web, 35-2501 Computer Programming for Interactive Multimedia

35-3460 CD-ROM Multimedia Workshop 3 cr .
Students learn production process involved in creation of interactive CD-ROMs in a collaborative, interdisciplinary environment. Class works on one interdisciplinary project that explores interface design, pre-mastering, packaging, and promotion. Finished product is a cross-platform, hybrid, professionally mastered CDROM. Course is repeatable.
Prerequisite: 35-3410 Computer Programming for Interactive Multimedia II or permission of instructor

35-3461 CD-ROM Studio 2 cr.
Students gain access to storage, hardware, and software that enable them to develop their own "one-off" CD-ROMs pertaining to individual interests. Instructor provides technical advice and support and introduces guest speakers of interest.
Prerequisite: 35-3460 CD-ROM Multimedia Workshop or permission of instructor

35-3490 Web Design Production Workshop 3 cr .
Course covers the production process involved in the creation of web sites around topics that vary each semester. Process and techniques are explored through work on a real-world production project. Students work cross-platform with formats, imaging interface design, branching and linking, cataloging and naming files, and promotion. The end result is a collaboratively produced web site. Students look for content from other classes and projects and focus on rendering the content in the most appropriate ways for new media.
Prerequisite: 35-2400 Designing for the Web

## PROGRAMMING

## 35-2501 Computer Programming for Interactive Multimedia 3 cr .

Class introduces basic computer programming concepts and multimedia authoring environment. Using the programming cycle of design, implement, test, and debug, students learn about control structures, branching and decision making, developing reusable code, writing functions and procedures, and structured flow. Students learn programming vocabulary and acquire necessary skills to begin authoring their own basic multimedia projects. Prerequisite: 35-1100 Foundations of Computer Applications, 24-1510 Aesthetics of Film and Video, 23-1200 Photography for Interactive Multimedia, 22-1221 Art for Interactive Multimedia

35-2550 C++ Programming 3 cr.
Course introduces the programming language $\mathrm{C}++$. This versatile and widely used language can be utilized to create programs ranging from the simplest applications to complex operating systems such as UNIX. Students learn basic programming of graphic and business applications in C++. Instruction emphasizes good programming.
Prerequisite: 35-1100 Foundations of Computer Applications

## 35-2560 Visual BASIC Programming 3 cr .

Visual BASIC is the next generation of BASIC and is designed to make user-friendly programs easier to develop. Students learn concepts of object-oriented programming and work with design tools that professionals use to build superior applications. Prerequisite: 35-1100 Foundations of Computer Applications

35-3500 Advanced Programming with Graphic Applications 3 cr .
Students learn advanced programming techniques: data structures and algorithms for animation, imaging, and interactive programming with graphics applications. Instruction covers concept and use of a graphics library to develop graphic applications with GUI interfaces.
Prerequisite: 35-2550 C++ Programming
35-3550 Programming for Computer Graphics 13 cr. Course introduces sophisticated algorithmic visual graphics available through exploration of graphic programming routines. Students learn data structures and computer algorithms that create computer graphic programs, including interface design, interactive games, and special effects.
Prerequisite: 35-1300 Introduction to Computer Graphics or equivalent course with permission of instructor

35-3551 Programming for Computer Graphics II 3 cr . Course expands on skills and experiences developed in Programming for Computer Graphics. Topics include image processing, animation, interactivity, and creation of picture data files, or libraries of computer graphic techniques, which can be shared with other applications. Students are encouraged to apply their work in Programming II to their own projects in visual digital media.
Prerequisite: 35-3550 Programming for Computer Graphics

## NEW MEDIA

35-1610 Technology, Art, and Soclety 3 cr .
Course examines impact of new technologies on art and aesthetics of the twentieth century. Theoretical and historical implications of new technologies, concurrent media, and movements are examined and brought into focus. Instruction includes some emphasis on a particular new medium and multiple artistic approaches to it; in other cases, coursework emphasizes various artists and their
experimental work. Lectures, discussions, and presentation of films, slides, video, and audio are used to investigate relationship between new technologies and the visual arts.

## 35-2600 New Media Projects 3 cr.

Students work in teams to author new media work in conjunction with a partner class. The collaboration allows students to participate in simulated client-contractor scenario. Authoring (Director and Authorware) and web authoring (Dreamweaver and Flash), graphics, sound, and time-based composing (Premiere, 3D Studio, Quicktime) skills are combined by student team members and applied in production studio setting. Course allows students to apply and expand skills acquired in first and second level courses and provides a product for addition to portfolio or resume. Prerequisite: 35-1300 Introduction to Computer Graphics

## 35-3610 Computer In the Arts Seminar: Defining a Digital

 Culture 3 cr.Course examines new technologies brought on by the computer revolution. Lectures and web research emphasize new digital technologies and their impact on society. Students explore one new facet of the digital revolution and examine what it means conceptually, philosophically, aesthetically, and ethically for society to be defined by the communication age.
Prerequisite: Two advanced computer courses, senior status, or permission of instructor

35-3620 Introduction to Robotics 3 cr .
Students learn to read wiring diagrams and design and build basic electronic circuits for general applications. Students use commercially available tools to design, build, and program a simple functional robot that interfaces with a computer. Completed work and work in progress are shown in a group critique setting.

## 35-3630 Computer-Controlled Installation Environments

 3 cr .Course teaches students how to create and control an environment with the aid of a computer. Computer program is used to control timers and on/off switches that electronically define and shape space with sound, light, and projected images.
Prerequisite: 35-1100 Foundations of Computer Applications or 35-1300 Introduction to Computer Graphics

35-3640 Computer Games I 3 cr.
Course gives historical overview of the gaming industry, including artwork as the hook, motivation, and logic of the game. Students learn not only about computer games, but also how computers are used to create other games. Class includes demonstrations, field trips, guest lecturers, and tours of nearby gaming facilities. Prerequisite: 35-1100 Foundations of Computer Applications

35-3700 Student Computer Consultant I 2 cr. This class is the first module for a Columbia College Student Consultant Corps. Students learn to assist others in the use of computer hardware/software. Classroom instruction includes developing professional communication skills, hardware and software troubleshooting, workshop design, and enhancement of student consultants' current software skills. Students have the opportunity to work for pay on campus as tutors, developing and presenting workshops, assisting others with hardware and software projects, and maintaining the student help desk. Prerequisite: 35-1200 Computer Technology I and 35-2202 Computer Technology II and permission of instructor

35-3799 Internship: Academic Computing Variable cr. Course provides advanced students with opportunity to gain commercial or industrial work experience in their area of concentration while receiving academic credit for completing coursework at Columbia.

## Art and Design

COLUMBIA'S ART AND DESIGN DEPARTMENT ACCENTUATES THE IMPORTANCEOF AESTHETIC GROWTH AND THE DEVELOPMENT OF STUDENTS' TECHNICALSKILLS, CRAFTSMANSHIP, AND OVERALL ARTISTIC DISCIPLINE THROUGHTHE BACHELOR OF FINE ARTS PROGRAMS IN FINE ARTS, ILLUSTRATION,ADVERTISING ART DIRECTION, GRAPHIC DESIGN, FASHION DESIGN, PRODUCTDESIGN, AND INTERIOR DESIGN, AND THE BACHELOR OF ARTS DEGREE INDESIGN STUDIES.

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 nonverbal forms of communication, to make visual and conceptual choices, and to develop a personal aesthetic. Courses are structured allowing for measured growth in technical and aesthetic aspects of art. Throughout the program, close student/teacher direction and assistance are offered. Students benefit from demonstrations and lecture/discussion groups focusing on a wide range of disciplines and interests.

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.

Exhibitions in the Columbia College Galleries offer another source of learning, as well as showcasing student work throughout the year and the opportunity to exhibit in the annual honors exhibition.
"An undergraduate degree in Art is a liberating intellectual experience as an end in itself, or for application to other professional endeavors. The skills derived from such an education are many. Art-making is a unique creative process which involves problem solving, learning to see, learning to think, and achieving personal artistic integrity."

Chairperson's statement Art and Design Department

## A Major in Art and Design

Prior to the fall of 2001 the Art and Design Department offered seven concentrations: Fine Arts, Illustration, Advertising Art, Graphic Design, Fashion Design, Product Design, and Interior Design. Each concentration had its own curriculum requirements that are detailed in the 1997-1999 catalog and departmental brochures. Copies of both can be obtained from the Art and Design Office or the Admissions Office.

Starting fall 2001 the Art and Design Department will offer Bachelor of Fine Arts degrees in the following areas: Fine Arts, Illustration, Advertising Art Direction, Graphic Design, Fashion Design, Product Design, and Interior Design. Students interested in pursuing the B.F.A. will be eligible to declare their intention upon admission to the College. Continuation in the B.F.A. program is contingent upon a number of factors specifically outlined in the requirements for the majors. At the 60 credit hour level a determinatin will be made regarding a student's continuing candidacy in the B.F.A. The Department will also offer a Bachelor of Arts degree in Art and a minor in Art History. The requirements for the various programs are listed below and are also available in the Art and Design Office and Admissions.

## REQUIREMENTS FOR THE MAJORS

All Art and Design majors must complete 24 credit hours of the Department's foundation (core) courses, which comprise begin-ning-level work in design, drawing, and photography, as well as studies in the history of art.

## Core Requirements. 24 credit hours

22-1210 Beginning Drawing, 22-1211 Drawing II, 22-1220 2D Design, 22-1230 3D Design, 22-1101 History of Art I, 22-1102 History of Art II, 23-1100 Photo I, and 23-1101 Darkroom.

Exceptions: For 22-1211 Drawing II-Illustration, Advertising, Graphics, and Product Design majors take 22-2420 Applied Drawing; Interior Design majors take 22-1811 Architectural Drafting and Detailing I; Fashion Design majors take 22-2603 Fashion Illustration. For 23-1100/23-1101 Photo I and Darkroom—Interior Design majors take 23-1110 Photo for Interior Design; Product Design majors take 22-3715 Digital Presentation Techniques.

Bachelor of Fine Arts In Fine Arts. $\mathbf{7 2}$ credit hours Art and Design Core Requirements. 24 credit hours Fine Arts Requirements. 48 credit hours

22-1240 Color and Composition, 22-1231 New Art, 22-2224
Printmaking I, 22-2214 Figure Drawing I; select 6 additional credit hours of Art History beyond the core requirements, 3 credits must be non-western art; select 10 additional credit hours from Fine Arts level II course offerings; 22-3110 Twentieth-Century Art Theory and Criticism, 22-2120 Art since 1945, 22-3236 Professional Practices, 22-3264 Thesis Project, 22-3263 Advanced Fine Arts Seminar; select 6 additional credit hours from the following level III courses: 22-3262 Advanced Fine Art Studio, 22-3298 Independent Project, 22-3222 Painting III, 22-3241
Ceramics III, 22-3242 Jewelry III, 22-3211 Creative Drawing Studio

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

## Bachelor of Fine Arts In Illustration. 72 credit hours Art and Design Core Requirements. 21 credit hours Illustration Requirements. 51 credit hours

22-2510 Advertising Art Direction: Introduction, 22-1320 Design Lab, 22-1310 Typography and Letterforms: Beginning, 22-2330 Graphic Design: Introduction, 22-2170 History of Communication Design, 22-2420 Applied Drawing, 22-2214 Figure Drawing I, 222220 Beginning Painting, 22-3410 Illustration I, 22-3412 Illustration II: Form and Rendering, 22-3430 Figure Illustration, 223440 Historic Styles in Illustration, 22-3450 Conceptual Development in Illustration, 22-3460 Digital Illustration, 22-3465 Sequential Imaging in Illustration, 22-3475 Editorial/Advertising Illustration, 22-3480 Professional Portfolio Development: Illustration

## Bachelor of Fine Arts in Advertising Art Direction. 74 credlt hours

Art and Design Core Requirements. 21 credit hours Advertising Art Direction Requirements. $\mathbf{5 3}$ credit hours

22-2510 Advertising Art Direction: Introduction, 22-1320 Design Lab, 22-1310 Typography and Letterforms: Beginning, 22-2330 Graphic Design: Introduction, 22-2170 History of Communication Design, 22-2420 Applied Drawing, 22-3340 Typography and Letterforms: Intermediate, 22-3370 Typography and Letterforms: Advanced, 22-2520 Advertising Design, 22-3540 Creative Strategies, 22-3550 Advertising Communications, 22-3525 Art Direction/Copywriter, 22-3530 Photo Communications, 22-3375 Web Design I, 22-3535 Storyboard Development, 22-3400 Commercial Photographer/Art Director, 22-3580 Professional Portfolio Development: Advertising

Bachelor of Fine Arts In Graphic Design. 72 credit hours Art and Design Core Requirements. 21 credit hours Graphic Design Requirements. $\mathbf{5 1}$ credit hours

22-2510 Advertising Art Direction: Introduction, 22-1320 Design Lab, 22-1310 Typography and Letterforms: Beginning, 22-2330 Graphic Design: Introduction, 22-2170 History of Communication Design, 22-2420 Applied Drawing, 22-3340 Typography and Letterforms: Intermediate, 22-3370 Typography and Letterforms: Advanced, 22-3345 Publication Design, 22-3355 Corporate Graphics, 22-3360 Packaging Design, 22-3350 Sign, Symbol, Image, 22-3530 Photo Communications, 22-3375 Web Design I, Illustration elective, Advertising Art Direction elective, 22-3380 Professional Portfolio Development: Graphics

Speclal requirements for a B.F.A. In Illustration, Advertising Art Dlrection, and Graphic Design: In keeping with departmental policy, a 3.0 GPA in the student's major is needed for continuation in the above B.F.A. programs. Transcripts will be reviewed by 60 cumulative credit hours, and in cases where a student's GPA is below standard, the student may request a portfolio review by faculty for continuance in the B.F.A. program.

## Bachelor of Fine Arts In Fashion Design. 72 credit hours

 Art and Design Core Requirements. 21 credit hours Fashion Design Requirements. 51 credit hours22-1600 Garment Construction I, 22-2600 Garment Construction II, 22-3600 Advanced Garment Construction: Tailoring, 22-2601 Patternmaking: Flat Pattern, 22-2602 Patternmaking: Draping, 223601 Advanced Patternmaking: Flat Pattern, 22-3602 Advanced Patternmaking: Draping, 22-1610 Fundamentals of Fashion Design, 22-3610 Fashion Design: Theory and Practice, 22-1620 Fundamentals of Textiles for Fashion Design, 22-2603 Fashion Illustration I, 22-3603 Fashion Illustration II, 22-3650 Fashion Design Thesis I, 22-3651 Fashion Design Thesis II; select one of the following: 22-3640 CAD: Production Techniques, 22-3641 CAD: Fashion Presentation; select two of the following: 22-2175 Fashion: An Historic Perspective, 22-2176 Contemporary Fashion, 22-3611 Menswear Design, 22-2620 Textile Fabrication and Surface Techniques, 22-2621 Millinery, 22-3605 Fashion Photo II

Bachelor of Fine Arts In Product Design. 77 credit hours Art and Design Core Requirements. 21 credit hours Production Design Requirements. $\mathbf{5 6}$ credit hours

22-1700 Product Design I, 22-1705 Product Design II, 22-1710 Introduction to CAD for Product Design, 22-2700 Introduction to

Manufacturing, 22-2705 Intermediate CAD for Product Design, 222710 Product Design III, 22-2715 Advanced CAD for Product Design, 22-2720 Form Analysis for Product Design, 22-3700 Product Design IV, 22-3705 Special Issues for Product Design I, 22-3710 Product Design V, 22-3720 Advanced Manufacturing, 223725 Presentation Graphics/Rendering, 22-3730 Special Issues for Product Design II, 22-3170 Contemporary Design Now, 223740 Product Design Thesis I, 22-3741 Product Design Thesis II, 22-3750 Product Design Professional Business Practices, 22 3755 Product Design Portfolio Development, 22-3788 Product Design Internship

## Bachelor of Fine Arts In Interior Design. 80 credit hours

 Art and Design Core Requirements. 21 credit hours Interior Design Requirements. $\mathbf{5 9}$ credit hours22-1811 Architecture Drafting and Detailing, 22-1800 Interior Design Theory I, 22-2812 Architecture Drafting and Detailing II, 22-1813 AutoCAD Fundamentals, 22-1820 Color for Interior Design, 22-3815 AutoCAD/Detailing III, 22-2801 Interior Design II, 22-1819 Sources of Materials, 22-3816 AutoCAD/Detailing IV, 223803 Interior Design III, 22-3821 Rendering and Presentation, 222802 History of Furniture Seminar, 22-3804 Interior Design IV, 22-3822 Fundamentals of Lighting, 22-1131 History of Architecture I, 22-3805 Interior Design V, 22-1132 History of Architecture II, 22-3806 Thesis A/Research and Programming, 223807 Thesis B/Schematic Design, 22-3808 Thesis C/Design Drawings, 22-3809 Thesis D/Work Drawings, 22-3810 Thesis E/Presentation and Critique, 22-3824 Portfolio Development Workshop, 22-3823 Business Practices, 22-3888 Internship

Special requirements for a B.F.A. in Interior Design, Fine Arts, Product Design, and Fashion Design: The Art and Design Department requires a 3.0 GPA in the major for continuation in the above B.F.A. programs. Students below this average will need a recommendation from a full-time faculty member. In addition, a portfolio review is required between 48 and 60 cumulative credit hours. Students will be advised according to the proficiency shown in their portfolio. At this time students will select a major advisor.
B.F.A. Transfers: Transfer students from institutions without articulation agreements must meet with a faculty advisor to determine equivalencies of transfer courses to be applied to the major requirements. Equivalencies will be based on portfolio review. Transfer B.F.A. students must complete a minimum of 50 credit hours in the major.

Bachelor of Arts in Art and Design. 52 credit hours Art and Design Core. 24 credit hours

In addition to core courses, students must complete 28 credit hours dispersed among level one, two, and three courses as follows: (unless specified course selection is determined by student) level one: 28-1110 Introduction to Arts Management or 54-1600 Introduction to Advertising, 3 credit hours in Design, and 3 credit hours in Performing Arts; level two: 3 credits in Fine Arts and 3 credits in Art History; level three: 3 credits in Fine Arts, 3 credits in Art History, 22-3170 Design Culture Now, and 22-3235 B.A. Seminar and Workshop in Art and Design.

## REQUIREMENTS FOR THE MINOR

Minor In Art History. 18 credit hours
22-1101 History of Art I, 22-1102 History of Art II, one nonWestern Art History course, one Modern Art History course, one Art Theory or Criticism course, one Art History elective. For specific course listings consult the Art and Design Department minor plan sheet.

To complete a minor in Art History, Art and Design majors concentrating in Fine Arts must complete an additional 12 credit hours of Art History course work beyond the major requirements. For all other Art majors and Photography majors, 18 credit hours of course work are required in addition to Art History I and Art History II.

## Course Descriptions

## FINE ARTS

22-1210 Beginning Drawing 3 cr .
Course teaches students how to represent accurately and proportionately objects, planes, and volumes by developing hand-to-eye coordination with line and tone, wet and dry media. Basics of perspective are covered in various exercises augmented by critiques, slide lectures, and discussions.

## 22-1211 Drawing II 3 cr.

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

## 22-1220 Fundamentals of 2D Design 3 cr.

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

22-1221 Visual Design for Interactive Multimedia 3 cr. Designed for multimedia majors, course introduces basic design principles and their application in three areas of visual organization: color theory, 2D design, and 3D design. This includes exploration of the elements of line, shape, tone, texture, volume-filling systems, and the use of color in design.

## 22-1222 Calligraphy 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. Students develop script and italic writing using the nib pen.

## 22-1230 Fundamentals of 3D Design 3 cr .

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

## 22-1240 Color and Composition 3 cr .

Students examine traditional color harmonies and modernist theories. Interaction of color, Albers and Ittens Bauhaus exercises, and the application of these ideas in the work of twentieth-century artists are studied and adapted to student projects. Creative and expressive uses of color in all areas of design are encouraged. Prerequisite: 22-1220 Fundamentals of 2D Design

22-2212 Materials and Techniques In Drawing 3 cr .
Course includes study of collage, washes, pen and ink, craypas, pastels, and other new and traditional ways of working on paper. Coursework emphasizes simultaneous use of these various elements.
Prerequisite: 22-1210 Beginning Drawing

## 22-2214 Flgure Drawing 13 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: 22-1210 Beginning Drawing

## 22-2215 Figure Drawing II 3 cr.

Studio course focuses on intensive use of form and volume with special attention to realizing and refining technique. Nude and costumed models in specific settings are used; longer poses allow for more finished drawings
Prerequisite: 22-2214 Figure Drawing I

## 22-2216 Structural Anatomy 3 cr.

Lectures are supplemented by drawings from anatomical and live models to examine the surface form of the body and its relationship to artistic anatomy. Accurate observation and recording of individual and cooperative bone and muscle structures of the human form are emphasized.
Prerequisite: 22-2214 Figure Drawing I

## 22-3211 Creative Drawing Studio 3 cr.

Students deal with contemporary concepts of art, applying their knowledge of representation and compositions to develop thinking and creative expression with varied media.
Prerequisite: 22-1211 Drawing II

## 22-2220 Beginning Painting 3 cr .

Students learn basic techniques of underpainting, mixing, blending, building form, composition, and concept with effective use of texture and color. Studio projects are augmented with slide lectures, discussions, and analyses of great art.
Prerequisite: 22-1210 Beginning Drawing, 22-1220 Fundamentals of 2D Design

22-2221 Painting II 3 cr .
Extensive studio theory and practice encourage students to seek new options while studying technique and procedure in greater depth. Various possibilities for such options are presented in projects using illusion, symbols, concept, and process.
Prerequisite: 22-2220 Beginning Painting

## 22-3222 Painting III 3 cr.

Course provides students with a loosely structured sequence of conceptual painting problems that lead from basic compositional prototypes and patterns to an intense study of picture plane, expression, and abstraction. Course leads students to a greater level of understanding and skill.
Prerequisite: 22-2221 Painting II

## 22-3223 Painting Studio 3 cr .

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

## Prerequisite: 22-3222 Painting III

## 22-3227 Materials and Techniques in Painting 3 cr

Students examine basic ingredients of paint in many forms: oils, watercolor, other water-soluble paints, and newer polymer media. Instruction includes series lectures followed by discussion of problems dealing with appropriate materials and techniques.
Traditional methods, such as underpainting and glazing, are practiced. More contemporary and experimental approaches are also explored.
Prerequisite: 22-1210 Beginning Drawing, 22-1220 Fundamentals of 2D Design, 22-2220 Beginning Painting

## 22-1271 Frame and Stretcher Building Workshop 1 cr .

Workshop teaches students how to build canvas stretchers and picture frames. Course goal is to make students more self-sufficient in presenting their work. Each student produces one highquality stretcher and one picture frame.

## 22-2222 Watercolor Studio 3 cr

Course covers traditional and contemporary techniques and concepts in watercolor. Instruction emphasizes realizing form directly with brush and building space with color. An introduction to transparent painting processes is given.
Prerequisite: 22-1210 Beginning Drawing

## 22-2223 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 Anatomy or Figure Modeling and Sculpture are taken concurrently.
Prerequisite: 22-2214 Figure Drawing I

## 22-2224 Printmaking I 3 cr.

Basic methods of printmaking intaglio, lithography, linocut, and collograph are introduced in this studio course emphasizing basic technical skills and pursuit of creative adaptations.
Prerequisite: 22-1220 Fundamentals of 2D Design

## 22-2225 Printmaking II 3 cr .

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

## 22-2226 Beginning Lithography 3 cr .

Course introduces students to traditional lithographic techniques. Through lectures, field trips, and class demonstrations students learn to prepare lithographic stones, work with various imagemaking materials, etch, roll up and store inked images, and proof and print limited editions in black ink.

## 22-2230 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 examined.
Prerequisite: 22-1230 Fundamentals of 3D Design
22-2231 Woodworking for Sculpture 3 cr .
Woodworking skills and manual as well as machine technology are used to create sculpture in wood. Main emphasis is on constructed form while some time may be spent on carving and reductive techniques.
Prerequisite: 22-1230 Fundamentals of 3D Design

## 22-2232 Ceramic Sculpture 3 cr.

Course emphasizes expressive use of clay as a sculpture medium using a range of clay-working techniques. Students concentrate on form, content, and space rather than on utility. Students also learn plaster molding of found objects and slip casting using clay originals.
Prerequisite: 22-1230 Fundamentals of 3D Design
22.2247 Motal Casting I 3 cr.

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

22-2248 Motal Casting II 3 cr.
Course continues metal casting work at a more sophisticated
level, placing more emphasis on the aesthetic component of sculptural design.
Prerequisite: 22-2247 Metal Casting I

## 22-1241 Papermaking 3 cr.

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

## 22-2238 Sculptural Paper 3 cr.

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

## 22-1272 Papermaking Workshop 1 cr.

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

## 22-2249 Signage and Display 3 cr .

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

## 22-3230 Figure Modeling and Sculpture 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: 22-1230 Fundamentals of 3D Design

## 22-1231 Now Art 3 cr.

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

## 22-2233 Mlxed 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.
Prerequisite: 22-1230 Fundamentals of 3D Design

## 22-3233 Mlxed Media Studio 3 cr.

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

## 22-2234 Installation 3 cr .

Students expand their visual vocabulary using various mediums in four dimensions. Students work to promote the creative process in a relationship between the artist's expression and the desig. nated site.
Prerequisite: 22.1230 Fundamentals of 3D Design, 22.1210 Beginning Drawing

22-2235 Time Arts 3 cr.
Course provides a hands-on laboratory for students interested in creating images and events that are ideadriven. dimensional, or performative in nature. Sound, video. slides. language, site, seff. and various media are employed.

22-2236 Performance Art 3 cr.
Students are given a comprehensive introduction to the history and nature of performance art and develop their ideas for live work. Course covers major Postmodern movements that make particular use of live art: Dada, Futurism, and Fluxus, as well as issues of feminism and multiculturalism that have utilized performance. Students present work for critique throughout the semester, culminating in a group show to be presented in a public forum.

## 22-3231 Experimental Photography/Graphics Techniques I

3 cr .
Course is a systematic exploration of alternative photographic processes, such as cynaotype, Van Dyke, process camera work. and halftone production. Students experiment with images through manipulation of graphic arts, film, cliché verre, and photographic prints. Each student develops a self-directed project using one of these mediums.
Prerequisite: Art and Design students: completion of core courses or permission of chairperson

## 22-3232 Experimental Photography/Graphics

Techniques II 3 cr.
Course is a systematic exploration of advanced alternative photographic processes including gumbichromate and Kwikprint.
Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.
Prerequisite: 22-3231 Experimental Photography/Graphic Technique I

22-3237 Issues In Contemporary Art 3 cr.
Course offers topics of study that change each semester. The department periodically institutes new courses that are relevant to contemporary issues in the visual arts or related areas of discourse. Seminar/studio course addresses specific themes of a topical nature.

22-2240 Ceramics I 3 cr.
Studio work, slide presentations, and discussions of traditional and contemporary use of clay introduce students to various methods of forming and finishing work. Hand building, throwing, mold making, glazing, and firing are covered.

22-2241 Ceramics II 3 cr.
Course expands basic principles and processes of clay and construction developed in Ceramics I, with emphasis on individual expression. Students are introduced to the basics of glaze calculation to the study of surface treatments.
Prerequisite: 22-2240 Ceramics I

## 22-3241 Ceramics III 3 cr.

Studio is geared to student's rate of growth and interest in ceramics as an expressive medium. Course further develops basic methods and skills.
Prerequisite: 22-2242 Ceramics II
22-1270 Jewelry Workshop 1 cr.
Qualities of enameling are explored in this workshop in which students combine techniques of jeweiry and metalwork to add texture, color, and form. Techniques taught include Limoge. clor sonne, and grisaille. A fine arts background or previous jewelry course benefits students enrolled in this course.

22-2242 Jewelry I 3 cr.
Course is designed to develop skill, craftsmanship, and sensitivity to design in working with metal and enamel. Basic metal techniques introduced are soldering, construction, sawing, filing, riveting, enameling, and anodizing titanium. Bezel stone setting is also taught. Previous courses in 2D and 3D Design are strongly recommended.

## 22-2243 Jewelry II 3 cr.

Course builds on techniques taught in Jewelry I. Students are encouraged to work independently outside class in addition to class time. New techniques explored are 24 k gold overlay, forming and raising projects, nontraditional casting techniques, and designing and marketing a quality production line of original jewelry.
Prerequisite: 22-2242 Jewelry I

## 22-3242 Jewelry III 3 cr.

Course offers more advanced and individualized projects. Students are required to work independently outside class in addition to scheduled class time. Course emphasizes wax carving and fabrication techniques, finishing the wax, spruing and investing the wax, burnout and centrifugal casting, and finishing cast jewelry.
Prerequisite: 22-2243 Jewelry II

## 22-2244 Furniture Design: Beginning 3 cr.

Course covers application of drafting techniques to the design of furniture. Students are instructed in the technical side of construction, such as joints, wood movement, structural integrity as well as in the variety of wood products used in contemporary furniture. Emphasis is on both preliminary sketching and fully developed working drawings.
Prerequisite: 22-1210 Beginning Drawing

## 22-2245 Furniture Construction: Beginning 3 cr.

Course focuses on the craft of woodworking pertaining to furniture design and construction. Students learn the mechanics of design and techniques to execute them. Instruction emphasizes hands-on experience in designing as well as operating hand and power equipment. Information covered can be applied to all art disciplines.
Prerequisite: 22-1230 Fundamentals of 3D Design
22-2246 Woodworking II: Furniture Design 3 cr .
A continuation of Furniture Design: Beginning, course focuses on a more sophisticated approach to woodworking templates, patterns and jigs, and finishing techniques (both hand rubbed and sprayed) and demonstrates a more rigorous concern with and analysis of design and engineering.
Prerequisite: 22-2245 Furniture Construction: Beginning
22-3250 Visiting Artist Workshop I 1 cr.
Workshop, conducted by well-known artists in the fine arts community, provides hands-on experience for students who would like to expand their horizons in artistic expression. Course gives students the opportunity to work one-on-one with an artist in a studio setting.
Prerequisite: 22-1210 Beginning Drawing, 22-1230 Fundamentals of 3D Design

22-3235 B.A. Seminar and Workshop In Art and Design 4 cr .
Course includes a seminar and workshop to be conducted by fulltime faculty from the Fine Arts and Design concentrations. Seminar focuses on current topics in art and design practice. In
the workshop students apply their knowledge of history, culture, art, and design to a final senior project.
Prerequisite: Senior status

## 22-3236 Professional Practices for Fine Arts Majors

 1 cr .Course teaches techniques for survival after art school. Students learn about shooting slides; writing resumes; finding, selecting, and negotiating representation; and grant writing. Students review publicity, serialism, product inventory, and development of professionally beneficial relationships.

22-3262 Advanced Fine Arts Studio 3 cr .
Capstone course, intended for senior level Fine Arts majors, features intensive presentations and critiques. Students work on developing their final body of work to prepare for entry into graduate school or pursuit of a career in fine arts.
Prerequisite: Senior status

## 22-3263 Advanced Fine Arts SemInar 3 cr.

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

## 22-3264 Thesis Project 3 cr.

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

## 22-3288 Internship 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.

## 22-3290 Independent Study Variable cr.

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

## ILLUSTRATION, ADVERTISING ART DIRECTION, AND GRAPHIC DESIGN

## 22-2411 Illustration I: Projects 3 cr .

Course stresses various illustration styles and business aspects students might encounter as professionals in this exploration of editorial and advertising illustration.
Prerequisite: 22-2330 Graphic Design: Introduction, 22-2420 Applied Drawing

## 22-2420 Applied Drawing 3 cr.

Course examines theories of drawing, enabling the student to represent visual concepts. Instruction emphasizes visual form and construction of objects in space. Underlying systems of computer software for professional designers and illustrators are introduced.
Prerequisite: 22-1210 Beginning Drawing, 22-1230 Fundamentals of 3D Design

22-3410 Illustration I 3 cr .
Course covers the development process of creating an illustration by stressing good work habits and proper discipline. Drawing, form, history, light, color theory, and composition are all utilized to
corivesy a thought or image to the viewer．Students will learn to （deveslop）and present thesir ideas using traditional techniques spercific；to illustration．
Prorocuisito：22 24ク（ Appliod Drawing，22．2330 Graphic Design： Introclucition

ンク 341ン IIlustration II：Form and Rendering 3 cr ． （eourse continues the studios begun in Illustration I．It deals with the development process of creating an illustration by further stressing one＇s knowledge of surface texture，form and plane， and the way lifht and shadow form an object．Contour，form， composition，light and color theory are utilized to convey a thoupht or imago．Students will learn to develop and present their idens usink，traditional tochniques of illustration．
Proroquisito： 22.3410 Illustration I

## クク：3イフ1 Rendering for Illustrators 3 cr ．

Students invostigates structure and properties of visible form，rely－ inf，on recognition of the objoct，use of porspoctive，and under－ standing，of light．Instruction explores various media used by illus trators to articulato visual idons and conceptual judgment in illus Tration．
Pıoroquisito： 222330 Graphic Design：Introduction， 222510 Aclvertising．Arl Diroction：Introduction

## つ）：3430 FIgure Illustration 3 cr

Concoptual devolopmont，rendering techniquos，distortion and ：tylization as a moans of communication aro explored using clothod and nudo modols．Various media and techniques are oxplorod．
P＇erectuisite： 222211 IIgure Drawing

## 2つ：31：32 Chlldren＇s Book Illustration 3 cr ．

Students pain an historical approciation for the art by studying ninotoonth and twontioth contury childron＇s book illustrators and thoir tochnicques，sourcos of inspiration，and influences．Students experiment and devolop individual graphic and Illustrative styles with omphasis on practical application of children＇s book illustra tion for publishing．

## 2つ 343！Cartooning 3 cr．

Courso Introducos difforont aspects of cartoon drawing．Course tonchos basic tochniquos of cartoon drawing and investigates five ponros of cartooning．Students study in depth one liner，multi panol，advortisoment，illustrative，and political editorial cartoons． Insiruction includes historical study of specific types of cartoons dating fom $1 / 15!$ ．Course explores style of cartoons，thematic types，and construction of cartoon character for the technique of anlimation．
I＇rerequisite：2う 2う14 Figure Drawing I
$\geqslant 3440$ Historic Styles In Illustration 3 cr ．
Counse covens basic history and the offect of cross culture on editobial and advertising．illustation of the twentieth century． Counse consists of a series of lectures followed by studio assign ments that examine the styles and techniques of the periods discoussed．
Prerequisife：： $2 \mathfrak{2} 170$ History of Communication Design
$\because 3441$ Illustration Methods and Media 3 cr ．
Counse explotes techniques and materials used in illustration： manker，dyes，paper，ink，and paint．Reproduction procedures are leviewed．
Prerequisite：：$\because: 2111$ Illustiation I：Projects

22－3450 Conceptual Development in Illustration 3 cr ． Course focuses on use of illustration as a tool to develop multi－ media ideas through illustration techniques，photography as image，typography as image，and three－dimensional forms．Course allows students to use various mediums to communicate a concept using symbolism，metaphors，surrealism，and fantasy． Prerequisite：22－2510 Advertising Art：Introduction
$22 \cdot 3451$ Illustration Form and Analysis 3 cr ．
Course looks at structure of objects in pictorial space，examines design principles as they apply to illustration，and reviews current and historical trends reflective of illustrative styles．
Prerequisite：22－2411 Illustration I：Projects

## $22 \cdot 3460$ Digital Illustration I 3 cr ．

Course enables Illustration students to begin to master digital painting，drawing，and image processing techniques that extend and augment their skills and techniques with traditional media and methods．Students use the latest digital painting and drawing software that digitally mimic traditional tools such as watercolor， oil paint，airbrush，charcoal．In addition，students explore digital methods such as brush effects，compositing，masking，collage． Students master digital paint，drawing and effects techniques for initiating，developing，and refining illustration concepts． Prerequisite：22－1320 Design Lab

## 22－3465 Sequentlal Imaging 3 cr．

Students learn to develop images sequentially for creative applica－ tion in print，television，film，animation，and web site design． Students conceive of and interpret a creative concept then devel－ op that concept through research，thumbnail sketches，render－ ings，into a final time－based presentation．Students continue to refine and develop their illustration skills while beginning to under－ stand and master sequential presentation methods using the latest computer－based imaging sequencing software．Students develop and extend their illustration skills into interpreting verbal， audio，and marketing information for time－based media． Prerequisite：22－3450 Conceptual Development in Illustration

## 223470 Illustration Seminar 3 cr ．

Course allows students to develop and articulate a personal view－ point in illustration．Portfolio and career development are empha－ sized．Course may be repeated for credit with departmental approval．
Prerequisite：22－3485 Professional Portfolio Development concurrently

## 22－3475 Editorlal／Advertising Illustration 3 cr ．

 Course prepares students for the advertising and publishing professions．Students develop fundamental drawing and rendering skills to create objective and subjective images for product illus－ tration，mass media advertising，and editorial and technical publi－ cations．Course includes a general understanding of marketing and editorial strategies and demonstrates how illustration can fulfill its goals．Course focuses on creating and developing illustra－ tions that begin on the drawing board and are completed as digi－ tal images．Prerequisite：22－3440 Historic Styles in Illustration

## 22．3480 Professional Portfollo Development：Illustration

 3 cr ．Course assists illustration students preparing to enter the market－ place with emphasis on portfolio preparation，creating a resume， and interviewing．Instruction also covers job search，salary，free－ lancing，and related business issues．
Prerequisite：22－3475 Editorial／Advertising Illustration，22－3465 Sequential Imaging

22-3490 Speclal Issues in Illustration 1 cr .
Each semester a visiting illustrator works with students to solve a particular illustration problem. Students learn specific technical and creative problem-solving methods from a leading illustrator in Chicago.
Prerequisite: 22-3421 Rendering for Illustrators or 22-3432 Children's Book Illustration or 22-2411 Illustration I: Projects or 22-2214 Figure Drawing I

22-2510 Advertising Art Direction: Introduction 3 cr . Course covers basic principles of advertising from conception through production and places emphasis on forming a unique promotional concept for a product. Students learn to develop and present their ideas through creative design and layout. Prerequisite: 22-1210 Beginning Drawing, 22-1310 Typography and Letterforms: Beginning

22-2520 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: 22-2510 Advertising Art Direction: Introduction, 22 2330 Graphic Design: Introduction

22-3400 Commerclal Photographer/Art Dlrector 4 cr . Course is designed to simulate real-world conditions common within the advertising industry in which art directors assist photographers on assignments. Creative teams are established consisting of one art direction student and one studio photography student. Teams work on two or three major projects during the semester. Emphasis is on creative process, problem analysis, visualization of solutions, and use of advertising symbols. Prerequisite: 22-3530 Photo Communications, 22-3540 Creative Strategies I

22-3525 The Art Dlrector/Copywriter Team 4 cr . Writers and designers team up to work on advertising projects in a collaborative setting. Students develop concepts together, then write and design advertisements and promotional materials for highly targeted audiences. Class is team taught by Marketing and Design professors.
Prerequisite: 22-3540 Creative Strategies I
22-3530 Photo Communications 3 cr .
Course provides students with a better understanding of photographic images and their application in design. Students shoot photographs intended for design layouts and in the process develop visual language, enhance photo selection, and improve editing skills. Students learn to visualize not only the look of the design, but also the structure and form of the photographs they shoot. Basic format is 35 mm location photography and table-top and lighting work. Course also considers alternative ways to generate photographic images.
Prerequisite: 22-2510 Advertising Art: Introduction, 22-3340 Typography and Letterforms, 23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I

## 22-3535 Storyboard Development 3 cr .

Students study the strategy used in developing an idea and design for print or television advertising. Students learn how research is used in setting parameters for design in advertising and developing creative concepts adaptable to print or television campaigns.
Prerequisite: 22-2330 Graphic Design: Introduction, 22-2510 Advertising Art Direction: Introduction

22-3540 Creative Strategies in Advertising Design I 3 cr.
Students work with marketing information as the basis for campaign visuals. Course explores comprehensive responsibilities of the art director, from concept to solution, through interaction with clients and other personnel.
Prerequisite: 22-2510 Advertising Art Direction: Introduction, 22 2330 Graphic Design: Introduction

22-3542 Creative Strategies In Advertising Design II 3 cr . Course continues study begun in Creative Strategies in Advertising Design I.
Prerequisite: 22-3540 Creative Strategies in Advertising Design I
22-3550 Advertising Communications 3 cr .
Students apply basic communication theories to solve concrete advertising problems. Instruction emphasizes perceptual, psychological, and business determinants of advertising in print and television.
Prerequisite: 22-3540 Creative Strategies I

## 22-3580 Professional Portfolio Development: Advertising

 3 cr .Course assists advertising students preparing to enter the marketplace with emphasis on portfolio preparation, creating a resume, and interviewing. Instruction also covers job search, salary, freelancing, and related business issues.
Prerequisite: 22-3550 Advertising Communications, 22-3405
Commercial Photographer/Art Director
22-3590 Special Issues in Advertising 1 cr .
Visiting art directors, copywriters, and account executives examine a current trend in advertising strategies related to advertising design. Visiting instructors are working professionals in Chicago's top advertising agencies.

22-1310 Typography and Letterforms: Beginning 3 cr . Students investigate mechanics and aesthetics of type, using both type and letterforms in a variety of design applications. Instruction covers type indication, spacing, copy casting, type specification, mark-up, and methods of typesetting.
Prerequisite: 22-1220 Fundamentals of 2Dimensional Design, 22-1210 Beginning Drawing

22-1320 Design Lab 3 cr .
Course familiarizes students with proper preparation of digital art work for painting. Course covers formulating disks, setting up fonts, and preparing photos, art work, and desktop publishing documents. Phantom processes and paper usage are also covered.
Prerequisite: 22-1310 Typography and Letterforms: Beginning
22-2330 Graphic Design: Introduction 3 cr.
Students develop visual and verbal communication skills through the use of typefaces, illustration, photographs, color, and format. Explored media include corporate identity, brochures, posters, direct mail, packaging, and exhibition design.
Prerequisite: 22-2170 History of Communication Design, 22-1320 Design Lab

22-3340 Typography and Letterforms: Intermediate 3 cr . Course examines historical developments of type and letterforms prior to the twentieth century. Study includes developments and transitions of typography, from Gutenberg to William Morris. Students complete related assignments investigating past conceptual techniques and their influence on modern typography.
Prerequisite: 22-2330 Graphic Design: Introduction

## 22-3345 Publication Design 3 cr .

Course examines editorial operations, production procedures, and the role of the art director, to familiarize students with theoretical and practical concerns of magazine and trade publication design. Course emphasizes the identity of current publications as a result of design format and grid structure.
Prerequisite: 22-3530 Photo Communications, 22-3340
Typography and Letterforms: Intermediate

## 22-3347 Book Design 3 cr.

Course begins with a brief history of bookmaking, publication presses, and critique of book classifications. Students focus on relationship of content to layout and book cover design by examining the unifying elements of type, photos, illustrations, and other graphic devices. Students produce a small book.
Prerequisite: 22-3340 Typography and Letterforms: Intermediate, 22-3378 Advanced Design Applications

22-3350 Sign, Symbol, Image 3 cr .
Students explore methodologies of developing logos, trademarks, brandmarks, identification systems and symbols, pictographs, and ideographs.
Prerequisite: 22-2330 Graphic Design: Introduction

## 22-3355 Corporate Graphics 3 cr .

Students create a logo (mark or symbol) for an organization and then develop related pieces developing an identity. Course examines corporate identification systems including methodologies, history, development, implementation, and specifications. Visual topics explored are logo, letterhead, annual report, graphics standard manual, and collateral material.
Prerequisite: 22-3340 Typography and Letterforms: Intermediate, 22-3350 Sign, Symbol, Image

22-3360 Packaging Design 3 cr .
Course explores materials, surface graphics, marketing, and production problems as the refinement and integration of many design principles.
Prerequisite: 22-3340 Typography and Letterforms: Intermediate, 22-2420 Applied Drawing

22-3370 Typography and Letterforms: Advanced 3 cr .
Course studies twentieth-century design philosophies and their influence on typography and typographic design. Projects allow students to experiment with type from a variety of approaches and examine its possibilities as an expressive form in relation to syntax and visual communication.
Prerequisite: 22-2330 Graphic Design: Introduction

## 22-3375 Web Site Design I 3 cr.

Course, intended for art, design, and photography majors, covers web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic computer-user interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.
Prerequisite: 22-2330 Graphic Design: Introduction

## 22-3376 Web Site Design II 3 cr.

Course covers advanced topics in web site design and is intended for art, design, and photography majors. Studies cover humancomputer interface design, multimedia use in Internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects in addition to completion of a written thesis.
Prerequisite: 22-3375 Web Site Design I

22-3378 Advanced Design Applications 3 cr .
Course covers advanced desktop publishing techniques, illustrative techniques, and imaging possibilities on the Macintosh computer. Software covered includes Adobe PhotoShop, Illustrator, InDesign, and Macromedia Dreamweaver. Course is designed for advanced-level art students with a direction in graphic design and advertising art.
Prerequisite: 22-2330 Graphic Design: Introduction, 22-1320 Design Lab

## 22-3380 Professional Portfolio Development: Graphics

 3 cr .Course assists graphics students preparing to the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Job search techniques, salary ranges, business issues and freelance/consulting employment are also discussed.
Prerequisite: 22-3350 Sign, Symbol, Image, 22-3360 Packaging Design, 22-3345 Publication Design

22-3385 Professional Portfolio Development 3 cr. Course assists students preparing to enter the job market with emphasis on assembling a portfolio, writing and designing a resume, and interviewing techniques. Where to look for a job, salary ranges, and alternative means of employment are also discussed.
Prerequisite: Concurrent with 22-3470 Illustration Seminar for Illustration majors, 22-3350 Sign, Symbol, Image; 22-3360 Packaging Design for Graphic Design majors; 22-3550 Advertising Communications, 22-3405 Commercial Photographer/Art Director for Advertising Art Direction majors
22-3390 Special Issues in Design 2 cr .
Current issues, technical procedures, and design practices are explored in workshops led by noted designers in this guest lecture/discussion/studio series.
Prerequisite: 22-2330 Graphic Design: Introduction

## FASHION DESIGN

22-1600 Garment Construction I 3 cr .
Course is an introduction to basic sewing and construction skills. Fabric definition, construction, and function are studied. Students learn hand sewing and finishing, machine operation, and primary machine maintenance. Students are required to create and complete garments.

## 22-1610 Fundamentals of Fashion Design 3 cr .

Course introduces clothing design and examines fashion design within the context of fine art forms and practical commercial design. Students are required to work with elements of 2D and 3D forms using fabric as a creative medium. In addition, social, historic, and aesthetic influences on fashion design are studied.

## 22-1620 Fundamentals of Textiles for Fashion Design

 3 cr .Course demonstrates the interrelationship between textiles and clothing design. It explores the importance of the textile industry to the fashion industry. Students acquire understanding of fibers, fabrics, manufacturing techniques, trends, definitions, and uses of textiles applied to both industries. Laws governing uses, liabilities, treatment, standards, and labeling are discussed.

22-2600 Garment Construction II 3 cr .
Course presents more complex and specialized manufacturing techniques in clothing construction. Applications of skills, organization and evaluation of the manufacturing process and acquired methodology are developed, discussed, and demonstrated. The
importance of fiber and fabric to clothing manufacturing continues to be examined, and specific fabric relationships and construction problems are explored. Emphasis is on development of a quality product.
Prerequisite: 22-1600 Garment Construction I

## 22-2601 Patternmaking: Flat Pattern 3 cr .

Course covers pattern-making skills to produce completed patterns for garments, emphasizing flat pattern techniques such as drafting from measurements, industrial blocks, pattern manipulation, and professional pattern finishing.
Prerequisite: 22-1600 Garment Construction I, 22-1610
Fundamentals of Fashion Design
22-2602 Patternmaking: Draping 3 cr .
Course teaches the production of sculptural patterns. Students apply fabric to a 3D form as a garment and then transfer it to a flat pattern. Students develop organized pattern-making skills and apply them to finished original designs. Complete pattern production methods are explained; professional standards are stressed.
Prerequisite: 22-1600 Garment Construction I, 22-1610
Fundamentals of Fashion Design
22-2603 Fashlon Illustration I 3 cr .
A thorough foundation in fashion illustration is established in this course, which covers fashion figure and garment interpretation. Students study and develop the basic structure unique to fashion figure and its characteristics, history, stylization, influence, and use in fashion illustration. Students learn to interpret draping quality and surface texture of fabric. Individual interpretation and creative drawing skills are emphasized.
Prerequisite: 22-1210 Beginning Drawing
22-2620 Textile Fabrication Techniques 3 cr .
Students explore creation and embellishment of fabrics. History and uses of fabrics are studied and applied to design assignments. Students learn weaving, knitting, and felting techniques to produce samples of various fabrics. Fabric embellishment, such as quilting, beading, printing, and painting, is studied and utilized by students.
Prerequisite: 22-1620 Fundamentals of Textiles for Fashion Design

## 22-2621 MIllinery: Hats and Beyond 3 cr .

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

## 22-2622 Introduction to Fiber as Art 3 cr .

Course offers hands-on exploration of traditional fiber interlacings, unconventional construction techniques, and surface treatments. Various natural and manufactured fiber materials are investigated for artistic applications and conceptual expressions. Techniques include feltmaking, netting, knotting, weaving, coiling, drying, and gutwork. Studio activities are enhanced by slide lectures, museum visits, discussions, and critiques.

22-3600 Advanced Garment Construction: Talloring 3 cr . Course presents an advanced study of construction and design devoted to tailored clothing. Course covers detailing, layering, and sculpturing of tailored garments. Students demonstrate tailoring techniques in theory and practice by working on various problemsolving assignments. Historic influences on design, technology, and development of tailored clothing are noted.
Prerequisite: 22-2600 Garment Construction II

22-3601 Advanced Patternmaking: Flat Pattern 3 cr .
Students create patterns for specific design problems integrating the knowledge of flat pattern methods. Course work requires research of historic pattern, pattern development, and modern industrial methods. Students must demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects. Grading of patterns is an important part of this course. Prerequisite: 22-2601 Patternmaking: Flat Pattern

22-3602 Advanced Patternmaking: Draping 3 cr .
Students create patterns for specific design problems integrating knowledge of draping methods. Students demonstrate refinement and efficiency of patternmaking skills, methods, organization, and application with both in-class and outside activities and projects. Prerequisite: 22-2602 Patternmaking: Draping

## 22-3603 Fashion Illustration II 3 cr.

Course includes advanced application of fashion illustration in forms of communication such as advertising, marketing, and designing of clothing. Students demonstrate further development of individual interpretation and stylization of fashion illustration in various problem-solving assignments. Refinement of drawing and conceptual skills is stressed.
Prerequisite: 22-2603 Fashion Illustration I
22-3610 Fashion Design: Theory and Practice 3 cr . Course emphasizes development of a personal design philosophy through problem solving devoted to research and creativity in clothing and accessory design. Problem solutions demand studies of past and current designers and trends as well as merchandising and marketing theories.
Prerequisite: 22-3601 Advanced Patternmaking: Flat, 22-3602 Advanced Patternmaking: Draping, 22-3600 Advanced Garment Construction: Tailoring, 22-1620 Fundamentals of Textiles for Fashion Design

22-3611 Menswear Design 3 cr .
Concept of fashion design is applied to the masculine mode. Historic references, social trends, merchandising philosophies, and clothing design are discussed and emphasized in their application to male body, image, and lifestyle. Students' research includes design, fabric choice, use, function, social influence, and creativity.
Prerequisite: 22-2600 Garment Construction II, 22-2601
Patternmaking: Flat Pattern, 22-1610 Fundamentals of Fashion Design

22-3640 CAD: Production Techniques 3 cr .
Course covers the application of computer-aided design to pattern drafting for clothing production.
Prerequisite: 22-3601 Advanced Patternmaking: Flat, 22-3602 Advanced Patternmaking: Draping
22-3641 CAD: Fashion Presentation 3 cr.
Course explores the use of computer technology as a means of achieving professional fashion presentation. Areas of study include clothing design, color development, fabric and textile application, collection organization, and use of knowledge gained in the CAD production course. Fundamental elements of art and design with emphasis on color are used as a basis for student work.
Prerequisite: 22-1220 Fundamentals of 2D Design, 22-1210
Beginning Drawing
22-3650 Senior Thesis: Fashion Design I 3 cr.
Students design and develop an original line of clothing with
market potential. In this first of a two-semester thesis. students cover collection design and critique, patternmaking, resources selection, sample making. and workroom management. Documentation of the line includes fashion illustrations, photographs, work specification sheets, and actual garments. Prerequisite: Senior status and permission of Concentration Coordinator

22-3651 Senlor Thesis: Fashion Design II 3 cr .
For the collection designed in Thesis I, students develop a marketing plan, business proposal, and advertising campaign that includes a fashion show. Portfolio preparation and collection construction are finalized.
Prerequisite: 22-3650 Senior Thesis: Fashion Design

### 22.3670 Topics In Fashion Design 3 cr.

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

22-3688 Internshlp: Fashion Design Variable 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: 3.0 GPA or better, junior status, or permission of department chairperson

22-3698 Independent Project: Fashlon Design Variable 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: 3.0 GPA or better, junior status, or permission of department chairperson

## PRODUCT DESIGN

22-1700 Product Design Theory I 3 cr.
Course is intended for all Product Design majors. Instruction focuses on general theories of design, including problem definition, articulation, and resolution. Students study methodologies and historical case studies that look at the development of successful products from the standpoint of markets, manufacturing, and cultural concerns. Through class projects, students explore issues of function, cognition, and aesthetics in context with the various product types.
Prerequisite: 22-1220 Fundamentals of 2D Design, 22-1210 Beginning Drawing, both may be taken concurrently

## 22-1705 Product Design II 3 cr .

Course allows students the opportunity to design within a realistic context. Through collaboration with an area manufacturer or material producer, students are provided with a semester-long project focusing on the development of a new product based on the core competency of the manufacturer or producer. Students are introduced to a simplified version of the complete product development cycle, including research and conceptual development. Prerequisite: 22-1700 Product Design I, 22-1230 Fundamentals of 3D Design, may be taken concurrently

## 22-1710 Introduction to CAD for Product Design

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3 \mathrm{cr} .
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Course focuses on fundamentals of 3D parametric solid modeling. Students learn this industry-standard software through carefully paced tutorial exercises and hands-on development of different product types and geometry. Instruction provides an overview of sketching and manual drafting and historical development of computer aided design.
Prereauisite: 35-1100 Foundations of Comouter Aodlications

22-2700 Introduction to Manufacturing 3 cr .
Course introduces manufacturing processes as they concern prod uct designers. Instruction builds on Introduction to CAD for Product Design by introducing students to computer aided manufacturing. Utilizing design and manufacturing software and hardware, students explore a variety of manufacturing processes and examine computer numerical controlled machining. Course involves a series of design projects that focus on the specifics of designing for common manufacturing. Instruction includes field trips to manufacturers and in-class presentations by material specialists.

## Prerequisite: 22-1705 Product Design II

22-2705 Intermedlate CAD for Product Design 3 cr.
Course examines the design of intermediate level mechanical parts and assemblies within 3D solid parametric software. Students learn to create complex geometry through the use of lofts and sweeps. Students study in greater detail what goes into the construction of manufactured parts and approach the process of computer-aided design from a systematic point of view. Explorations of design databases and complex rendering techniques are also a key component of the course.
Prerequisite: 22-1710 Introduction to CAD for Product Design

## 22-2710 Product Design III 3 cr.

Course expands the students' process of innovative design development through a series of smaller focused projects. Students learn traditional and contemporary design methodologies that can be applied to the process of developing new products. Instruction also focuses on integration of traditional handwork (sketching. rendering, and model making) and digital tools into the development and refinement of the final products.
Prerequisite: 22-1705 Product Design II, 22-2705 Intermediate CAD for Product Design

## 22-2715 Advanced CAD for Product Design 3 cr .

Course focuses on complex modeling processes, including the development of complex parts, assemblies, and core and cavity molds. Students develop skills for creating animations of complex assemblies and for exploring moving parts with simulation software. Students learn to use software for final documentation as well as for concept development. Students also look at the integration of various software to create a robust design database and to complete final presentations in a variety of formats. Prerequisite: 22-2705 Intermediate CAD for Product Design

22-2720 Form Analysis for Product Design 3 cr.
Course focuses in depth on issues of form-appropriateness for user-centered design and manufacturing. Relying on case studies of a broad array of products, instruction exposes students to issues of ergonomics, kinesthetics, material selection, design for disassembly (DFD), and other issues that determine the interrela tion of form, function, and production. Course is structured as a seminar with a smaller studio component where the principles discussed may be applied in shorter practical design projects. Prerequisite: 22-1705 Product Design II

## $\mathbf{2 2 - 3 7 0 0}$ Product Design IV 3 cr .

Course focuses on research and development of a new and innovative product. Instruction includes everything from market research and product definition to the creation of a professional appearance model and a fully documented design database. The product must involve the design of a complex assembly combining a variety of manufacturing processes. Students are responsible for researching every aspect of the project and for developing a
clear budget for all tooling costs for materials. Course includes field trips to manufacturers and the presentation of case studies of complete development cycles.
Prerequisite: 22-2710 Product Design III, 22-2715 Advanced CAD for Product Design

## 22-3725 Presentation Graphics/Rendering 3 cr .

Course introduces students to the essential methods of presentation and rendering. Course combines a variety of manual and digital approaches. Students learn to render in a variety of media using different techniques. Course covers theory behind presentations, including consideration of the elements of a successful presentation. Digital component involves learning fundamentals of important graphic programs (Adobe Illustrator/Photoshop), thereby enabling students to develop the graphic component of a project into a professional portfolio piece and sophisticated design booklets.
Prerequisite: 22-2715 Advanced CAD for Product Design
22-3705 Speclal Issues For Product Design 11 cr.
Two-day workshop focuses on a variety of short topics. Course presents a special topic in a short but intense workshop environment. Areas that could be included are as follows: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.
Prerequisite: 22-2710 Product Design III

## 22-3710 Product Design V 3 cr.

Course focuses on the development and subsequent testing and refinement of a new product. Students research and develop a new product resulting in a working prototype to be field tested, videotaped, and analyzed. Based on this analysis, refinements are made, and product is prototyped again and re-tested. Students work with CAD/CAM software or rapid prototyping to develop the original prototype, thereby learning the refinement process and the flexibility of parametric design database. Course introduces case studies along with methods of field testing, videotaping, and compiling information into a visual database for presentation. Prerequisite: 22-3700 Product Design IV, 22-2715 Advanced CAD for Product Design, and 22-3725 Presentation Graphics/ Rendering

## 22-3715 Digital Presentation Techniques 3 cr .

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

## 22-3720 Advanced Manufacturing 3 cr .

Course is dedicated to advanced manufacturing processes as they concern product designers. Students build on material covered in the introductory course as well as processes introduced with the design studio sequence. Advanced processes are examined along with the connection between product designers and engineers. Interrelationship between CAD/CAM and rapid prototyping is addressed in greater detail, as are issues of green manufacturing, design for disassembly (DFD), and specialized batch production. Field trips to advanced manufacturing sites or presentations from material and process specialists form a key component of the
class. Coursework includes a design-related project.
Prerequisite: 22-2700 Introduction to Manufacturing, 22-2715 Advanced CAD for Product Design

22-3730 Special Issues For Product Design II 1 cr.
Two-day workshop focuses on a special topic in a brief but intense workshop environment. Areas that could be included are the same as Special Issues For Product Design I: special manufacturing processes, material and color selection, marketing strategies, special rendering techniques, research methods, visiting designers, or long distance field trips. Students write a paper on the topic covered.
Prerequisite: Product Design IV
22-3788 Product Design Internship 3 cr.
Students intern in a professional office to gain a better understanding of how design consultants operate in the real world. Experience allows students greater focus as they prepare for their final thesis project. Internships are established with firms in the city of Chicago. Students write a detailed report of their experience and meet regularly with a faculty advisor.
Prerequisite: Consent of Coordinator, 3.0 GPA

## 22-3740 Product Design Thesis I 3 cr .

Course allows a student to choose a semester-long project under the advisement of a faculty member. Students select an area of interest and conduct all necessary research, development, prototyping, and refinement required for the development of a successful product. Requirements include market research, cost analysis, prototyping, and field-testing and refinement. Students produce a complete booklet documenting the full process and completed product in its entirety.
Prerequisite: 22-3710 Product Design V, 22-2715 Advanced CAD for Product Design, 22-3720 Advanced Manufacturing, 22-3715 Digital Presentation Techniques

## 22-3741 Product Design Thesis II 3 cr .

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

## 22-3750 Product Design Professional Business Practices

 3 cr .Course examines professional business practices within a design consulting firm or design office of a manufacturer. Students focus on a variety of specialized activities that commonly occur inside a design office. Through a series of design problems, students are exposed to working in design teams, designing over a network, researching methods, and researching alternative ways to manufacture a single product. Course is taught as a seminar with short projects geared toward an understanding of the professional office environment.
Prerequisite: 22-3740 Product Design Thesis I
22-3755 Product Design Portfolio Development 3 cr . Course focuses entirely on the development and refinement of a
professional quality portiolio based on work from pnor design studio courses. Course examines theory behind creating an effective portfolio. Guest speakers give professional presentations, discuss what should be included in a portfolio, and critique student portfolios. Instruction is split between practical course work to refine existing projects and lectures on the variety of ways to present design ideas and finished design proposals. Prerequisite: 22-3740 Product Design Thesis I, 22-3741 Product Design Thesis II, concurrently

## INTERIOR DESION

## 22-1800 Interior Design Theory I 3 cr.

Course is an introduction to theoretical principles and nomencla ture of design. Class examines historical, practical, and psychological influences through readings and special emphasis on basic elements of design (space, form, and order), color theory, aesthetics, and typology of space.
22.1811 Architectural Drafting and Detaliling 13 cr . Course provides exposure to the vocabulary, drawing conventions, and principles of small building construction. Lectures, slides, and examples of construction drawing expose students to simple structural systems, building and finishing materials, simple cabinetry, and other construction issues. Students draft and detail a simple set of construction drawings.

22-1813 AutoCAD Fundamentals 3 cr .
Course provides framework for students to develop computerdrafting expertise. Students gain the knowledge and experience needed to operate the program and perform 2D drafting on a basic level. Course covers the most basic commands, and students learn elements needed to produce a partial set of schematic plans, elevations, and drawings of existing conditions. Prerequisite: 22-1811 Architectural Drafting/Detailing I, 22-1800 Interior Design Theory I, 22-1220 2D Design

## $22-1819$ Sources and Materials 3 cr .

Lectures, discussion, and field trips to showrooms, manufacturers, and suppliers expose students to discovery of new and classical interior design furnishings and architectural appointments. Prerequisite: 22-1800 Interior Design Theory I, 22-1220 20 Design, 22-2812 Architectural Drafting and Detailing II, 22-1813 AutoCAD Fundamentals, 22-1820 Color for Interior Design, 22.1210 Beginning Drawing Interior Design Intensive

22-1820 Color for Interior Design $3 \mathbf{c r}$.
Course explores the nature, practical use, and psychological effects of color as it relates to interior design practice. Projects apply theoretical principles of color to the interior environment. Course is taught in a studio setting accompanied by appropriate lectures.
Prerequisite: 22-1800 Interior Design Theory I, 22-1811
Architectural Drafting and Detailing I, 22-1220 2D Design
22-2801 Interior Design II 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on small scope residentıal space planning and selection of furnishings and finishes. Field trips and visiting lecturers may be featured.
Prerequisite: 22-1220 Fundamentals of 20 Design, 22-1800 Intenor Design Theory I, 22-1210 Beginning Drawing Interior Desugn Intensive, 22.1820 Color for Interior Design, 22-2812 Archrtectural Drafting and Detailina II

22-2802 History of Furniture seminar 1 cr.
Survey course covers the history of furniture from antiquity through the twentieth century. Seminar is designed to precede the two History of Architecture courses and provide a foundation for further historical exploration.
Prerequisite: 22-1220 2D Design, 22-1210 Beginning Drawing Interior Design Intensive, 22-1820 Color for Interior Design. 22. 2801 Interior Design II, 22-1813 AutoCAD Fundamentals, 22. 3815 AutoCAD/Detailing III, 22-1230 3D Design, 22-1819 Sources and Materials, 22-1101 History of Art I

22-2812 Architectural Drafting and Detalling II 3 cr. Course provides exposure to the vocabulary, drawing convention. and principles of interior commercial construction. Partition systems, modular planning and construction, ceiling systems. custom cabinetry, case goods, and other construction issues are investigated. Students draft and detail a set of commercial construction drawings.
Prerequisite: 22-1811 Architectural Drafting and Detailing I. 22-1800 Interior Design Theory I, 22-1220 2D Design

22-2814 Computer Lab 1 cr.
Course is a tutored lab in which students work on thesis projects. class projects, or other interior design computer-related material. Class utilizes an unstructured approach in which subject matter is determined by needs of students. Reviews and customized tutorials are offered. Students must use class time working on some aspect of computer-aided drafting.
Prerequisite: 22-1813 AutoCAD Fundamentals
22-3803 Interior Design III 3 cr.
Course exposes students to the methodology of the design process through problematic constraints, presentation of verbal and graphic solutions, and final critique. This design studio focuses on commercial space planning, safety constraints, building code, and Americans with Disabilities Act (ADA). Field trips and visiting lectures may be featured.
Prerequisite: 22-2801 Interior Design II, 22-3815
AutoCAD/Detailing III, 22-1230 3D Design, 22-1819 Sources and Material, 22-1101 History of Art I

22-3804 Interior Design IV 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowledgment of problematic constraints, presentation of verbal and graphic solutions, and final critique. Design studio focuses on historical context, adaptive reuse, or preservation/restoration projects. Field trips and visiting lecturers may be featured.
Prerequisite: 22-3803 Interior Design III, 22-1820 Color for Interior Design, 22-1819 Sources of Materials, 22-1101 History of Art I, 22-1102 History of Art II, 22-3821 Rendering and Presentation, 22-2802 History of Furniture Seminar, 22-3816 AutoCAD/Detailing IV

22-3805 Interior Design V 3 cr.
Course exposes students to the methodology of the design process through problem definition, acknowiedgment of problematic constraints. presentation of verbal and graphic solutions, and final critique. Studio focuses on commercial, corporate, or institutional design problems and explores socially conscious design that incorporates global issues within context of specific problems. Field trips and visiting lecturers may be featured.
Prerequisite: 22-3816 AutoCAD/Detailing IV, 22-3822
Fundamentals of Lighting, 22-1131 History of Architecture I

22-3806 Thesis A: Research and Programming 1 cr . Five-week course develops student's ability to gather information and compile research material to develop a Design Program for their designated thesis topic. Research is conducted using textbooks, periodicals, photographs, sketches, Internet, and on-site analysis, if appropriate. Material and Design Program are formally presented during week five.
Prerequisite: 22-3805 Interior Design V
22-3807 Thesis B: Schematic Design 2 cr.
Ten-week course focuses on conceptual development, preliminary study models, and schematic drawings through use of sketch techniques. All material for this ten-week period is presented in sketch and model format. During week ten students present their accumulated material in a final format for critique.
Prerequisite: 22-3806 Thesis A
22-3808 Thesis C: Design Drawings 1 cr .
Five-week course refines the preliminary and schematic work of Thesis A and Thesis B. Course focuses on Design Development and the completion of the final graphic presentation of the student's Thesis project.
Prerequisite: 22-3807 Thesis B

## 22-3809 Thesis D: Working Drawings 1 cr .

Five-week course gives the student the opportunity to develop selected details specific to their Thesis project, such as interior architectural elements, millwork, and custom furniture.
Prerequisite: 22-3808 Thesis C
22-3810 Thesis E: Presentation and Critique 1 cr . Five-week course ends the thesis series. Students formally present their work representing the past thesis courses at a final critique session. Critique panel is composed of design professionals, faculty, and peers.
Prerequisite: 22-3809 Thesis D

## 22-3815 AutoCAD Detalling III 3 cr .

Intermediate level course continues AutoCAD Fundamentals and Architecture Drafting and Detailing II. Students are introduced to interior detailing of commercial spaces and issues involved in developing working drawings such as sheet modules, reference symbols, and targets. Students spend extensive class time concentrating on drafting and detailing and learn more advanced AutoCAD commands.
Prerequisite: 22-11811 Architectural Drafting and Detailing I, 222812 Architectural Drafting and Detailing II, 22-1813 AutoCAD Fundamentals

## 22-3816 AutoCAD Detalling IV 3 cr .

This is the final course of the Drafting and Detailing sequence utilizing the AutoCAD program for drafting. Class model simulates a professional architectural/interior design firm environment, exploring the approaches used in the professional community. Students explore advanced AutoCAD commands, program configurations, and interfacing with other programs. Students may complete working drawings through a team or individual approach. Prerequisite: 22-3815 AutoCAD/Detailing III

## 22-3817 AutoCAD V (3D) 3 cr .

Course continues the exploration of 3D started in AutoCAD/ Detailing IV by focusing on the three dimension commands within AutoCAD. The primary focus of the class is to combine lecture, demonstration and hands-on application of the AutoVision program as a tool for graphic presentation. AutoVision uses geometry, lighting and surface materials to create 3D images. Using the built-in rendering parameters, the student learns to create
realistically rendered images from inside AutoCAD.
Prerequisite: 22-3816 AutoCAD/Detailing IV
22-3818 VIZ/3D 3 cr .
3D Studio VIZ is a program used to quickly create professionalquality 3D models, photo-realistic still images, and film-quality animation on a PC. Program is rooted in 3D art, not in 2D drafting. This program was developed for architectural and interior design practice, civil engineering, and industrial design.
Prerequisite: 22-3816 AutoCAD IV or permission of instructor
22-3821 Rendering and Presentation 3 cr .
Course focuses on creation of two- and three-dimensional color renderings of projects in a variety of materials and approaches. Study emphasizes delineation of orthographic, paralines and perspectives, fundamentals of rendering form, defining light and shadow, textures, materials, characteristics, and drawing techniques. Instructor also introduces students to presentation techniques and helps them develop their skills in this area.
Prerequisite: 22-1230 3D Design, 22-1101 History of Art I, 221820 Color for Interior Design, 22-1819 Sources of Materials, 22 2801 Interior Design II, 22-3815 AutoCAD/Detailing III

22-3822 Lighting 3 cr .
Lecture/studio course introduces students to interior and architectural lighting through discussion of the nature of lighting and its use in graphic expression. Students examine levels of lighting, light sources, and luminaries as well as psychology of light, color rendering characteristics of different bulb and lamp types, calculations and the use of drawing conventions, and symbols in the development of a lighting plan.
Prerequisite: 22-3804 Interior Design IV, 22-3816
AutoCAD/Detailing IV, 22-1820 Color for Interior Design, 22-3821
Rendering and Presentation, 22-1102 History of Art II
22-3823 Interlor Design Business Practices 3 cr .
Course explores business procedures currently practiced today. Instruction covers marketing and selling, Request for Proposal (RRP), contracts, compensation, and fees. Assignments and course content utilize computer technology for the development of the necessary materials. Course illustrates the process of selling oneself, one's ideas, and one's firm.
Prerequisite: 22-3805 Interior Design V, II, 22-3816
AutoCAD/Detailing IV, 22-3806 Thesis A, 22-3806 Thesis B

## 22-3824 Portfollo Workshop 1 cr .

Two full-day workshops expose students to the mechanics of portfolio presentation and development. Students take this portfolio workshop and the thesis course series concurrently (Thesis C-E). Prerequisite: 22-3806 Thesis A, 22-3807 Thesis B

22-3888 Internshlp 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: 3.0 GPA or better, junior status, or permission of department chairperson

## ART HISTORY

22-1101 History of Art I: Stone Age to Gothic 3 cr . Course covers beginnings of art in the Paleolithic cave imagery and concludes with Gothic cathedrals of the Middle Ages. Ancient cultures of Egypt, the Ancient Near East, the Aegean, Greece, and Rome are studied in relationship to development of the Western tradition. The art of non-European cultures such as India, China, Japan, the Americas, and Africa is surveyed. Emphasis is placed
not only on appreciation of the aesthetic values of human cultures but also on the historical context for the creation of art works and the influence of sociopolitical, religious, and scientific/technological determinants.

22-1102 History of Art II: Renalssance to Modern 3 cr. Course begins with the Renaissance of the fifteenth century and continues into the Modern period through the twentieth century. Art of the Baroque, Rococo, and Romantic eras is studied as well as the contemporaneous art of Africa, the Americas, and Asia. Emphasis is placed on historical context and the aesthetic appreciation and analysis of individual art works. Students become familiar with different critical methods for evaluating works of art. This is a continuation of History of Art I: Stone Age to Gothic, but it may be taken independently.

22-1120 Art In Chicago Now 3 cr.
Course encourages dialogue about contemporary ideas and issues in art from the studio artist's point of view. Students attend current exhibits and lectures in the Chicago area. Course is open to any student interested in developing an understanding of contemporary art.

## 22-1131 History of Architecture I 3 cr.

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

## 22-1132 History of Archiltecture II 3 cr.

Human thought and aspirations are revealed through the study of architecture and building techniques. Course focuses primarily on Western Cultures. Through the context of architecture, the disciplines of interior design and the decorative arts are also touched upon. Covered time period spans from the precursors of modern architecture to twenty-first century architecture.
Prerequisite: 22-1131 History of Architecture I

## 22-1140 Architecture In Chicago Now 3 cr.

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

## 22-2100 History of European Art 3 cr.

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

22-2110 History of Twentieth-Century Art 3 cr .
Course surveys the history of modern art from Post-
Impressionism in the 1890s, covering major subsequent currents including Cubism, Expressionism, Surrealism/Dada, Abstract Expressionism, and Post-Modernism. International style and PostModernism in architecture are covered along with study of the Bauhaus.
Prerequisite: 52-1152 English Composition II

22-2115 Futurism, Dada, and Surreallsm 3 cr .
Course surveys the avant-garde art movements of the early twentieth century with particular focus on Futurism, Dada, and Surrealism. In keeping with the experimental flavor of the art produced by these movements, course has an interdisciplinary approach to the analysis and comparison of painting, sculpture, typography, music, fashion, performance, film, photography, and writing. Course also provides an historical frame for understanding the experiments and investigations of the avant-garde artists who challenged and redefined the traditions of European art in response to social conditions of mechanization and war.

## 22-2120 Art Since 19453 cr .

Course examines the development of the visual arts in America and Europe after World War II. Important movements such as Abstract Expressionism, Pop Art, Color Field, Minimalism, and Conceptual art forms-body art, earth art, performance-are surveyed.
Prerequisite: 52-1152 English Composition II

## 22-2130 American Art, 1840-1940 3 cr .

Course covers major trends in American art and how they are interpreted in painting, sculpture, architecture, and the decorative arts. Emphasis is on the Heroic Landscape, Luminism, Heroism, Art for Art's Sake, Mysticism, Symbolism, the Columbian World Exposition, Impressionism, the Armory Show, Cubism, the Ashcan School, Regionalism, Surrealism, and the New Realism. Two papers and museum visits are required.
Prerequisite: 22-1101 History of Art I: Stone Age to Gothic, 22 1102 History of Art II: Renaissance to Modern, 52-1152 English Composition II

## 22-2135 African-American Art 3 cr.

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

## 22-2140 Introduction to the Arts of Africa, Oceania, and the Americas 3 cr .

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

22-2145 Arts of Africa 3 cr .
Course introduces the arts of Africa south of the Sahara Desert, including sculpture, painting, textiles, architecture, pottery, metalwork, and body arts. Material spans 2500 years of art history, including the works of contemporary artists. Several ethnic groups and individual artists are highlighted to explore these major themes: the relationship between art and African culture, religion, and politics; the role of the artist in African society; and changes in African art over time.

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

 3 cr .Course presents an overview of Mexican art over 3000 years, beginning with the ancient Olmecs and the Aztecs, and continuing with the colonial period of the sixteenth through nineteenth
centuries. Course concludes with a study of twentieth-century Mexican artists including those working today. Along with slide lectures and discussions, course includes field trips to local museums.
Prerequisite: 52-1152 English Composition II
22-2160 Women in Art 3 cr.
Course introduces students to the history of women artists, creating an understanding of various issues facing women artists historically and today. Course covers women artists from the Renaissance to the present with special emphasis on late nine-teenth- and twentieth-century movements. Through slides, films, readings, and class discussions, students survey a number of periods and styles and explore in depth the contributions of women to art history.
Prerequisite: 22-1101 History of Art I: Stone Age to Gothic, 221102 History of Art II: Renaissance to Modern

22-2170 History of Communication Design 3 cr.
Course introduces graphic design, advertising, and illustration students to the history of visual communication including text and image. Lectures, slides, and discussions focus on the work of important practitioners in the field and on the historical and cultural significance of design, technology, and innovation. Prerequisite: 22-1101 History of Art I: Stone Age to Gothic, 221102 History of Art II: Renaissance to Modern

## 22-2175 Fashion: An Historical Perspective 3 cr.

Course examines fashion through the centuries and the historic relationship between clothing, painting, interior and architectural design, literature and music, and social forces such as economics, politics, industry, labor, and resources.

## 22-2176 Contemporary Fashion 3 cr .

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

## 22-3100 Toples in Art History 3 cr .

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

## 22-3110 Twentleth-Century Art Theory and Criticism

 3 cr .Course surveys major concepts and methods of twentieth-century art theory and criticism from the early formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art-historical points of view such as stylistic analysis, iconography, structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late twentieth-century artDeconstructionist, Feminist, Neomarxist.
Prerequisite: 22-1101 History of Art I: Stone Age to Gothic, 221102 History of Art II: Renaissance to Modern, 52-1152 English Composition II

22-3120 Theory and Practice of Art Exhibitions 3 cr .
Students are involved in all aspects of planning and implementing an exhibition at the Columbia College Art Gallery. Students participate in selection of art works, research, label-writing, registration, conservation, education, design, installation, and publicity. Course also explores theoretical and ethical issues related to museums, art collecting, cultural patrimony, curatorial authority, and representation of diversity. Theme of the exhibition changes each semester the course is offered.

22-3170 Design Culture Now 3 cr .
Course presents a history of the way the designed world around us looks now. Instruction emphasizes current graphic design, advertising, architectural and interior design, fashion, and product design, with attention also paid to the history and technologies that have led to the present. Design's relation to popular culture and fine art will also be discussed. Course is required for the B.A. in Art and Design.

## 22-3190 Advanced Seminar in Art History 3 cr .

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

# Arts, Entertainment, and Media Management <br> Arts, Entertainment, and Media 

COLUMBIA'S ARTS, ENTERTAINMENT, AND MEDIA MANAGEMENT DEPARTMENTOFFERS COMPREHENSIVE PREPARATION FOR CAREERS IN THE BUSINESS OFTHE ARTS, ENTERTAINMENT, MEDIA, AND FASHION/RETAIL MANAGEMENT.
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 enterprises 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 positions with major recording companies, broadcast and motion picture corporations, talent agencies, and fashion retailers. The faculty also includes attorneys and accountants with expertise in the arts, entertainment, and media, as well as working creative artists and designers who combine their creative talents with a firm grasp of business realities.

Internships are an integral part of the departmental program, 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 handson experience and make the contacts necessary for a successful career in management. 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. Faculty and students are concerned with the quality of life in every community, and the Department focuses on educating those people who are committed to the arts, entertainment, media, and fashion industries."

## J. Dennis Rich

Chairperson
Arts, Entertainment, and Media Management

## A Major in Arts, Entertainment, and Media Management

Management majors must complete 46 credrt hours of course work in the Department. Required study includes 22 credit hours in the core curriculum, 15 credit hours in a concentration. 6 credit hours of advanced courses, and 3 credit hours of departmental electives.

The core curriculum is designed to provide students with basic knowledge and skills they will need to pursue careers in arts, entertainment, media, or fashion management. Advanced courses provide depth of study and lead to greater knowledge and skills in selected areas. Concentration courses focus more specifically on the issues, concerns, and business practices in the student's field of interest. Concentrations open to Management majors are Fashion/Retail Management, Media Management, Music Business, Performing Arts. Small Business/Entrepreneurship, and Visual Arts Management

## REQUIREMENTS FOR THE MAJOR

Basic Core Requiroments. 22 credit hours
Students must complete the following basic core requirements with a grade of C or better: 28-1110 Introduction to Management. 28-1115 Introduction to Marketing the Arts. 28-2110 Accounting I. 28-2111 Legal Aspects of Arts and Entertainment. 28-2115 Computer Uses for Managers, 28-2120 Writing for Manazers. 28 3110 Finance.

## Advanced Level Requirements. 6 credit hours

Students must complete at least 6 credits hours of the following advanced courses: 28-3120 Accounting II, 28-4120 Data Analysis and Statistics, 28-3130 Entreprenuership, 28-4125 Ethics and the Business of the Arts, 28-2250 Investments, 28-2165 Managing Human Resources, 28-3135 Strategic Management. 28 28-2150 Organizational Behavior, 28-2170 Managerial Economics 28-2160 Labor Relations in the Arts, 28-4130 Management Science, 28-4155 Corporate Porfolio Management.
Concentration. 15 credit hours
A minimum of 15 credit hours in a Management concentration is required. Specific requirements for each concentration are noted in the departmental brochure available in the department or Admissions Office. The following concentrations are available:

Fashion/Retail Management
Media Management
Music Business
Performing Arts
Small Business/Entrepreneurship
Visual Arts Management
Management Elective. 3 credit hours
REQUIREMENTS FOR THE MINOR
Course Requirements. 19 credit hours
28-2110 Accounting I, 28-1110 Introduction to Management, 28 1115 Introduction to Marketing the Arts; two courses from the following: 28-4310 Grant Proposal Planning and Writing, 28-2111 Legal Aspects of the Arts and Entertainment, 28-3135 Strategic Management, 28-3110 Finance, 28-2165 Managing Human Resources, 28-2120 Writing for Managers, 28-4516 Arts Entreprenuership, 28-3130 Entrepreneurship, 28-4125 Ethics and the Business of the Arts, 28-4120 Data Analysis and Statistics; one course of the following: 28-1410 Art and Business of Recording, 28-2411 Applied Marketing: Record Industry, 28-4615 Media Management, 28-2810 Facilities Management, 28-4832 Producing Live Performances, 28-2430 Talent Management. 29 4428 Recording Studio Management, 28-1910 Introduction to Fashion Business, 28-3910 Product Management, 22-3120 Theory and Practices of Art Exhibitions

## Course Descriptions

## CORE REQUIREMENTS

## 28-1110 Introduction to Management 3 cr .

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

## 28-1115 Introduction to Marketing the Arts 3 cr .

Students analyze an arts, entertainment, media, or fashion organization within its environmental context to determine how to position it in the marketplace. Students develop an understanding of the consumer and market, choose proper research techniques to solve problems, determine appropriate promotional techniques to develop relationships with customers, and develop a complete and integrated marketing plan for an organization.

## 28-2110 Accounting I 4 cr.

Course provides an introduction to accounting as the means of recording, storing, and summarizing economic events of an organization. Emphasis is placed on accrual accounting concepts, preparing basic financial statements and their use in the business world. Other topics include current and long-term liabilities, corporations, statement of cash flow, and financial statement analysis. Prerequisite: Sophomore status

## 28-2111 Legal Aspects of the Arts and Entertainment

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

## 28-2115 Computer Uses for Managers 3 cr .

Course provides students with a practical framework for applying computer technology to unique information needs of various organizations. Computer technology is an invaluable resource that should be used to support the decision-making process.
Prerequisite: 35-1100 Foundations of Computer Applications

## 28-2120 Writing for Managers 3 cr .

Course applies management skills, such as communicating, planning, and problem solving, to the writing process. Topics include principles and techniques of business communications, formats for structuring information, and strategies for writing short business reports. May be used to fulfill writing intensive requirement. Prerequisite: 52-1152 English Composition II

28-3110 FInance 3 cr .
Course provides an understanding of the financial system, its functions, and available alternatives for obtaining money. Discussions focus on financial institutions, instruments and procedures for supplying funds to financial markets, and types of financing that apply to the public and private sector.
Prerequisite: 28-2110 Accounting I (C or better)

## ADVANCED LEVEL

28-2150 Organizational Behavior: Human Relations at Work 3 cr .
Effective managers must be technically oriented and human oriented. Course teaches students to manage and lead people effectively. Students learn how individuals function and malfunction in groups, how to resolve conflicts, and how to build productive teams.
Prerequisite: 28-1110 Introduction to Management (C or better)
28-2160 Labor Relations for the Arts 3 cr .
Course examines economic, social, political, institutional, and psychological forces affecting development of unions and guilds among artists. Instruction covers employer-union and employeremployee relations, contracts, union regulations, agents and managers, grievance procedures, mediation and arbitration, and current legal and economic conditions in the labor market. Prerequisite: 28-1110 Introduction to Management (C or better)

28-2165 Managing Human Resources 3 cr .
Students learn to identify principal human resource management functions within an organization. Course utilizes interpersonal communication, role-playing, and hands-on exercises to teach typical human resource management skills applicable to the arts, entertainment, media, and retail fields. Students practice interviewing techniques; creating compensation packages; developing, training, and disciplining employees; and developing performance appraisals.
Prerequisite: 28-1110 Introduction to Management (C or better)
28-2170 Managerlal Economics 3 cr .
Course provides students with a clear understanding of the fundamental economic principles behind supply and demand, consumer choice, opportunity costs, market system, money, and banking. Course is designed as an integrated macro/micro primer for the arts manager and small business owner. The course provides an overview of the interplay of economics with other managerial principles with special focus on the arts business.
Prerequisite: 56-1720 College Mathematics
28-2250 Investments 3 cr .
Students learn how to diagnose economic conditions to determine investment strategy, analyze financial situations, and apply solutions based on sound financial planning and investment principles.
Prerequisite: 28-1711 Fundamentals of Business or 28-2110 Accounting I (C or better)

## 28-3120 Accounting II 3 cr .

Course covers fundamentals of accounting as applied to partnerships, corporations, and not-for-profit enterprises. Students develop skills in making managerial decisions for accounting. Course emphasizes dividends and earnings per share, long term debt and debt versus equity financing, cash flows, profitability and liquidity ration for evaluating enterprises.
Prerequisite: 28-2110 Accounting I (C or better)

## 28-3130 Entrepreneurship 3 cr .

Course focuses on the concepts, skills, information, attitudes, controls, and rewards of entrepreneurship. Students learn to recognize opportunities and how to act on them. Students also learn how to orchestrate, enhance the capacity to envision, and anticipate from the entrepreneurial perspective.
Prerequisite: 28-1110 Introduction to Management, 28-2110 Accounting I, 28-1115 Introduction to Marketing the Arts (all C or better), 52-1152 English Composition II

## 28-3135 Strategic Management 3 cr

Course focuses on role and methods of the chief executive and board in strategic planning. It uses case studies in commercial and not-for-profit sectors with special emphasis on small and large businesses in the arts, entertainment, media, and fashion fields.
Prerequisite: 28-3110 Finance (or concurrent registration), 281110 Introduction to Management (C or better)

28-4120 Data Analysis and Statistics 4 cr.
Course provides sound conceptual introduction to the field of statistics and its applications in the arts, especially statistical marketing research. Topics include quantitative methods for interpreting and understanding data, the use of information derived from random sampling, and techniques of summarizing applications.
Prerequisite: 56-2710 College Algebra I or course equivalent
28-4125 Ethics and the Business of the Arts 4 cr .
Course examines fundamental ethical consequences of business decisions made in today's thriving arts organizations. Students study ethical theories debated among the world's most respected ancient and modern thinkers and apply these theories to problems in business.
Prerequisite: Junior status
28-4130 Management Science 4 cr.
Students begin with brief review of spreadsheet and database software then develop advanced decision-making models using techniques such as decision trees, multivariate analysis, forecasting, and simulation. Course enables students to improve manage-rial-level decision making in arts organizations.
Prerequisite: 28-2115 Computer Uses for Managers (C or better), 28-4120 Data Analysis and Statistics, junior status

## 28-4155 Corporate Portfolio Management 4 cr .

Course introduces sound portfolio theory with instruction in capital asset or endowment portfolio management techniques. Diversification theories, concepts, and applications in asset selection, analysis, and management are covered. Point and figure and other charting techniques are maintained and analyzed. Risk management concepts are introduced and extensively employed. Prerequisite: 28-2250 Investments or 28-3110 Finance (C or better)

## ELECTIVES

28-1101 Career Development 2 cr.
Class provides 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; and follow-up and networking.

28-1711 Fundamentals of Business 3 cr .
Course provides non-management majors with a broad overview of the operations of American business. Students become familiar with the organization and structures of business as well as the basic operational functions. Students are exposed to the planning process, employee relations and motivation, the marketing process, and the primary operational and financial controls.

## 28-2155 Sales and Management 3 cr .

Students develop a variety of marketing strategies to sell themselves and their product successfully.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better)

## 28-2710 Oral Communication and Public Speaking for

 Managers 3 cr .Course helps develop the students' ability to speak confidently and effectively in a variety of public speaking situations. Students will prepare and present several different types of speeches that arts managers are often required to make. Particular attention is paid to style, persuasion, and credibility in public speaking. Prerequisite: 52-1152 English Composition II

## 28-2760 Overview of the United States Tradeshow

 Industry 3 cr .Course gives students an understanding of broad concepts in the industry where more than $2,000,000$ companies exhibit annually, spending in excess of $\$ 20$ billion per year. Also examined is the impact that tradeshows have on cities, service industries, opportunities existing within the shows, management companies, and related vendors of goods and services.

28-3160 Personal Effectiveness for Managers 3 cr.
Students learn to become effective managers and individuals by identifying personal qualities already possessed and those that need to be developed. Course serves as in-depth study of integrity and maturity, identification of basic principles to live by, and development of self-discipline. Students learn how to balance work with other responsibilities and how to set and achieve goals. Course provides preparation for job interviews and the demanding role of the manager.
Prerequisite: Senior status, 3.0 GPA or better

## 28-3187 Internship Seminar 1 cr.

Course is taken during the semester of a student's first internship. Course helps students make a positive experience of on-thejob activities and problem solving in preparation for the transition from internship to career.
Prerequisite: Junior status with 3.0 GPA, concurrent enrollment in internship

28-3189 Internship: Management Variable 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: Junior status with 3.0 GPA
28-3198 Independent Project: Management Variable cr. An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not currently available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

## 28-3712 Self-Management for Artists 3 cr .

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

## 28-4135 Software for Arts Managers 4 cr.

Students develop a cogent method of evaluating commercial arts management software. Students develop a quantitative means of measuring the performance of any package before committing to its purchase. Coursework provides opportunity for hands-on training with several popular packages.
Prerequisite: 28-2115 Computer Uses for Managers (C or better), Junior status

## 28-4137 Managers Software Seminar 1 cr.

Course introduces inner workings of Microsoft Office. Coursework emphasizes the use of software for presentation purposes. Prerequisite: 28-2115 Computer Uses for Managers (C or better)

## 28-4140 Desktop Publishing 4 cr.

Desktop publishing is state-of-the-art microcomputer typesetting, graphics, and page layout production. Course introduces applications and techniques and provides hands-on experience with print production process. Students may produce brochures, newsletters, books, pamphlets, and other printed materials. Prerequisite: 35-1100 Foundations of Computer Applications, 521152 English Composition II

## 28-4145 Crisis Management 4 cr.

Course details thinking and planning that is essential to managing and communicating during an organizational crisis. Students develop and implement crisis management plans and role-play crisis scenarios. Coursework involves case study analysis of small and large organizations in a variety of crisis situations, including financial, personnel, ethical, public relations, natural disaster, and other conflicts.
Prerequisite: 28-2110 Accounting I, 28-1110 Introduction to Management (both C or better), junior status

28-4150 Workshop Negotlation Techniques 2 cr . Course offers the opportunity to learn negotiation techniques, recognize unfair tactics, and bring about mutually beneficial situations. Instruction also touches on body language, personality types, regional and international ethnic differences, and hidden meanings of words.

## 28-4153 Taxes 4 cr.

Course examines impact and implications of current tax laws. Students examine effects of federal income tax on individuals, partnerships, corporations, and not-for-profit agencies.
Prerequisite: 28-2110 Accounting I (C or better)
28-4710 Survival for the Individual Artist 1 cr .
Students need to understand that a successful career in the arts is not solely based on training and education and often can not be quantifiably measured. Since the success of the individual artist and entrepreneur in today's society is self-determined, students need to accept this reality and create a product/service that will sell. This course teaches students to design, perpetuate and manage their own careers.

## 28-4711 Self-Producing for the Visual and Performing

 Artists 3 cr .Course offers step-by-step approach to self-production for the freelance visual and performing artist. Class focuses on various stages of development, from idea, to preparation, creation, presentation, and marketing of the work.
Prerequisite: Junior status
28-4765 The Business of Professional Sports 4 cr.
Course examines the industries of sports management and sponsorship and career opportunities therein. Students learn how sports entities market and manage themselves and attract business partners (sponsors) eager to reach targeted customers through the event. Course also examines the types of employment training and skills career-seekers require.

## INTERNATIONAL ARTS

## 28-4160 Internatlonal Arts Management 4 cr.

Course provides arts management students with an understanding of the increasingly global nature of the workplace by touching on many aspects of international producing, presenting, exhibiting, and touring.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), junior status

## NONPROFIT

28-4310 Grant Proposal Planning and Writing 4 cr.
Course focuses on developing the skills necessary for successful grant applications for not-for-profit organizations. Course addresses relevant funding sources, awareness of available research materials, ability to construct coherent proposals, and defining fund-raising strategy for an arts organization.
Prerequisite: 52-1152 English Composition II, junior status
28-4315 Fund Ralsing: An Introduction for Nonproflt Arts Managers 4 cr .
Course provides an overview of basic fund raising techniques for nonprofit arts organizations. Strategies for raising funds from individuals, corporations, foundations, and government funding sources are reviewed and analyzed. Methodologies for developing a complete fund raising plan are studied.
Prerequisite: 52-1152 English Composition II, senior status, or permission of instructor

28-4330 American Cultural Pollicy 4 cr .
Course provides an overview of the history and evolution of American arts and cultural policy and an understanding of how "arts ecosystems" in America function. Students learn how the arts contribute to human and community development and learn how arts managers can develop partnerships and strategies to work more effectively with policy makers.
Prerequisite: 28-2111 Legal Aspects of the Arts and Entertainment (C or better), junior status

## 28-4345 Partners In Phllanthropy: Working with Nonprofit

 Boards 1 cr .Students gain exposure to the workings of nonprofit boards in a workshop setting. The relationship between volunteers and staff is examined. Role of volunteer board members in the process of fund raising and creating special events is also studied.
Prerequisite: Junior status

## VISUAL ARTS

## 28-4270 Declsion Making: Visual Arts Management

 4 cr .Course explores roles of chief executive officers of museums and managers of fine arts galleries. Topics include the institutional and artistic mission; board and community liaison; museum, corporate, and private art collections; and acquisitions and facilities management.
Prerequisite: 22-3120 Theory and Practice of Art Exhibitions, junior status

## MUSIC BUSINESS

28-1410 The Art and Business of Recording 3 cr . Course provides an overview of the domestic and worldwide operation of the multibillion-dollar record industry. Topics include responsibilities of producer and label, song writing, copyrights, publishing, royalties and residuals, recording artist contracts and developments, session players, basic music theory, and technology as related to the recording industry. Required course for Music Business majors.

28-2411 Applied Marketing: Recording Industry 3 cr . Course continues content of The Art and Business of Recording and Introduction to Marketing the Arts. Instruction covers processes following production of the record master. Topics include press kit development, manufacturing, packaging, and developing recording products: marketing plans that include merchandising, sales and distribution, advertising and promotion; and the importance of the charts, airplay, and live concerts.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), 28-1410 The Art and Business of Recording

28-2420 Record Production for Producers 2 cr .
Course gives aspiring music producers, engineers, musicians, and record industry-oriented Management students insight into the production and recording concepts used in today's recording environment. Through classroom theory and practical application and observation in a professional recording studio, students experience the production process and acquire the knowledge base necessary for further exploration in this area.
Prerequisite: 28-1410 The Art and Business of Recording

## 28-2430 Talent Management 3 cr .

Course examines the crucial role of professional management for all types of artists and entertainers. Instruction focuses on roles of personal manager, booking agent, talent agent, road manager, and company manager. Course explores formation of an agency, development of talent, and special touring considerations. Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), 28-2411 Applied Marketing: Record Industry

## 28-2435 Music Publishing 3 cr .

Students learn the principles and procedures involved in music publishing both nationally and internationally.
Prerequisite: 28-2111 Legal Aspects of the Arts and Entertainment (C or better)

## 28-2440 Applled Retalling: Record Stores 3 cr .

Course applies basic principles of retail management to the operation of a record store selling sound recordings and accessories. Topics include choosing the store's concept and market segment; selecting and buying inventory; discounting; tie-ins with airplay and play lists; interpreting the charts; in-store promotion; scanning and computerized inventory control; dealing with distributors, onestops and consignment products; and understanding the competition. Students also study market forces, such as changing demographics, psychographics, economic trends, and technological advances.
Prerequisite: 28-2411 Applied Marketing: Record Industry, 28-2940 Retail Management

## $28-3415$ Record Promotion 3 cr.

Course offers insight into process by which music is promoted to radio stations for airplay. Goals and strategies of record company promotional people and radio station programmers are compared and contrasted using local and national examples. Special guests include prominent local promotional people and programmers. Prerequisite: 28-2411 Applied Marketing: Record Industry

## 28-4410 The Impact of the Press on the Music Business

 3 cr .Students explore popular music and rock criticism through reading. writing, and discussion. Course focuses on the historical aspects of rock and its criticism. Course explores the relationship between the press and the musical work's production, marketing. and promotion. Instruction focuses on expression of critical commentary in a succinct style that is accessible to consumers. Prerequisite: 52-1152 English Composition II, 28-2410 Art and Business of Recording

28-4422 The Record Producer in the Studio 4 cr .
Students are exposed to the studio environment through participe tion in recording projects taught in a professional recording studio. Through active participation, students are exposed to the different tasks associated with a producer. Topics include music coaching, microphone placement, instrumental adjustments. unions, relations with studio management, relations with clients. tracking issues, overdubbing issues, pre-production, budgeting and other relevant areas.
Prerequisite: 28-2420 Record Production for Producers

## 28-4424 Record Producing: Mixing 3 cr .

Students are exposed to the aspects of mixing and its relationship to producers as managers. Instruction covers the aesthetics of recorded music, digital and analog recording procedures, and the different production approaches. Students listen to commercially released products, and through analysis, develop their ear as a tool to control the aesthetic of the final product.
Prerequisite: 28-4422 Record Producer in the Studio

## 28-4428 Recording Studio Management 4 cr.

Course examines the building and successful operation of an audio recording studio. Topics include conceiving the studio, financing, site selection, acoustics, construction and equipment, business plan and target marketing, record keeping and fiscal control, market strategies, selling the product and traffic management, pricing theory, cost control, and credit policy. Dealing with clients and employees, insurance, and legal considerations are also covered. Class occasionally meets at studio.
Prerequisite: 28-1110 Introduction to Management (C or better), 28-2420 Record Production for Producers, junior status

28-4430 Developing a Record Deal 3 cr .
Students learn psychology and strategy involved in negotiating various record company contracts from the viewpoint of the lawyer, record company, and the artist and manager. Topics include strategic budgeting and negotiation of a professional demo to a record deal, artist's development versus product development, song-casting production, test marketing, credit development, and creating a package to obtain a record deal. Prerequisite: 28-2411 Applied Marketing: Recording Industry, 28-2111 Legal Aspects of Entertainment, 28-2430 Talent Management, junior status (recommended)

28-4470 Decision Making: The Music Business 4 cr . Course examines organization and operation of principle sectors of the music business: the recording industry, sound equipment industry, performer services (related to personal management), and music education entrepreneurship. Students study size and scope of the music business and its tables of organization in large and small companies (commercial and nonprofit), markets served, marketing strategies, artist/performer relationships, contracts, protection, and entrepreneurial opportunities. Prerequisite: Permission of Music Business Coordinator

## 28-4471 AEMMP Records Company Marketing 4 cr.

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

28-4472 AEMMP Records Promotion Variable cr.
Students follow a marketing plan developed by AEMMP Records Company and learn day-to-day aspects of promoting a local, independent release. Students promote directly to local record stores, radio stations, club owners, and the media.
Prerequisite: 28-4471 AEMMP Records Company Marketing

## SMALL BUSINESS/ENTREPRENEURSHIP

## 28-4511 Bullding Leadership I 4 cr.

Course provides in-depth demonstration of the skills and techniques essential to effective business leadership. Concepts and applications of goal setting, team building, negotiations and communications are analyzed, discussed, and practiced. Students discover their basic leadership style within situational leadership theory and learn to use this knowledge efficiently.
Prerequisite: Junior status or permission of instructor
28-4514 Critical Analysis of Small Business 4 cr.
Course utilizes the case history methodology with cases involving situations in small business management. Student must use various management techniques and skills, as cases cover many of the organizational considerations, functions, problems, and opportunities that face small business managers and entrepreneurial owners. Student becomes familiar with the interrelationships of the numerous factors that effect businesses. Course material is equally applicable to the arts, retailing, nonprofit organizations, and general business. Enrollment is limited to junior and senior undergraduates and graduate students.
Prerequisite: 28-2110 Accounting I, 28-3110 Finance (both C or better), junior status

## 28-4516 Arts Entrepreneurship 4 cr.

Course covers the organization, research, and planning necessary for successful entrepreneurs. Instruction focuses on components of developing business plans, including research, organization, location, competition, marketing, staffing, budgets, income projections, and financial issues. Strong emphasis is placed on initial financial needs and income and expense projections. Students must be prepared to present and defend the elements of their plans to instructors and classmates.
Prerequisite: 28-2110 Accounting I (C or better), 28-3110 Finance (C or better), 28-3130 Entrepreneurship, junior status

## MEDIA

28-4610 Business of Broadcasting 3 cr .
Course provides historical background of the television business, beginning with the initial launch of the industry in the 1940s. Students examine the establishment of the regulatory system, including the Federal Communications Commission (FCC); the operational structure of stations and networks; the development of cable and satellite broadcasting; and the programming policies and strategies of the present broadcasting industry. Class provides a road map to business practices and methods of operation of broadcasting up to the end of the twentieth century.

## 28-4615 Media Management 4 cr .

Students learn to apply functions of management to print media and commercial and public broadcasting; identify specific tasks related to media management, for example, regulation, production, marketing, programming, and engineering; and evaluate strategies for media management in the context of new communications technologies in the marketplace.
Prerequisite: 40-2201 The Television Producer or Consent of Advisor

## 28-4630 Motion Picture Publicity, Promotion and <br> Advertising 3 cr .

Course covers commercial aspects of film distribution and exhibition. Topics include operation of both independent and chain cinema houses, including distribution, film revenues, sales, contracts, advertising, promotion, and the potential effects of cable and pay television on future cinema.

Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), junior status

28-4635 Business of the Fllm Industry 3 cr .
Course provides in-depth study of the commercial aspects of theatrical film exhibition and distribution. Topics include history of business trends in distribution, film financing, current distribution networks, independent distributor, product availability, management of theaters, various contract deals, and the effects of new home technologies on the current film industry.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), junior status

28-4660 Management Applicatlons of the Web 3 cr . Course introduces students to the Internet and its uses for managers. Students examine ways in which the web is used by arts and media organizations in marketing, fund raising, public relations, and advocacy efforts. Students design and create a web site for an arts or media organization in Chicago.
Prerequisite: 28-2115 Computer Uses for Managers (C or better) or comparable experience

28-4670 Decision Making: The Television Industry 4 cr . Upper-level students examine electronic media with emphasis on the economic and decision-making processes. Course includes discussion of factors that influence management decisions, such as programming, rating systems, unions, copyrights, residuals, syndication, networks, independent stations, public television, and media conglomerates.
Prerequisite: 28-4615 Media Management, junior status

## PERFORMING ARTS MANAGEMENT

28-2810 Facilities Management 3 cr .
Students learn operation of venues; survey a variety of single and multipurpose facilities; and examine managing, financing, and booking policies. Course examines leases and contracts concerts, family shows, sports franchises, trade shows, conventions and meetings, corporations, and concessions.
Prerequisite: 28-1110 Introduction to Management ( $C$ or better) or 28-1711 Fundamentals of Business

28-2820 Club Management 3 cr .
Course examines all aspects of club management. Topics include purchasing a club, setting controls, knowing potential customers and competition, dealing with contracts and riders. Special section features effects of outside influences on a club, including interaction with city inspectors, customers, and the community. Prerequisite: 28-1110 Introduction to Management ( $C$ or better), 28-1115 Introduction to Marketing the Arts (C or better), 28-2411 Applied Marketing: Record Industry

## 28-2850 Speclal Events: Concerts and Festivals

 Sponsorship 3 cr .Course offers in-depth study of marketing special events, especially outdoor events such as concerts, festivals, fairs, parades, and sports events. Students are introduced to professional possi-
bilities and learn how and why corporate sponsors use special events for cause-related marketing. Students write a sponsorship proposal.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better)

## 28-2855 Speclal Events: Concert and Festival Production

 Management 3 cr .Experiential course is designed to provide resources, tools, and training necessary for preplanning and management of live performance events. Students are given hands-on orientation of event management processes and the opportunity to participate in managing actual events. Course features guest speakers. Prerequisite: 28-1110 Introduction to Management (C or better)

28-4815 Box Office Management 4 cr.
Course provides intensive study of ticketing, its applications, and its functions in the not-for-profit and profit sectors of the arts and entertainment industry. Course includes hands-on applications, lecture and research activities, guest speakers, and oral and written reports.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), 28-2810 Facilities Management

28-4830 Presenting Live Performances 4 cr .
Advanced-level students learn process of program planning, including theater, concert, and dance programming, distinguishing between producing and presenting elements. Course focuses on facilities selection, schedules and budget, booking, marketing, technical aspects of programming presentations, and evaluation techniques.
Prerequisite: 28-2110 Accounting I, 28-1115 Introduction to Marketing the Arts (both C or better), Junior status

28-4831 Touring Live Performances 4 cr.
Course gives an overview of the structure, professional ethics, artistic integrity, development, financing, and inner workings of touring properties. Emphasis is on profit-making theatrical touring sectors, although not-for-profit touring is discussed. Topics include touring Broadway theatrical productions, concert attractions, and other theatrical ensembles. Students learn administrative and management responsibilities touring demands: booking, logistics, staffing, and decision making.
Prerequisite: 28-1115 Introduction to Marketing the Arts, 28-1110 Introduction to Management (both C or better), Junior status

28-4832 ProducIng Llve Performances 4 cr .
Course gives an overview of structure, professional ethics, artistic integrity, development, financing, and inner workings of producing theatrical properties. Although course focuses on profit-making theatrical sectors, instruction also addresses production of nontheatrical event. Students increase awareness of administrative, legal, and management responsibilities that producing demands.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), Junior status

## 28-4870 Decision Making: Performing Arts Management

 4 cr.Students study managing commercial and not-for-profit performing arts organizations in the current environment. Course covers how management decisions are made based on best available information and how information is gathered and evaluated. Students establish mentor relationship with a Chicago area performing arts manager and gain practical negotiating experience.
Prerequisite: 28-4830 Presenting Live Performances, 28-4831 Touring Live Performances, Junior status

## FASHION RETAIL/MANAGEMENT

28-1910 Introduction to the Fashion Business 3 cr . Course covers workings and interrelationships of various industries and services that compose the fashion business. Instruction offers a comprehensive overview of enterprises involved in design, production, and distribution of men's, women's, and children's apparel and accessories. Students learn about varied career opportunities in fashion field. Students learn to make business decisions, recognize and solve problems, and maximize opportunities.

## 28-1915 Fashion Product Evaluation 3 cr .

Course provides the foundation of professional vocabulary used in the fashion industry. Students learn to identify garment components, evaluate construction techniques, estimate production costs, and integrate these fundamentals into fashion management applications. Skills learned in this course prepare students for advanced courses in the curriculum: 28-3910 Product Management, 28-3940 Retail Buying, 28-3970 Decision Making: Fashion/Retail Management.

28-1920 VIsual Merchandising 3 cr.
Course provides the practical application of concepts taught in Management Department's marketing and merchandising courses. Students interested in retail management learn how to create visual displays and present merchandise effectively. This knowledge can lead to specific careers in visual merchandising and is beneficial for the retail manager to use in the functions of management.

## 28-1925 Fashlon Show Production 2 cr.

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

28-1930 Clothing and Soclety 3 cr .
This course focuses on the socio-cultural significance of dress. Course offers a framework for interpreting the meaning and use of dress in their personal lives as well as in the lives of others. Upon completion, students should be able to analyze dress as a communication system.

28-1935 Ethnic Costumes 3 cr .
Course examines dress and adornment practices of folk societies, ethnic groups, and indigenous populations. Students analyze psychological, social, and symbolic functions of these costumes. Unique, colorful costumes are explored as design inspirations or influences for present day fashions. Course includes in-depth study of costumes representative of the multicultural Chicago community.

## 28-1937 A Century of Design 2 cr .

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

## 28-2939 Fashlon Journallsm Workshop 2 cr.

Course introduces students to fashion journalism: designers, models, and the stars. Fashion journalists report about that and more. But not all is glamorous. Tough interviewing, researching, and analytical skills enable writer to sift through the hype and relay the story to readers. This five-day workshop will introduce
stuoents to une oasics or unis ever-growing proression. A ninal wrt-
ing project will heip bring everything into focus.
Prerequisite: 52-1152 English Composition II

## 28-2940 Retall Management 3 cr.

Students learn how to recognize the steps needed to develop a retail operation, analyze business situations and apply solutions based on sound management theory. Course examines the processes involved in maintaining a successful retail establishment.
Prerequisite: 28-1110 Introduction to Management ( $C$ or better)
28-3910 Product Management 3 cr.
Students explore differences between merchandising and advertising: study roles of manufacturing, wholesaling, and retailing and their relationship to merchandising; learn the steps involved in merchandising products to the consumer; and develop a merchandise plan for a product line.
Prerequisite: 28-1115 Introduction to Marketing the Arts (C or better), 28-1910 Introduction to the Fashion Business, 28-1915 Fashion Product Evaluation or 22-1610 Fundamentals of Fashion Design

28-3940 Retall Buying 3 cr.
Course teaches buying activities to students interested in retailing a product in either corporate or small business environment. Roles of merchandise buyers in various retail organizations are examined. Emphasis is placed on planning, developing, and computing of merchandise buying plan. Domestic and foreign merchandise resources and vendor negotiating are also covered. Prerequisite: 28-2110 Accounting I (C or better), 28-2940 Retail Management, 28-3910 Product Management, 56-1710 Basic Math Skills or equivalent

## 28-3949 Retall Store Practicum 3 cr.

Course is intended for advanced Retail Management students. Students get hands-on experience in professional management and operation of a retail store. Students buy merchandise, manage product assortment and inventory, market product and inventory, market through visual merchandising and outside promotional activities, and manage day-to-day operations of a retail store.
Prerequisite: 28-2940 Retail Management, 28-3940 Retail Buying, 28-3910 Product Management

## 28-3960 Fashion Stylling 3 cr.

Course brings together Fashion Design, Fashion Management, and Photography students to work on real world problems of bringing fashion designs to the market place. Instruction emphasizes promotion and media strategies in a variety of business environments.
Prerequisite: Permission of instruction

## 28-3970 Decision Making: Fashion/Retall Management 3 cr .

Students graduating at the end of spring semester or the following January must enroll in this mandatory class. Course applies previously learned fundamentals of determining critical business decisions that are necessary in developing a competitive edge in today's fashion/retail business market. Students work with a mentor in the professional field and develop a merchandising package for a senior designer, which will be presented to professional buyers. Course offered spring semester only.
Prerequisite: 28-1910 Introduction to Fashion Business, 28-3910
Product Management; 28-2110 Accounting I and 28-1110
Introduction to Management (both C or better)

## Dance

THE DANCE DEPARTMENT, ALSO KNOWN AS THE DANCE CENTER OF COLUMBIA COLLEGE, OFFERS A BACHELOR OF ARTS AND A BACHELOR OF FINE ARTS IN DANCE WITH A CURRICULUM FOCUSED ON DEVELOPING SKILL, PERSONAL VOICE, AND MATURITY IN THE DANCE ARTIST-AS DANCER, CHOREOGRAPHER. AND TEACHER.

Challenging technique courses, combined with the study of improvisation, composition, dance history and theory, music, and technical theater, provide students with essential learning and practice, preparing them for professional and graduate endeavors in dance. The Center's faculty is composed of full- and part-time working artists and is enhanced by an array of visiting artist-teachers of national and international stature.

Dance majors elect to follow a course of study for a B.A. or B.F.A. degree. The B.A. requires 50 credit hours in dance studies, including daily technique classes and numerous courses in composition, improvisation, pedagogy, and dance history/theory. This degree is designed for students who want a liberal arts education with primary studies in dance. The B.F.A. degree requires 80 credits in the major and is geared toward students who aim for active professional work in the dance field. Requirements include advanced course work in composition, improvisation, history, theory, pedagogy, kinesiology, and music in addition to daily technique classes. The B.F.A. culminates in either a senior concert of original work or a teaching practicum in the Chicago community. Students can also complete requirements for the Interdisciplinary Major in Musical Theater Performance with concentrated studv in dance.

In addition to courses within the major, the Department offers courses in tai chi chuan, yoga, jazz, body conditioning, swing, and culturally-specific dance genres to provide all students with the opportunity to experience these diverse and valuable disciplines of movement as part of their liberal education.

The Dance Center is also home to a nationally recognized public program of dance presenta tion and community-based services. The annual performance season features the work of contemporary dance artists such as Susan Marshall, David Dorfman, H.T. Chen, Ron K. Brown, Holy Body Tattoo, Stephen Petronio, Joe Goode and, O Vertigo. Newly relocated to a site in Chicago's South Loop near Lake Michigan, Dance Center facilities include six dance studios, an extensive dance video library, a sound recording lab, a student lounge, and a brand new 275 -seat black box theater. The community outreach program provides students with training and learning opportunities for a wide variety of Chicago populations and grass roots organizations. All of these resources and programs link student learning and experience with the "real world" they will enter upon graduation.

## Bonnile Brooks

Chairperson Dance Department

## A Major in Dance

Starting Fall 2001 the Dance Department will offer three different programs designed to suit varied levels of student interest in the art of dance. Students are encouraged to carefully consider their options. The core requirements are shared by both the B.A. and B.F.A. programs. Final choices can wait until the second year of enroliment. Students interested in pursuing the B.F.A. will be eligible to declare their intention upon admission to the College. Continuation in the B.F.A. is contingent upon a number of factors specifically outlined in the requirements for the majors. Each semester students will meet with their faculty advisor and examine their individual goals and achievement relative to our programs. At 60 credit hours (roughly the end of the fourth semester) a determination will be made regarding a student's continuing candidacy in the B.F.A. program. Students will select to continue either in the B.A. or B.F.A. program, based on their own best judgment of their interests, abilities, and goals and informed by written evaluations from faculty and direct consultation with their faculty advisor.

## REQUIREMENTS FOR THE MAJORS

## Bachelor of Fine Arts in Dance

The B.F.A. program is intended for students with professional aspirations and includes a variety of courses that. in their breacth and depth, prepare students to enter the field as young artists. At 80 credit hours, the demands of the B.F.A. program are significant. The possibility of minoring in another subject area within a standard four year course of study is greatly diminished on this track. The B.F.A. is most appropriate for students who wish to make a definitive commitment to dance.

## Technique Courses. 24 credit hours

B.F.A. candidates must complete a minimum of $\mathbf{2 4}$ credit hours in appropriate movement technique courses. Proficiency require ments for the B.F.A. are rigorous. Students may well exceed the minimum requirement of $\mathbf{2 4}$ credit hours in order to reach required advanced level courses. 5 credits will be earned in 33 3414, -3416 Modern Technique IV; $\mathbf{3}$ credits in 33-3323, -3326 Ballet III; 3 credits in 33-1331, - 2332 Dance Styles and Forms. Remaining required technique course credit hours (13) can be earned through any combination of the following: 33-1311, -1316 Modern Technique I; 33-2312, -2316 Modern Technique II; $33-$ 3313, -3316 Modern Technique III; 33-3414, -3416 Modern Technique IV; 33-1321, -1326 Ballet I; 33-2322, -2326 Ballet II; 33-3323, -3326 Ballet III; 33-1331 Dance Styles and Forms I or 33-2332 Dance Styles and Forms II.

## Additional Courses. $\mathbf{5 6}$ credit hours

33-1351 Introduction to Dance Studies, 33-1371 Experiential Anatomy, 33-2342 Cross-Cultural Perspectives on Dance, 33-2343 Dance History, 33-1381 Theory and Improvisation I, 33-2382 Dance Composition I, 33-3383 Dance Composition and Improvisation II, 33-1360 Performance Project I, 33-2360 Performance Project II, 33-2384 Choreographic Project, 33-2350 Rhythmic Analysis, 33-3372 Theory and Practice of Teaching Dance I, 33-3365 Student Choreographic Workshop, 33-3444 Contemporary Trends in Dance, 33-3445 Artists and Audiences, 33-1455 Introduction to Technical Theatre, 33-2456 Concert Production, 33-1451 Music for Dancers I, 33-3452 Music for Dancers II, 33-3485 Dance Composition III, 33-3473 Kinesiology. B.F.A. candidates will select one of the two following course sequences as a culminating experience in their senior year: 33 3486 Dance Composition IV and 33-3588 Choreography Practicum: Senior Concert, or 33-3674 Theory and Practice: Teaching Dance II and 33-3678 Teaching Practicum.

## Standards of Performance

The Dance Department expects exemplary effort and performance from our B.F.A. candidates. Failure to meet one or more of the following expectations will result in review of a candidate's continuation within the B.F.A. program.
B.F.A. candidates must maintain a grade average of 2.5 in all required courses within the B.F.A. program.
B.F.A. candidates must complete 33-3383 Dance Composition and Improvisation II with a grade of B or better.
B.F.A. candidates must advance through technical requirements in a timely manner. (Technical level should generally match their matriculation standing, e.g., first year is level I, second year is level II. and so on.)
B.F.A. candidates must exhibit appropriate behavioral and attitudinal responses to their studies, their peers, and their teachers and must conduct themselves in a manner beneficial to their own and others' education.

## Transfer Students

Transfer students will meet with a faculty counselor to evaluate any prior dance courses for equivalency with our requirements. A limited number of transferred courses may be allowed to stand in place of program requirements. Transfer students seeking the B.F.A. degree must be in full-time residence a minimum of four semesters (excluding summers) and complete a minimum of 50 credit hours of required course work, including all required courses beyond the core (B.A. requirements), within the Dance Department.

## Bachelor of Arts In Dance

The Bachelor of Arts program is intended for students who wish to make dance the focus of their undergraduate education but who do not necessarily have aspirations to be artistic professionals in the field. The major is an appropriate choice for those who want significant exposure and proficiency in dance but who also desire the opportunity to explore other areas of interest. At 52 credit hours the dance major provides substantial proficiency in modern dance idioms as well as solid foundations of related information, skills, and experiences. The requirements for the major allow enough time and credit hours for students to explore other fields through elective courses or minors.

## Technique Courses. 24 credit hours

B.A. candidates must complete a minimum of 24 credit hours in appropriate technique courses. Proficiency requirements stipulate that within those 24 credit hours, 4 credits must be earned in 33 3313, -3316 Modern Technique III; 2 credits in 33-2322, -2326 Ballet II; and 3 credits in 33-1331, -2332 Dance Styles and Forms. The remaining required technique course credit hours (15) can be earned through any combination of the following: 33-1311, -1316 Modern Technique I; 33-2312, -2316 Modern Technique II; 33-3313,-3316 Modern Technique III; 33-3414, -3416 Modern Technique IV; 33-1321, -1326 Ballet I; 33-2322, -2326 Ballet II; 33-3323, -3326 Ballet III; 33-1331 Dance Styles and Forms I or 33-2332 Dance Styles and Forms II.

## Additional Courses. 28 credit hours

The following courses are required of all B.A. candidates: 33-1351 Introduction to Dance Studies, 33-1371 Experiential Anatomy, 33 2342 Cross-Cultural Perspectives on Dance, 33-2343 Dance History, 33-1381 Theory and Improvisation I, 33-2382 Dance Composition I, 33-3383 Dance Composition and Improvisation II, 33-2350 Rhythmic Analysis, 33-3372 Theory and Practice of Teaching Dance I, 33-3365 Student Choreographic Workshop. B.A. candidates will select one of following courses as a culminating experience in their senior year: 33-2360 Performance Project II or 33-2384 Choreographic Project.

## Standards of Performance

The Dance Department expects exemplary effort and performance from our B.A. candidates. Failure to meet one or more of the following expectations will result in review of the advisability of a candidate's continuation within the program.
B.A. candidates in Dance must pass all required course with grades of $C$ or better.
B.A. candidates in Dance must advance through technical requirements in a timely manner.
B.A. candidates in Dance must exhibit appropriate behavioral and attitudinal responses to their studies, their peers, and their teachers and conduct themselves in a manner beneficial to their own and others' education.

## Transfer Students

Transfer students will meet with a faculty counselor to evaluate any prior dance courses for equivalency with our requirements. A limited number of transferred courses may be accepted in place of program requirements. Transfer students seeking the B.A. degree must be in full-time residence a minimum of three semesters (excluding summers) and must complete: a minimum 10 hours of technical requirements including all proficiencies, at least two of three required courses in the Dance Composition/ Improvisation sequence, and no fewer than 25 credits total within the department.

## Major In Musical Theater Performance

The Musical Theater Performance major is an integrated curriculum from the Dance, Theater, and Music Departments. See the Interdisciplinary Studies section of the catalog of the major for the major requirements.

## REQUIREMENTS FOR THE MINOR

## Minor In Dance

The Dance minor is intended for students who desire a formal course of study in dance as an adjunct to their major in another field. The dance minor provides students with practical and intellectual experiences in dance and a limited degree of physical proficiency in modern dance idioms. The dance minor is comprised of a total of 24 credit hours of required course work. The program is anchored by 12 credits of training in the physical techniques of dance, augmented by additional studies of Dance Improvisation, Composition, Performance, and Cross-Cultural Perspectives on Dance.

## Technique Courses. 12 credit hours

Dance minor candidates must complete a minimum of 12 credit hours in appropriate technique courses. Proficiency requirements stipulate that within those 12 credit hours, 2 credits must be earned in 33-2312,-2316 Modern Technique II. The remaining required technique course credit hours (10) can be earned through any combination of the following: 33-1311, -1316 Modern Technique I; 33-2312, -2316 Modern Technique II; 33-3313,-3316 Modern Technique III; 33-3414, -3416 Modern Technique IV; 33-1321,-1326 Ballet I; 33-2322,-2326 Ballet II; 33-3323, -3326 Ballet III; 33-1331 Dance Styles and Forms I or 33-2332 Dance Styles and Forms II.

## Additional Courses. 12 credit hours

33-1351 Introduction to Dance Studies, 33-2342 Cross-Cultural Perspectives on Dance or 33-2343 Dance History, 33-1381 Theory and Improvisation I, 33-2382 Dance Composition I. Dance minors must earn 2 credits in either 33-1331, -2332 or 33-1360, - 2360 Performance Project I or II.

## Transfer Students

Transfer students seeking a minor in Dance must complete all required credits at Columbia College. Students may petition for departmental acceptance of course substitutions based on prior course work.

## Course Descriptions

## 33-1211 Dance Technique: Beginning 3 cr .

Course is an introduction to dance. Coursework engages beginning students in the physical techniques of modern dance, while introducing principles, practices, and vocabulary common to most western dance forms. Classes consist of technical exercises and dynamic movement patterns that condition the body for strength. flexibility, endurance, and coordination and develop concentration, skeletal alignment, performance skills, musicality, and spatial awareness. Students also explore the art of dance through concert attendance and three written assignments.

## 33-1311 Modern Technique I 1 cr.

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

## 33-2312 Modern Technique II 1 cr.

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

## 33-3313 Modern Technique III 1 cr.

Course develops technical proficiency of more complex dance materials while addressing qualitative aspects of performance. Movement patterning becomes increasingly complex with higher expectations for execution. Personal habits are addressed as students' understanding, range, and body control mature. Instruction increases focus given to concepts of quality, musicality, and spatial clarity. Students are expected to be more selfdirected toward their goals. Students must audition for placement at this level.
Prerequisite: Department consent
33-3414 Modern Technique IV 1 cr.
Course develops technical artistry in the performance of advanced dance materials. Course emphasizes the development of a rich dynamic range; execution of complex patterning with speed and efficiency; musical performance and rhythmic accuracy; and the ability to adapt to diverse stylistic demands. Students should display confidence in technical control while performing with a rich and unique personal voice. Students are expected to be self-directed, establishing and meeting their own learning goals. Students audition for placement at this level.
Prerequisite: Department consent

## 33-1221 Ballet: Beginning 3 cr .

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

33-1321 Ballet I 1 cr.
Course develops physical proficiency in the performance of basic ballet vocabulary while promoting an understanding of the principles, practices, and vocabulary common to ballet. Ballet training enables the students to gain strength, balance, and dexterity with an emphasis on correct anatomical alignment. Barre exercises condition and prepare the musculature to anticipate the execution of virtually all movements of the classical vocabulary. Knowledge acquired at the barre is tested in the center through adagio and allegro sections of the class.

## 33-2322 Ballet II 1 cr.

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

## 33-3323 Ballet III 1 cr.

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

## 33-1231 Jazz Dance: Beginning 3 cr .

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

## 33-2232 Jazz Dance II 1 cr.

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

## 33-3233 Jazz Dance III 1 cr.

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

33-1331 Dance Styles and Forms I 1 cr.
Students study specific movement forms and styles that increase their base of abilities as dancers, while broadening their understanding of dance traditions and practices throughout the world. Each semester a different discipline or set of disciplines is featured, such as cultural styles, concert forms, movement sciences, or specific modern techniques. Examples include Jazz, Tap, Bharata Natyam, Flamenco, African, Irish, and Tai Chi. Instruction covers background, history, and current applications of the topic in addition to the actual dance technique. Course develops awareness of movement and aesthetic principles particular to each example and explores social and cultural traditions that evolve from and characterize each dance.

## 33-2332 Dance Styles and Forms II 1 cr.

Course trains intermediate and advanced students in specific movement forms and styles that increase their base of abilities while broadening their understanding of dance traditions and practices throughout the world. Each semester features a different discipline or set of disciplines, such as cultural styles, concert forms, movement sciences, or specific modern techniques. Examples of dance forms include Jazz, Tap, Bharata Natyam, Flamenco, African, Irish, and Tai Chi. Instruction covers background, history, and current applications of the topic in addition to the actual dance technique. Students develop awareness of movement and aesthetic principles particular to each style or form and explore social and cultural traditions that evolve from and characterize these forms.
Prerequisite: 33-2312 Modern Technique II, may be taken concurrently

## 33-1930 Toplcs: Conditioning for Dancers: Body Theraples

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

## 33-1241 African Dance: Beginning 3 cr .

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

## 33-2242 African Dance II 1 cr .

Course continues the exploration of dances, music, and culture of West Africa by offering more advanced dancers the chance to improve their technique and increase the breadth and depth of their knowledge. Class begins with a warm-up that challenges students' endurance, strength, coordination, and rhythmic sensibilities. Second part of class focuses on building a greater repertory of authentic dances.
Prerequisite: 33-1241 or 33-1244 African Dance: Beginning

## 33-2342 Cross-Cultural Perspectives on Dance 3 cr .

Course introduces students to physical characteristics, aesthetics, and functions of dance in a variety of cultures and historical periods. In addition to offering cross-cultural perspectives on dance, this course helps young dancers understand their contributions to that world. Topics include: dance as cultural identity, dance as expression of the individual, dance as worship, and dance as a part of political power. Through readings, lectures, discussions, and extensive viewing of filmed and live performance, students come to understand dance as a rich human activity with many different manifestations and applications.
Prerequisite: 33-1351 Introduction to Dance Studies

## 33-2343 Western Dance History 3 cr .

Course explores dance practices and related aesthetic developments from the Medieval Age to the twentieth century. Topics include the progression of ballet from European court dance to its contemporary state, the development of modern dance from its American and European roots to the Post-Modern Era, and the impact of the African diaspora on all concert dance forms. Pioneering choreographers and performers are profiled, and cultural, social, and political movements that effected changes in dance history are explored.
Prerequisite: 33-1351 Introduction to Dance Studies

## 33-3444 Contemporary Trends in Dance 3 cr.

Course develops students' aesthetic awareness and analytical voice relative to contemporary dance. Topics covered include language and methods used to describe and discuss dance; examination and comparisons of contemporary dance works and their choreographers; the crossover of dance, theater, and other arts; and other important aesthetic and practical trends that shape contemporary dance. Through extensive viewing of video and live dance performance and subsequent writings and discussions, students learn to identify, describe, analyze, and interpret choreographic practices, characteristics of performers, different uses of production elements, and the aesthetic, political, social, and cultural contexts that characterize the state of the art today. Prerequisite: 33-2342 Cross-Cultural Perspectives on Dance, 332343 Western Dance History, 33-3383 Dance Composition and Improvisation II, 52-1152 English Composition II

## 33-3445 Artists and Audiences 2 cr .

Course explores the opportunities, problems, and rewards of making, teaching, and producing dance in the context of audiences and community. Class investigates the historical perspectives of the "art for art's sake" versus community-based artmaking debate. Through on-site observation and supporting reading, writing assignments, and class discussions, students develop their own positions on the hows and whys of working with audiences and communities.
Prerequisite: 33-3444 Contemporary Trends in Dance

## 33-1251 Tap Dance: Beginning 3 cr.

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

## 33-2252 Tap Dance II 1 cr.

Course continues and expands on skills covered in Tap Dance: Beginning. Basic steps are perfected, and more difficult steps
and combinations are learned. Longer sequences set to music are mastered, and attention is given to ensemble work, rhythmic variations, and performance skills. Tap shoes are required.
Prerequisite: 33-1251 or 33-1254 Tap Dance: Beginning or department consent

## 33-2350 Rhythmic Analysis 3 cr .

Course develops students' theoretical understanding and practical skills related to rhythm as a central element in dance performance, teaching, and choreography. Common dance terminology and practices related to rhythm are covered as students learn to count movement materials. Students learn to read, write, and perform standard rhythmic notation as a bridge to clear and accurate execution of dance movements and phrases. Daily exercises, both written and movement based, develop proficiency in analysis and practice of rhythmic aspects of movement and movement presentation.
Prerequisite: 33-2312 Modern Technique II, may be taken concurrently

## 33-1351 Introduction to Dance Studies 1 cr.

Course serves as a gateway into dance study and practice at the Dance Center of Columbia College. Students accumulate an overview of the contemporary dance scene and its recent history in aesthetics, scholarship, and in the marketplace. Instruction includes contemporary readings and class discussions; observation of master classes, live performances, dance videos, and other art works; and interaction with dance practitioners. Students respond to their discoveries in written, oral, and kinesthetic mediums.

## 33-1451 Music for Dancers I 3 cr.

Course develops dancers' understanding and appreciation of music through introduction to basic elements of music and characteristic employment across a variety of musical styles, cultures, and historical periods. Through lectures, discussions, readings, and listening exercises, students understand fundamental musical concepts and terminology.

## 33-3452 Music for Dancers II 3 cr.

Course examines theoretical and practical aspects of the musicdance relationship while inviting each student to actively explore and exercise their own creative relationship with music. Course includes a survey of twentieth-century music highlighting important artists and trends as well as examinations of different uses of music in relation to choreography. Content also includes extensive coverage of practical information and skills related to finding music, working with musicians and composers, and audio recording, editing, and playback for dance. Students complete a variety of projects and exercises that develop their ability to work creatively with music. Coursework culminates in the design and production of original sound scores.
Prerequisite: 33-3383 Dance Composition and Improvisation II, 35-1100 Computer Applications

33-1455 Introduction to Technical Theater 1 cr . Students are introduced to the basic vocabulary, equipment, personnel, and processes involved in backstage operations of theatrical dance productions. Weekly informational and skill building workshops lead directly to practical experience, as each student is assigned a different backstage role in an actual production (e.g., light board operation, sound board operation, assistant stage manager, backstage crew, hang and focus crew, or costume assistant). Students gain essential information and practical experience related to the people, processes, and equipment that enable and enhance live performance.

33-2456 Concert Production 2 cr.
Course offers hands-on experiences in tasks and planning involved in producing dance. Course emphasizes the relationship of production elements to the artistic vision. Subjects covered include collaboration with lighting and costume designers, media artists, and composers; financial and contractual negotiations with artists, presenters, and funders; publicity, marketing, and grant writing. Through written work and practical projects, students plan a model dance production from initial conception to completion.
Prerequisite: 33-3485 Dance Composition III, may be taken concurrently, 33-1455 Introduction to Technical Theater

## 33-1261 Tal Chi Chuan: Beginning 2 cr.

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

## 33-2262 Tal ChI Chuan II 1 cr .

Students build on skills learned in Tai Chi Chuan: Beginning by completing and perfecting the Yang ("modified" or "short form") school of Tai Chi. In addition, students learn more difficult movement, begin to practice the self-defense aspects of the form, cultivate a heightened awareness of the discipline's therapeutic applications, and build a firm foundation for a lifelong relationship with the form.
Prerequisite: 33-1261 Tai Chi Chuan: Beginning

## 33-3263 Tal Chl Chuan III 1 cr.

Students expand the skills, forms, and information gained at the beginning and intermediate levels of the discipline and build a firm foundation for a lifelong relationship with the form. Advancedlevel students practice and perfect the basic slow form, then extend this knowledge to new forms that they learn to perform at different rates of speed.
Prerequisite: Department consent
33-1360 Performance Project I Variable cr.
The Dance Department offers a number of different opportunities for students to perform in works created by fellow students, faculty, or visiting artists. Course is specifically intended for students who have little or no prior performance experience or who have limited technical skills. Participation in individual projects is by audition, and credit is awarded retroactively in the semester immediately following completion of a project. This is a variable credit activity wherein students rehearse and perform for approximately 45 hours for each credit hour awarded.
Prerequisite: Department consent

## 33-2360 Performance Project II Variable cr.

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

33-3365 Student Choreographic Workshop 3 cr .
Course mirrors the workings of a professional dance company giving students insight into the realities of a career as a performer. Through extensive class time, the workshop experience introduces students to the creative process, the skills needed for ensemble work, and the etiquette of rehearsing and performing in the theater. Class time is devoted to creation and rehearsal of new works set by guest artists or department faculty choreographers. Finished pieces are performed in a fully produced concert at the Dance Center.
Prerequisite: Department consent, 33-3313 Modern Technique III, 33-3383 Dance Composition and Improvisation II

## 33-1271 Yoga: Beginning 2 cr.

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

33-2272 Yoga II 1 cr .
Course takes the basic poses learned in the beginning course to more advanced levels, introducing new postures and increasing challenges to muscle flexibility and strength. Students deepen their understanding and practice of yoga and solidify a lifelong relationship with this discipline for personal health and relaxation. Prerequisite: 33-1271 Yoga: Beginning or department consent

## 33-1371 Experlential Anatomy 2 cr .

Course introduces the beginning Dance student, both experientially and analytically, to scientific principles underlying the complexities of dance movement. Course covers skeletal design; processes of body systems, such as breathing, digestion, and neurological functioning; sensory awareness; nutrition; and prevention of injuries. Through writing, movement workshops, reading, and lectures, students learn to apply scientific principles to their own dance training.
Prerequisite: 33-1311 Modern Technique I, may be taken concurrently

## 33-3372 Theory and Practice: Teaching Dance I 3 cr .

 Course provides students with the theoretical and practical skills needed for their first teaching experience with a variety of populations. Content covers teaching from dance concepts, adapting a course to suit a particular population, constructing unit and lesson plans, observing and practicing the qualities of good teaching, developing a guide to teachers' resources, and preparing for job-hunting. Whenever possible, subjects are approached in a practical manner, with students gaining experience while teaching the subject of exploration.Prerequisite: 33-1371 Experiential Anatomy, 33-3383 Dance Composition and Improvisation II, 33-2350 Rhythmic Analysis

## 33-3473 KInesiology 3 cr .

This course, a continuation of study begun in Experiential Anatomy, looks at the scientific principles underlying the complexities of movement specific to dance. Content covers the muscular and neuromuscular systems, physiological support systems, prevention and care of injuries, development of conditioning programs, analysis of dance movements, and awareness of common anatomical and muscular imbalances found in dancers.

Through lecture and movement workshops students learn to apply this information to their own training and to the principles of teaching.
Prerequisite: 33-3372 Theory and Practice: Teaching Dance I
33-3674 Theory and Practice: Teaching Dance II 3 cr . Course prepares students to teach dance technique. Instruction covers: teaching from dance concepts, developing goals and objectives, working with accompanists, utilizing imagery, conditioning, giving corrections, building an efficient structure for the class, creating an atmosphere for learning, and developing a philosophical point of view to teaching technique. Instruction incorporates writing and reading assignments, daily movement/teaching assignments, and practical work in a lab class.
Prerequisite: 33-3372 Theory and Practice of Teaching Dance I, 33-3473 Kinesiology, and 33-3414 Modern Technique IV, may be taken concurrently

## 33-3678 Senior Teaching Practicum 3 cr .

Course guides students through their first teaching experience in the cornmunity. Students teach a minimum of 20 hours over 12 to 15 weeks to a population of their choice. Students create a semester overview and individual lesson plans, keep a journal to analyze their experiences, and write a final evaluation of their work. Throughout the semester students and advisor meet to discuss methodology and experiences. Advisor makes a minimum of two on-site observations and provides feedback.
Prerequisite: 33-3674 Theory and Practice: Teaching Dance II
33-1181 Musical Theater Dance I 3 cr .
Course provides an overview of American and international social dance through historical study and practical application. Students learn choreography from selected musicals that parallel specific social dances. Content combines ballet, jazz, tap, and partnering techniques to train students in the basics of musical theater dance. Students complete a final project in addition to written and practical tests. Jazz shoes, character shoes, and kneepads are required.
Prerequisite: 33-1231 Jazz Dance: Beginning
33-2182 Musical Theater Dance II 3 cr.
Course is both a survey and a practical dance course. The history of dance in musical theater is examined through readings, film and video viewing, and dancing. Each week features the work of a pioneering choreographer or dancer, including Alton, Berkeley, Kidd, Robbins, Fosse, and Astaire. Students view and discuss the artist's work in context with the evolution of theatrical dance styles; dance classes are then conducted in the style of that artist. Students complete written and practical tests as well as a final project. Jazz shoes, character shoes, and kneepads are required.
Prerequisite: 33-1181 Musical Theater Dance I
33-3183 Musical Theater Dance III 3 cr .
Course includes further study and practice in the performance of dance styles for musical theater. Additionally, course introduces elements of choreography for musical theater. Students create a final project that incorporates their own choreography for the musical stage.
Prerequisite: 33-2182 Musical Theater Dance II, 33-1251 Tap Dance: Beginning

33-1280 Social Dance: Swing 3 cr.
Course introduces students to American social dances from the 1930s to the 1950s, focusing on Swing, Lindy Hop, and Charleston. Through daily warm-up and lead and follow exercises,
students learn basic six- and eight-count rhythms and footwork fundamental to each dance. Students are also introduced to the social and historical context for swing dance and music.

33-1281 Contact Improvisation: Beginning 1 cr.
Students develop the physical and perceptual skills basic to contact improvisation: falling, rolling, giving and taking weight, moving comfortably from the floor to the air, and communication through touch. Students hone solo improvisational skills and use them in duet and ensemble dancing. Course provides focused warm-ups designed to cultivate various physical states and emotional qualities, skill development, and periods of open dancing in which to integrate technical skills.

33-1285 Body Tune-Up and Conditioning 3 cr .
Course provides students with basic knowledge and skills necessary for maintaining a fit and healthy body. Sessions consist of physical workouts employing exercises designed to increase aerobic endurance, muscular strength, and joint and muscle flexibility. Health related issues of diet and lifestyle are also examined in order to build a foundation for a healthy life. Individual fitness goals are defined, and focused programs of exercises and dietary recommendations are developed.

## 33-1381 Theory and Improvisation I 3 cr.

Course guides students in exploring the elements of dance through spontaneous movement. Participants develop their improvisational skills and learn dance principles such as use of space, time, shape, and dynamics. Working as individuals and in small and larger groupings, students create their own movements as they learn to follow their internal impulses and respond to their fellow dancers. Course employs physical exploration, observation, discussion, lecture, and writing to increase students' skills and understanding of the art form.
Prerequisite: 33-1311 Modern Technique I

## 33-2382 Dance Composition I 3 cr.

Course introduces elements of choreography and their use in creating original dance studies. Assignments focus on the exploration of space, time, shape, dynamics, and the process of abstraction. Students increase their performance skills and develop their unique voices in movement invention. Studies are performed for and critiqued by the class and the instructor. Students keep a choreographer's journal and complete one paper that relates their studies to the work of a professional choreographer in a concert dance setting.
Prerequisite: 33-1381 Theory and Improvisation I
33-3383 Dance Improvisation and Composition II 3 cr . Students explore dance though spontaneous movement and develop a deeper, personal voice in relationship to dance. Course provides in-depth experiences in the skills of improvisation and composition, such as trusting intuition, theme and development, group dynamics, developing personal movement images, and abstracting personal and conceptual ideas. Through participation, extensive writing assignments, and discussion, students develop the instincts needed for artistic exploration. Course culminates in a choreographic project.
Prerequisite: 33-3313 Modern Technique III (concurrent), 33-2382 Dance Composition I, 33-2350 Rhythmic Analysis

33-2384 Choreographic Project 1 cr.
Course is a culminating creative experience for B.A. degree candidates in Dance. Students create and bring to performance an original dance composition that is five to ten minutes in length. Students schedule and direct rehearsal; secure music, costumes, and props; and maintain regular contact with Performance Night
coordinators and technical staff. Students are evaluated on the artistic success of their final product and the professionalism of their preparations and process.
Prerequisite: Department consent, 33-3383 Dance Composition and Improvisation II

33-3485 Dance Composition III 3 cr.
Course provides a more complex study of the elements of choreography. Student assignments include movement problems that focus on development of thematic materials, exploration of structural forms, and understanding form in relation to content. Work is done primarily in solo forms with limited study in group forms. Students work with abstraction and develop performance skills while continually striving for originality in movement invention and understanding of the unique language of choreography. Though improvisation may be used to initiate exploration of a concept, students are ultimately responsible for setting their movements into a consistently repeatable form to be performed for and critiqued by the class. Course also enhances students' proficiency in observation and constructive criticism.
Prerequisite: 33-3383 Dance Composition and Improvisation II, 33-2350 Rhythmic Analysis

33-3486 Dance Composition IV 3 cr.
Students work with advanced concepts of choreography and learn to incorporate theatrical elements, such as props, sets, non-traditional spaces, and text. Emphasis is on solo and group works that interweave content and structure. Students also investigate the use of music with original scores. Students develop a unique and personal choreographic voice that exhibits creativity, movement invention, and compositional craft. Students develop both performance and directing skills. The use of video and class response enhances students' proficiency in observation and critique.
Prerequisite: 33-3485 Dance Composition III, 33-3452 Music for Dancers II, may be taken concurrently

33-3588 Choreography Practlcum: Senior Concert 3 cr . With guidance from a faculty advisor, individual B.F.A. candidates create 25 to 30 minutes of original work, bringing it through all stages of production to concert performance. Students schedule and direct rehearsals, collaborate with allied artists, and prepare promotional materials. Students act as artistic director of the company in creating their own work from original conception to final performance.
Prerequisite: Department consent, 33-3486 Dance Composition IV, 33-2456 Concert Production, 33-3365 Student Choreographic Workshop, 33-3414 Modern Technique IV

## 33-3988 Internships: Dance Variable cr.

The specifics of individual internships vary, but all involve some form of placement in a professional setting outside of the college. Internships provide students with real-world work experience in an area of interest or concentration while receiving academic credit toward their degrees.

## Prerequisite: Department consent

## 33-3998 Independent Projects: Dance Variable cr.

 Students design their own educationally beneficial activities and take advantage of opportunities not represented in the College's curriculum. Prior to registration, students create a detailed description and outline of their project for approval by a supervising faculty member. Forty-five hours of study activity equals 1credit hour.
Prerequisite: Department consent

# Early Childhood Education 

COLUMBIA COLLEGE AND ERIKSON INSTITUTE OFFER A COLLABORATIVE UNDERGRADUATE EARLY CHILDHOOD TEACHER EDUCATION (ECTE) PROGRAM. THE PURPOSE OF THIS INNOVATIVE PROGRAM IS TO PREPARE TEACHERS WHO UNDERSTAND THE IMPORTANCE OF THE ARTS WHEN WORKING WITH YOUNG URBAN CHILDREN.

The Early Childhood Education program is designed to increase the pool of wellprepared, skilled, knowledgeable teachers who are responsive to and effective in meeting the needs of young children in a range of urban settings. Students completing the program earn a B.A. and an Illinois Type 04 Teaching Certificate (birth through the primary grades).

As an arts and communication college with a history of meeting the needs of the Chicago community, Columbia is committed to offering a unique program for those who want to make a difference in the lives of children through the arts. Program students are supported in selecting Columbia courses where they develop skills in a creative context that fosters an appreciation of human behavior, cultural diversity, ethical behavior, scholarship, and creative expression. They study in many of the highly recognized College departments and complete a concentration in the visual arts, performing arts, or language and culture. While at Erikson, students are introduced to and educated in the most current understandings of child development in family and community contexts. The Institute provides students with an understanding of contemporary pedagogy and its implementation in a diverse society. Columbia artists from a range of disciplines
bring their special expertise in the arts to many of the Erikson courses, where they collaborate with Erikson faculty who are actively engaged in research on how to best support the development of children. This combination of expertise allows those who teach in the program to educate teachers in a revolutionary manner and is the source of a number of interdisciplinary efforts.

Program students receive a sound liberal education, experience in the arts, and instruction based on the latest research on child development. They graduate able to implement teaching strategies supported by ongoing brain development research that indicates that the arts provide the multiple routes to understanding and communication that are critical in all human endeavors. Graduates of this arts-infused program are able to support children in their expression of ideas in many media-visual, movement, music, story-that conjoin children's talents and past experiences with school goals for acquiring literacy, math, science, technology, and the arts.

This academically rigorous program accepts small groups of students ( 15 to 20 in each cohort) who progress through the professional education courses. Students are supported throughout their experiences by the Directors

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at Columbia and Erikson and are able to access the resources of both institutions. They also work for two years under experienced teachers in public and private schools in the Chicago area prior to graduation. An extensive mentoring and peer support system is available to program graduates during their first teaching year.

Because teachers of young children must have highly developed skills in order to be effective in their work, ECTE program students are required to work with the Columbia Director in planning their studies from the time that they first enroll at Columbia. Those whose placement exam results indicate that they need additional work in skill areas will be required to complete that work before registering in ECTE courses. A minimum grade of B must be earned in English Composition, in college level mathematics, and in all Professional Education courses including clinical work. A 2.5 overall GPA must be maintained to remain in the program. Program students are expected to take the Illinois State Board of Education Basic Skills exam (which is required for certification) during the term in which they complete their first ECTE course.

Program and class schedules must be planned each term in consultation with the Program Director. Students ordinarily may graduate and be certified under the college catalog requirements in effect at the time the student becomes a teacher education candidate. However, the Illinois State Certification Board may mandate changes in standards of approved teacher education programs, thus requiring students to modify or add to their original degree programs to be eligible for certification upon completion of graduation requirements.
"The ECTE program represents an exciting relationship between two highly regarded educational institutions. It was developed to enhance and support the well-being of children in urban settings. Columbia and Erikson each bring unique expertise to this collaboration in a way that the result is greater than the sum of the parts. Columbia's depth and breadth in the arts are matched by Erikson's in understanding and supporting child development in context. Together, we have built a unique and dynamic program."

## Carol Ann Stowe, Ph.D.

Director of the Joan and Irving Harris
Center for Early Childhood Education at
Columbia College Chicago
Gillian Dowley McNamee, Ph.D.
Director of Teacher Education
Erikson Institute for the Advanced
Study of Child Development

## A Major in Early Childhood Education

Early Childhood Education majors complete a comprehensive course of study that includes a sequence of General Education courses; a Concentration in the Visual Arts, Performing Arts, or Language and Culture; and a Professional Education sequence. Students are required to complete 11 credit hours of student teaching in Chicago area schools as part of their Professional Education work.

A distribution of course work must be completed to fulfill the General Education requirements of both Columbia College and teacher certification. A list of suggested courses to fulfill the requirements is included in the ECTE Program Handbook.

Students must complete a minimum of 18 credit hours at Columbia in an area of Visual or Performing Arts or Language and Culture beyond courses used to meet the General Education requirements. An appropriate distribution must be taken in upper division courses. A list of concentration sequences is also included in the ECTE Program Handbook.

Before proceeding to advanced course work in the Professional Education sequence at Erikson, students take an introductory seminar at Columbia. A total of 45 credit hours of course work in the Professional Education sequence must be completed at Erikson, and a culminating seminar is taken at Columbia during the final semester.

## REQUIREMENTS FOR THE MAJOR

Concentration. Students select one of three concentration areas. 18 credit hours

## Visual Arts

Performing Arts
Language and Culture
See ECTE Program Handbook for a list of suggested courses.

## Professional Education Sequence

## Columbia College Chicago

38-1100 Teaching in Early Childhood Education, 38-1530 Brain Basics: Health and Development in Young Children (or 56-1530), and 38-3180 The Role of Art in Development

## Erikson Institute

38-2110 The History and Philosophy of Early Childhood Education; 38-2125 Child Growth and Development; 38-2130 Language Development; 38-2140 Child, Family, and Community; 38-2155 The Exceptional Child; $38-3100$ Construction of Ideas in Childhood; 38-3110 PrePrimary Practicum with Methods I; 38 3120 Schools and Society; 38-3130 PrePrimary Student Teaching with Methods II; 38-3140 Teaching Reading to Young Children; 383150 Primary Methods; 38-3160 Primary Practicum with Methods III; 38-3170 Primary Student Teaching with Methods IV

## Course Descriptions

38-1100 Teaching In Early Childhood Education 3 cr. Course provides an overview of early childhood education. Students gain exposure to current issues; career possibilities; and the responsibilities, challenges, and rewards encountered by those who work with young children. Particular attention given to requirements of working with colleagues, children, and families from different cultural backgrounds, and means by which the arts allow individuals to both gain understanding and communicate with others. Students write on a weekly basis; observations required.
Prerequisite: Permission of Program Director

## 38-1530 Braln Basics: Health and Development in Young Children 3 cr .

Course uses the emerging brain development research as the organizing principle for an exploration of the physical, cognitive, social, and emotional growth of children from birth to age eight. Topics of exploration include pre- and post-natal development, sensory processing, nutrition, stress, disease and disorders, and developmental milestones. Emphasis is placed on the physical and cognitive realms of development. Course is particularly appropriate for parents and for those who will teach and work with young children.

## Prerequisite: Permission of Program Director

## 38-2105 Methods of Observing and Writing for Early Chlldhood Educators Variable cr.

Course provides an opportunity for program students to develop professional observation, reading, and writing skills. Students make focused field observations, explore the writings of accomplished teachers, and write and refine various forms of communication specific to the classroom. These can include assessment records, reports to various audiences, reflective journals and essays, an educational philosophy statement, and a research paper with a literature view.
Prerequisite: Permission of Program Director

## 38-2110 The History and Phllosophy of Early Chlldhood

 Education 3 cr.Students explore history of early childhood and elementary education to understand influences of social, political, and economic forces shaping lives of children and families. Course profiles significant theories and people who have shaped early childhood education, from Socrates to present. Students consider who determines goals of education, who defines and articulates problems of education, and how that determines what solutions are created.
Prerequisite: Permission of Program Director
38-2125 Chlld Growth and Development 3 cr .
Course provides framework for studying process of human development and explores physical, cognitive, social, and emotional development of children, birth through age eight. Emphasis is placed on the role of culture in this process. Students learn milestones in each area of development in first eight years of life and learn to recognize normal development in young children. Students integrate their understanding of development in various domains into working knowledge of young children.
Prerequisite: Permission of Program Director
38-2130 Language Development 3 cr .
Students explore stages and principles of language learning in early childhood. They learn how various contexts in and outside the home interact with age, sex, and cultural experiences in
conversation and how these factors affect language competence and performance. Students examine role of adults, peers, and siblings in fostering language and learn how group experiences in a child care program can be arranged to maximize language development.
Prerequisite: 38-2125 Child Growth and Development concurrently and permission of Program Director
38-2140 Chlld, Family, and Community 3 cr .
Course presents study of human development and behavior throughout life cycle. Emphasis is placed on interdependence of family, culture, and community on development and education of children from newborn through eight years of age. Students consider their future role as teacher and implications of context, theirs and their students', on the teaching-learning process. Prerequisite: 38-2125 Child Growth and Development and permission of Program Director

## 38-2155 The Exceptional Child 3 cr .

Course provides introduction to concept of exceptionality and overview of various forms of typical growth and development. Course work includes psychology and identification of exceptional children. Focus is on children classified as having learning disabilities and their implications for classroom life in both special classes and inclusion settings.
Prerequisite: 38-2125 Child Growth and Development and permission of Program Director
38-2175 Topics in Early Childhood Education Variable cr. Topics courses allow the Early Childhood program to offer individual courses outside of its core curriculum as faculty expertise becomes available.
Prerequisite: Permission of Program Director
38-3100 Construction of Ideas in Childhood 3 cr .
Students examine network of "big ideas" in disciplines of science, math, humanities, and social science. Course provides framework for understanding concepts, habits of mind, and skills characteristic of professionals in each discipline. Course prepares teachers to recognize important concepts and to effectively facilitate children's emerging understandings and skills in various domains of thinking, as these understandings emerge in daily classroom life. Prerequisite: 38-3110 PrePrimary Practicum with Methods I concurrently and permission of Program Director
38-3110 PrePrimary Practicum with Methods 13 cr .
Seminar with practicum allows students to develop curriculum and assessment strategies for working with infants, toddlers, preschool, and kindergarten children. Work is based on developmental needs, conceptual understandings, and skills appropriate for children in areas of math, science, social studies, the arts, and literacy. Through a seven-hour weekly practicum experience in a preschool classroom, students examine children's construction of knowledge. Focus is on role of teacher, classroom environment, and activities in promoting development.
Prerequisite: Permission of Program Director
$38-3120$ Schools and Society 3 cr .
Course familiarizes students with schools as work places where a teacher's career unfolds. Students examine structure of teaching within political, economic, and social context of the educational institution. Particular attention is given to role of teacher in relation to issues of governance, organizational structure, funding, union relationships, community involvement, collegial relationships, and professional growth. Students are asked to attend meetings of local school council, school board, faculty, and grade level.
Prerequisite: Permission of Program Director

## 38-3130 Preprimary Student Teaching with Methods II

 3 cr .This meets the requirements of a preprimary student teaching experience. Students spend seven hours a week in a preschool classroom carrying out a range of responsibilities. Two five-day weeks are also scheduled with the support of the director of Undergraduate Education. Seminar continues to support student efforts in relating theory and practice as well as in developing effective methods for working with young children and families. Prerequisite: 38-3110 PrePrimary Practicum with Methods I and permission of Program Director

38-3140 Teaching Reading to Young Children 2 cr . Course prepares students to design and implement writing and reading curricula for children ages four to eight in preschool through third grade classrooms. Course presents profiles of children learning to read and write and examines role of teachers in learning process. Students examine patterns of teacher-childgroup interaction that foster literacy development through a variety of curricular approaches and develop plans for preschool through third grade classrooms.
Prerequisite: 38-2125 Child Growth and Development, 38-2130 Language Development and permission of Program Director

## 38-3150 Primary Methods 4 cr .

Students design and implement appropriate curriculum goals for kindergarten through grade three in language arts, social studies, math, and science. Students study scope and sequence of skills and information embedded in these subjects. They research and practice implementing activities across disciplines to assist children's learning. Students explore range of assessment techniques and develop strategies for planning curricula that incorporates their understanding of child development and academic disciplines.
Prerequisite: 38-3130 PrePrimary Student Teaching with Methods II and permission of Program Director

## 38-3160 Primary Practicum with Methods III 4 cr .

Seminar enables students to develop curriculum and assessment strategies for working with primary grade children. Work is based on the developmental needs, conceptual understandings, and skills appropriate for children at different ages in math, science, social studies, the arts, and literacy. Through a weekly seven-hour practicum in a primary room, students examine children's construction of knowledge. Focus is placed on the role of the teacher in promoting development.
Prerequisite: 38-3130 PrePrimary Student Teaching with Methods Il and permission of Program Director

## 38-3170 Primary Student Teaching with Methods IV

8 cr .
Course meets the requirements of a primary student teaching experience. Students spend two full days a week in a primary classroom carrying out a range of responsibilities. Five weeks of full-time responsibilities are also scheduled with the support of the Director of Undergraduate Education. The seminar continues to support students in relating theory and practice and in developing effective methods for working with young children and their families.
Prerequisite: 38-3160 Primary Practicum with Methods III and permission of Program Director

38-3175 Independent Project In Early Childhood Education Variable cr.
An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Prerequisite: Minimum 3.0 GPA and permission of Program Director

38-3180 The Role of Art In Development 4 cr .
Students reflect on their four-year experience in this culminating seminar. Students synthesize various components of their experience in General Education; the Visual Arts, Performing Arts, or Language and Culture; and the Professional Education Sequence. Students consider role of the arts in development of children, and in their own development as preservice teachers. Students develop individual products to represent their understandings.
Prerequisite: Permission of Program Director

## English

THE ENGLISH DEPARTMENT OFFERS THE ONLY UNDERGRADUATE POETRY MAJOR IN THE COUNTRY. THIS ENABLES THE DEPARTMENT TO PROVIDE AN UNUSUALLY EXCITING SELECTION OF BOTH POETRY WORKSHOPS AND POETRY LITERATURE COURSES AND SEMINARS. THE DEPARTMENT ALSO OFFERS MINORS IN POETRY, LITERATURE, AND PROFESSIONAL WRITING, AS WELL AS A MINOR IN CREATIVE NONFICTION (SHARED WITH THE FICTION WRITING DEPARTMENT).

These minors provide experience in writing and critical analysis that give students valuable preparation for careers in the arts and communications or graduate English programs.

In addition, the English Department houses the required Composition courses and programs in ESL, Reading, and Speech. Students from all majors choose from a diverse selection of literature and writing courses to fulfill general education requirements and electives. Many of the courses involve an interdisciplinary component that enhances or complements other majors at the college, while encouraging students to explore many perspectives.

Full-time faculty in the English Department have authored or edited close to two dozen books, including novels, textbooks, nonfiction, and collections of poetry and short stories. They understand that writing is not just a college skill, but a life-long activity that students will need in their professions. The faculty is dedicated to improving students' ability to think, write, read, and speak effectively. Course offerings and teaching approaches reflect this philosophy. The English Department provides student-centered classrooms where instructors are sensitive to individual student writers' and readers' needs.

Personal and professional development depends on a person's ability to communicate clearly, creatively, and with confidence. Strong language skills provide students with greater opportunity to succeed. We believe that given practice, support, and a nurturing environment, everyone can be a successful reader and writer.

Garnett KIIberg Cohen
Chairperson
English Department

What students will find in the English Department

## - Poetry major

- Minors in Poetry, Literature, Professional Writing, and Creative Nonfiction (shared with the Fiction Writing Department)
- Programs in Composition, ESL, Reading, and Speech
- The Writing Center
- The Reading Center


## A Major in Poetry

The English Department's undergraduate Poetry major helps students discover their own voices as poets and acquire the knowledge and craft necessary to write and publish poetry of power and sophistication. Graduates of the program become familiar with a wide range of models and formal strategies, as well as the history of poetry. Students acquire the skills in editing, publishing, and critical writing to find employment upon completion of their undergraduate degrees. They are also prepared for entry into well-regarded M.F.A. programs such as Brown University, Bard College, and University of lowa.

In an intimate environment conducive to creativity, students work with visiting and resident poets of national reputation. The Poetry Program sponsors monthly readings by prominent poets. Visiting poets have included: Jorie Graham, Lawrence Ferlinghetti, Yusef Komunyakaa, Barbara Guest, James Tate, Charles Bernstein, Ann Lauterbach, and Mark Strand. Advanced poetry students are eligible to edit and be published in Columbia Poetry Review, the English Department's nationally distributed poetry magazine. In the spring of each year, outstanding students are selected as winners of the Eileen Lannan Poetry Contest sponsored by the Academy of American Poets. Graduates of the Poetry Program include Elaine Equi, whose seventh book, Decoy, won the San Francisco State Poetry Center Book Award and Connie Deanovich, winner of a Whiting Prize in poetry of $\$ 30,000$.

The undergraduate Poetry major requires 51 semester hours of study including 16 hours of poetry workshops; 18 hours of literature; 6 hours of professional writing; 4 hours of fiction writing; 3-4 hours of interdisciplinary writing electives; and 4 hours in the study of poetics.

The Coordinator of the Poetry Program is Paul Hoover, author of seven poetry collections and editor of Postmodern American Poetry (W. W. Norton) and the widely distributed literary magazine New American Writing. Artist-in-residence Maureen Seaton is the author of four poetry collections including Furious Cooking, winner of the lowa Prize. In the spring of each year, a distinguished visiting poet teaches in the program. They have included British poet Tom Raworth and the noted Beat poet Diane di Prima.

## REQUIREMENTS FOR THE POETRY MAJOR

## Course Requirements. 51-52 credit hours

52-1500 Poetry Workshop: Beginning, 52-2500 Poetry Workshop: Intermediate, 52-3500 Poetry Workshop: Advanced (two advanced classes must be taken; three advanced classes are allowed), 523510 Poetics, 52-1602 Introduction to Poetry, 52-3671 Modern British and American Poetry; select 6 credit hours in Poetry Literature electives; select 6 credit hours in Literature electives; 55-1101 Fiction Writing I; select 6 credit hours from the following Professional Writing courses: 52-2830 Creative Nonfiction I, 522831 Creative Nonfiction II, 52-1800 Careers in Writing, 52-2816 Reviewing the Arts, or 52-2810 Expository Writing: The Personal Essay; select one course from the following: 24-1710
Screenwriting I, 31-2800 Playwriting Workshop I, 32-2221
Songwriting, or 55-4312 Writing for Children

## REQUIREMENTS FOR THE MINORS

## Poetry. 21 credit hours

52-1602 Introduction to Poetry, 52-1500 Poetry Workshop: Beginning, 52-2500 Poetry Workshop: Intermediate, 52-3500 Poetry Workshop: Advanced*; select two courses from the following: 52-3670 The Romantic Poets, 52-3671 Modern British and American Poetry, 52-3672 Contemporary American Poetry or 523660 Studies in Shakespeare. After a careful review of their writing by the Poetry Coordinator, students may be granted permission to begin their studies at the intermediate or advanced levels. The advanced class may be repeated until sufficient credits are earned.
(*strongly recommended)

## Literature. 18 Credit Hours

Complete one of the following two-course sequences: 52-2610 and 52-2611 English Authors, 52-2620 and 52-2621 American Authors, 52-2630 and 52-2631 World Literature, 52-2640 Introduction to Multicultural Literature plus one additional literature course with a focus on race, gender, or sexuality; select one additional course from the above sequences; select two literature courses at the 2000 or 3000 level from the following: any course with a focus on poetry, any Shakespeare course (except 52-2660 Introduction to Shakespeare), any eighteenth- or nineteenth-century novel course, 52-3600 History of the English Language, 523605 Medieval Literature, 52-3690 British Authors Seminar, 523695 American Authors Seminar; select one additional literature elective at any level

## Professional Writing. 18 credit hours

52-1800 Careers in Writing, 52-2802 Business and Technical Writing; complete one of the following sequences: 52-2803 Copyediting for Publication: South Loop Review with 52-1801 Professional Writing: Advanced Style or 53-2535 Journalism Newsletter or 28-1711 Fundamentals of Business, 52-2816 Reviewing the Arts with 52-2811 Expository Writing: Profiles or 24-1510 Aesthetics of Film and Video, 52-2812 Expository Writing: Argumentation with 28-2120 Writing for Managers or 543502 Developing a Marketing Plan or 52-3801 Writing for New Media; select two elective courses from the following (students should select one course from a department other than English): 54-1700 Introduction to Public Relations, 53-2410 Science and Medicine in the Media, 52-2830 Creative Nonfiction I, 52-2831 Creative Nonfiction II, 55-1101 Fiction Writing I, 24-1710 Screenwriting I, 52-1500 Poetry Workshop: Beginning, 41-2107 Writing for Radio, 52-2810 Expository Writing: The Personal Essay,

31-2800 Playwriting Workshop I, 52-2832 Creative Nonfiction: Journal Writing, 54-1605 Advertising Copywriting I, 52-2814 Writing Comedy I, 40-2202 Writing for Television, 31-1400 American Musical Theater: Beginnings to 1945 or 31-1405 American Musical Theater: 1945 to Present, 52-3804 Professional Writing Seminar, or one course taken from the list of combination courses

## Interdisclplinary Minor In Creative Nonfiction. 24 credit hours

The Creative Nonfiction minor, offered in conjunction with the Fiction Writing and Journalism Departments, explores this latest literary genre providing students the opportunity to develop their own voice and style while examining the work of vibrant, contemporary nonfiction writers.

52-2830 Creative Nonfiction I, 52-2831 Creative Nonfiction II, 551101 Fiction Writing I, 55-4102 Fiction Writing II, 55-4104 Prose Forms; 6-8 credit hours from the following: 52-2832 Creative Nonfiction: Journal Writing*, 52-2810 Expository Writing: the Personal Essay, 52-2695 Connections in Literature: Journalists as Authors, 55-4319 Creative Nonfiction*, 55-4315 Story and Journal, 55-4213 Creative Reading and Writing: Fiction Writers as Nonfiction Writers, 55-4318 Bibliography and Research Techniques for Fiction Writers, 53-1015 Introduction to Writing and Reporting, 53-2020 Reporting for Print and Broadcast, 55-2250 Magazine Article Writing, 53-2251 Advanced Magazine Article Writing
(*strongly recommended)

## PROGRAMS

## Poetry, LIterature, and Professional Writing

In addition to the minors we offer in these areas, we offer a varied selection of courses that students from every discipline take to enhance their critical awareness, aesthetic sensibility, and communication skills; to fulfill general education requirements; or simply for pleasure. Courses are often interdisciplinary, encouraging students to relate the subjects under study to their professional fields. Students who take courses in these areas find that they sharpen their abilities as creative readers, writers, and thinkers.

## Composition

All students are required to take 6 credits of writing to fulfill their General Education requirements. Students take Composition I and Composition II, which strengthen students' critical thinking, writing, and reading skills. The English Department offers three options to enable students to meet this requirement successfully. Students will enter either ESL Composition I, Composition I, or Composition I: Enhanced, depending on their placement scores, proceed to the appropriate section of Composition II upon successful completion of their entry-level course. Students may also be advised take Introduction to College Writing, which prepares students for Composition I.

## LIterature and General Education Requirements

Students also need to take Introduction to Literature or another approved literature course within the English Department to fulfill their Humanities/Literature $(\mathrm{HL})$ requirement. Introduction to Literature familiarizes students with the genres of poetry, fiction, and drama by exploring a diverse selection of multicultural works and by establishing connections between literature and other areas of the arts and communications. Most other literature program courses also fulfill the HL General Education requirement.

## Speech Program

The first course in this program is Basic Public Speaking, which helps students overcome difficulties they may have speaking to groups, introduces students to various modes of speaking, and helps them develop informative and wellorganized speeches.
Public Speaking builds on skills learned in the first course while concentrating more on technique and analysis. Both introductory courses satisfy the General Education requirement for Oral Communications, Speech. Additional advanced courses are offered for students interested in this area.

## Reading Program

The Reading Program supports students in their efforts to succeed with the multiple and varied reading demands of Columbia College courses. Students learn to engage in literature and explore its connections to Arts and Communications. Students learn to analyze different forms of expository text and develop strategies for reading and note-taking. The Reading Program consists of the three Reading courses (Introduction to College Reading, Tutoring in College Reading, College Reading), and a Reading Center where students receive individual tutoring and small group instruction to support their reading efforts. Tutors receive preparation through the Reading Center Consultant Training course. Placement testing guides students' selection of reading courses.

## ESL Program

All ESL courses at Columbia are part of a college-level program of study, and therefore earn college credit towards graduation. The Intensive English Language Program (IELP) is a two-semester bridge program, which combines the study of English language and U.S. culture with exposure to programs in the arts and communications at Columbia. Admission to the IELP is based on student TOEFL scores, COMPASS scores, or ESL Placement Test scores. The Academic ESL Program offers ESL sections of required courses in English Composition, Basic Public Speaking, and Introduction to Literature, which meet college-wide General Education requirements. Additional support services for all ESL students are offered in the Writing Center.

## The Writing Center

The Writing Center provides a supportive, student-centered, instructional environment where students of all ability levels work closely with qualified writing consultants to strengthen writing skills. Students receive assistance for writing assigned in all courses offered at Columbia, as well as for non-academic writing, such as resumes, business letters, and creative projects; students are guided in every stage and element of the writing process. Special assistance is offered for learning disabled students and non-native speakers of English. Students can use the center on a regular weekly basis (credit or non-credit) or on a drop-in basis. There is no charge for non-credit or drop-in tutoring sessions.

## The Reading Center

The Reading Center offers individualized and small group instructional services to students who need assistance in meeting the reading demands of Columbia College; freshman students participate in conjunction with enroliment in Introduction to College Reading and College Reading courses. Students register on a one-credit or noncredit basis. All students can schedule sessions with tutors to receive help with reading required from their classes. The Reading Center offers workshops that are dedicated to the reading demands of particular Columbia courses. The Center also houses a lending library for College Reading students and a reserve reading depository for the English Department.

## Course Descriptions

COMPOSITION, ESL, READINQ, AND SPEECH

## 52-1101 Introduction to College Writing 3 cr.

Designed for students in need of basic writing practice. course teaches brainstorming techniques and provides grammar revew while giving students practice at writing college-level essays. Course serves students who would benefit from additional prepa ration in writing prior to enrolling in Composition I. Class includes individualized instruction, small group work, and Writing Center consultation. Course does not count toward fulfillment of the College's writing requirement.

## 52-1110 Tutoring In Writing Skilis 1 cr.

Students of all ability levels receive assistance and guidance in writing skills from qualified tutors. Course requires students to attend tutorial sessions for one hour per week throughout the semester. Tutorial sessions are student-centered, and content is tailored to the writing needs of each individual student. Grading is done on a Pass/Fail basis only. Weekly non-credit tutorial sessions and drop-in tutoring are also available to all Columbia students without charge or prerequisite.
Prerequisite: Concurrent enrollment in 52-1101 Introduction to College Writing, 52-1151 English Composition I or 52-1152 English Composition II (all sections, including ESL, Enhanced, and Community Service) or 52-1600 Introduction to Literature (all sections)

## 52-1111 Composition I: Enhanced 3 cr.

Course is designed for students continuing into Composition I from Introduction to College Writing and for students who would benefit from grammar and structure review during their Composition I experience. Content is identical to Composition I (52-1151) in every respect except that it contains fewer students and includes a Writing Center component. Course counts toward fulfillment of the College's Writing requirement. See 52-1151.

## 52-1112 Composition II: Enhanced 3 cr .

Course is designed for students continuing into Composition II from Composition I: Enhanced and for students who would benefit from grammar and structure review during their Composition II experience. Content is identical to Composition II (52-1152) in every respect except that it contains fewer students and includes a Writing Center component. Course counts toward fulfillment of the College's Writing requirement. See 52-1152.

## 52-1151 English Composition 13 cr .

The first required course in a two-semester sequence, English Composition I teaches techniques for brainstorming, planning, drafting, revising, editing, and proofreading. Students move from expressive to persuasive writing while improving reading skills. Course work includes student-instructor conferencing, small groups, and multi-draft approach to assignments. Students keep an informal journal.

## 52-1152 English Composition II 3 cr.

The second required course in a two-semester sequence, Composition II reviews the writing process and moves from study and practice of persuasive discourse to informative discourse. Students learn to research topics and write for larger, more impersonal audiences. Instruction introduces students to textual analysis; discourse styles across the curriculum; and critical strategies for academic writing, relating especially to fields of study at Columbia.
Prerequisite: 52-1151 English Composition I

52-1162 Community Service English Composition II 4 cr. Course covers the same skills and fulfills the same requirement as Composition II (52-1152) while guiding students through community outreach experiences. Areas of outreach may include youth services, adult literacy, substance abuse, battered women, poverty, and environmental awareness. Readings and writing assignments pertain to focus of the course and the volunteer experience. See 52-1152.
Prerequisite: 52-1151 English Composition I

## 52-1100 ESL Introduction to College Writing 3 cr .

Course prepares students for English Composition I. Instruction focuses on the ability to write clear paragraphs, recognize and use conventional structures, and increase accuracy in grammatical structures, word choice, and punctuation. Students are also introduced to prewriting strategies, using topic sentences and supporting details, writing for an audience, peer editing, and selfediting techniques.

## 52-1121 ESL Engllsh Composition I 3 cr.

Course prepares students for academic essay writing. Instruction develops techniques for writing unified and cohesive essays, builds an understanding of audience and purpose, and increases student awareness of the expectations of the U.S. academic audience. In addition to analyzing samples of professional writing, students develop pre-writing strategies, use peer-editing techniques, and explore self-correction and revision strategies. ESL sections of English Composition I meet the General Education requirement for English Composition I. (requires one hour of tutoring)

## 52-1122 ESL English Composition II 3 cr.

Course prepares students for academic and research writing. Instruction focuses on argumentation, coherence devices, and effective library research in individual major fields. Emphasis is placed on the ability to respond critically to reading content and to extract and manipulate information from texts in order to effectively address topics for academic and professional purposes and audiences. ESL sections of English Composition II meet the General Education requirement for English Composition II. (requires one hour of tutoring)
Prerequisite: 52-1121 ESL English Composition I

## 52-1201 ESL Reading Skllls 3 cr .

Course prepares students for reading in academic settings. Instruction focuses on developing effective reading strategies for improving comprehension, building vocabulary, and increasing reading speed. Readings serve as the basis for skills and strategies exercises, class discussions, and response and analysis activities.

52-1202 ESL Reading and Study Skills 3 cr.
Course prepares students for the demands of college-level reading at Columbia College. Instruction focuses on using effective strategies to improve reading comprehension and automaticity.
Students develop strategies for summarizing, analyzing, interpreting, and synthesizing material from a variety of text types.
Students also continue to develop note-taking and library research skills. (requires one hour of tutoring)

## 52-1221 ESL Conversation Skills 3 cr .

Course prepares students to communicate successfully in English speaking environments, both academic and social. Instruction focuses on improving listening skills, speaking skills, pronunciation, vocabulary, and increases understanding and use of idioms in everyday speech acts. Students lead, shape, and share in class discussions based on readings and/or authentic listening
materials, which examine a variety of topics in American culture and media. Students are also expected to speak formally in front of the group.

52-1231 ESL: Cultural Patterns In America 3 cr . Course introduces study in intercultural communication. Instruction focuses on the process of culture learning and uses ethnographic observation, interviews, and analysis in order to expand students' awareness of their own cultures and patterns of cultural behavior in the U.S. Students leave class with tools that enable them to continually broaden and deepen their cultural knowledge. Students are also introduced to programs at Columbia College and visit areas and institutions of cultural importance in Chicago.

## 52-1300 Tutoring in College Reading 1 cr .

Enrollment in this course is open to all Columbia students. Students enrolled in Introduction to College Reading are required to enroll concurrently in Tutoring in College Reading. Students attend the Reading Center at least one hour per week for individual or small group tutoring related to reading. Students receive help with assignments from their Reading course or reading demands of other courses.

## 52-1301 Introduction to College Reading 3 cr .

Course is for students who need to improve their reading abilities in order to succeed at Columbia College. Through extensive, guided reading, students improve their reading comprehension skills and strategies. Students read narrative (stories) and expository (informational) texts, improve their abilities to recognize main ideas and supporting details, increase their vocabulary, and learn to take notes on text. Students are required to register concurrently for one hour of tutoring each week in the Reading Center. Students who successfully complete this course register for College Reading the next semester.
Prerequisite: 52-1300 Tutoring in College Reading, concurrent enrollment

## 52-1302 College Reading 3 cr .

Course improves students' abilities to succeed with the wide range of reading that college requires. Students read full-length books and short stories, improve their comprehension of narrative text, and explore interpretations of stories through artistic creation. Students learn several reading and note-taking strategies appropriate for different types of expository (informational) text. Students also learn to conduct library reading research.

## 52-3100 Writing Center Consultant Training 3 cr .

 Course covers basics of peer tutoring in writing skills. Emphasis is on developing skills in the following areas: 1) peer tutoring techniques and interpersonal communication, 2) writing processcritical analysis, 3) error identification-grammar and punctuation, 4) writing across the curriculum. Students often begin peer tutoring early in the semester, and the dynamics of the sessions are analyzed and discussed in class. This is a hands-on course, combining Writing Center theory and practice. Successful students of this course tutor their peers in Columbia's Writing Center. Prerequisite: 52-1152 English Composition II, grade of A52-3300 Reading Center Consultant Training 3 cr . Course prepares tutors for service in the Columbia College Reading Center. However, the course also addresses topics and methods relevant to any teacher who will accept responsibility for guiding students' reading improvement. Students are introduced to broad concerns of literacy in society, reading diagnostics and instruction, individualized and small group teaching methods, and instructional resources and programs.

52-1400 Basic Public Speaking-ESL 3 cr.
Course introduces students to basic principles of communication theory and informative, persuasive, and occasional models of public speaking. Instruction focuses on planning, organization, argumentation, delivery and posture, use of gestures and voice, and U.S. academic audience expectations. ESL sections also address specific barriers to effective public speaking for ESL students, such as stage fright, poor pronunciation/rhythm patterns, and intercultural communication difficulties. ESL sections meet the General Education requirement for Oral Communications. (requires one hour of tutoring)

52-1401 Basic Public Speaking 3 cr.
Students overcome difficulties they may have in public speaking, such as stage fright and poor diction. Students are made aware of important elements such as delivery and posture, use of gestures, and good grammar. Course introduces students to informative, persuasive, and occasional modes of public speaking and helps students develop well-organized and informative speeches.

52-1402 Public Speaking 3 cr .
Students become familiar with techniques required in special kinds of public speaking situations. Course emphasizes analysis of speech forms and planning, organization, and delivery of speeches, including those that are informative, persuasive, and entertaining. Students have opportunities to speak before small and large audiences.
Prerequisite: 52-1151 English Composition I
52-1403 Interpersonal Communication 3 cr .
Course helps students develop a better understanding of intrapersonal and interpersonal communications dynamics. In addition, course assists in broadening students' comprehension of the diverse communication patterns in our multicultural society. Coursework helps students comprehend and practice coping with various personalities in personal and professional settings. Students study the principles and techniques needed to actively listen, assertively communicate, and constructively manage conflict in families, friendships, and professional relationships.

## 52-1404 Advanced Public Speaking 3 cr .

Third course in the public speaking sequence provides students with oratorical problem-solving activities and in-depth study of relations of rhetoric to speechmaking. Coursework expands students' knowledge of research, communication theory, process, and practice. While studying elements of argumentation and logic, students analyze important speeches and model cases and explore elements of parliamentary procedures. Students construct, present, and critique speeches that are complex, dynamic, and purposeful.
Prerequisite: 52-1402 Public Speaking

## 52-2402 The Art of Persuasion 3 cr .

Course provides students with a theoretical foundation for designing, understanding, and critically analyzing persuasive messages. Students are introduced to theories and concepts of classical rhetoric and oratory. Students apply classical theories, concepts, and strategies to situations in everyday life that require persuasive ability.
Prerequisite: 52-1152 English Composition II and either 52-1401 Basic Public Speaking or 52-1402 Public Speaking

52-2404 Argumentation and Debate 3 cr .
An introduction to problems and principles involved in arguing and debating, course focuses on developing analytical tools for argu-
ment and on methods and techniques of debate.
Prerequisite: 52-1152 English Composition II and either 52-1402 Public Speaking or 52-1401 Basic Public Speaking

## POETRY WORKSHOPS

## 52-1500 Poetry Workshop: Beginning 4 cr.

Through in-class writing exercises, reading of model poems, and discussion of student work, this course encourages students to produce poetry of increasing quality.
Prerequisite: 52-1151 English Composition I, concurrent enrollment

## 52-2500 Poetry Workshop: Intermediate 4 cr.

Through in-class writing exercises, the reading of model poems, and discussion of student work, students produce poetry of greater sophistication. Familiarity with work of notable poets is strongly encouraged.
Prerequisite: 52-1152 English Composition II (or concurrent), 52-1500 Poetry Workshop: Beginning

52-2510 Poetry Workshop: Performance 4 cr .
Through in-class writing assignments, performances of their own and other poets' works, theater exercises, critiquing poetry, performance videos, and discussions of student work, this course encourages students to produce and perform poetry of increasing quality.
Prerequisite: 52-1500 Poetry Workshop: Beginning

## 52-2520 Literary Collage Seminar 4 cr .

Students study the evolution of literary collage through reading, writing, and collaging visually, verbally, and digitally. Students examine its non-linear route (montage, construction, and assemblage) through twentieth-century visual art, film, and literaturefrom Duncan and Pound to Kwoek Kim, Du Plessis, and others. Students write both critically and creatively.
Prerequisite: 52-1500 Poetry Workshop: Beginning

## 52-3500 Poetry Workshop: Advanced 4 cr .

Students are encouraged to write poetry of the very highest quality. Workshop format makes use of in-class writing exercises and discussions of student work. Students become familiar with a wide range of models and formal strategies.
Prerequisite: 52-1152 English Composition II, 52-2500 Poetry Workshop: Intermediate

52-3510 Poetics 4 cr .
Craft and process course combines the writing of poetry by advanced students with the study of theory and poetics. As the result of reading works of criticism as well as poems that have been influenced by such critical inquiry, students are able to examine and articulate their own craft.
Prerequisite: 52-3500 Poetry Workshop: Advanced (or concurrent enrollment in that class)

52-3588 Internship: Poetry Variable cr. Internships provide advanced students with the opportunity to gain work experience in a literature-related area of concentration or interest while receiving academic credit toward their degrees.

## 52-3598 Independent Project: Poetry Variable cr.

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

## LITERATURE

52-1600 Introduction to Literature 3 cr .
Course introduces students to genres of fiction, drama, and poetry. By studying important works by writers of culturally diverse backgrounds, students gain experience in reading, analyzing, interpreting, and writing about literature. Course establishes connections between literature and other areas of arts and communications.
Prerequisite: 52-1151 English Composition I
52-1602 Introduction to Poetry 3 cr .
Students study poetry ranging from traditional forms and figures to contemporary experimental forms. Course may include selected significant poems from all major periods. This is primarily a literature course, not a writing workshop.
Prerequisite: 52-1151 English Composition I

## 52-1604 Introduction to Drama 3 cr.

Course examines aspects of drama such as plot, character, structure, and dialogue. Instruction provides an overview of the nature of comedy, tragedy, farce, and melodrama. Students read and discuss plays representing important periods from time of ancient Greeks to the present.
Prerequisite: 52-1151 English Composition I
52-1606 Introduction to Fiction 3 cr .
An introduction to narrative techniques of literature, course familiarizes students with a variety of significant novels, short novels, and short stories.
Prerequisite: 52-1151 English Composition I
52-1608 Introduction to the Short Story 3 cr . Students become familiar with genre of short fiction by reading selections from its beginnings to the present. Readings may include works by authors such as Chekhov, Conrad, Kafka, Lessing, Paley, Chopin, O'Connor, Joyce, Ellison, and Carver. Prerequisite: 52-1151 English Composition I

## 52-1642 African-American Cultural Experience In

## Literature 3 cr .

A cultural studies approach to literature, course shows students the significant contributions African Americans have made to American culture and demonstrates the pervasive influence of African culture on other cultures throughout the world. Course explores African elements in dance, music, writing (fiction and nonfiction), theater, photography, photojournalism, visual arts, film, and athletics and how these elements have influenced African-American literature.
Prerequisite: 52-1151 English Composition I

## 52-1643 African-American Cultural Experience: LIterature

 and the Arts 3 cr .A cultural studies approach to literature, course establishes connections between African-American culture as explored in African-American literature and Chicago's African-American artistic community. Students study the literature of African-American writers and conduct an ethnographic research project in the Chicago African-American artistic community. 52-1642 African-American Cultural Experience in Literature is not a prerequisite for this course.
Prerequisite: 52-1151 English Composition

## 52-1670 Mythology and Literature 3 cr .

Course introduces students to ancient mythology and considers how myth addresses issues such as human origins, value systems, and the desire to tell stories. Instruction focuses on the
interpretation of symbols of mythological language and the forms and patterns stories take when they use language to express the human spirit.
Prerequisite: 52-1151 English Composition I
52-2610 English Authors: Beowulf to Blake 3 cr . Course surveys English literature from its beginnings to approximately 1800, with attention to its historical, cultural, and artistic contexts. Instruction focuses on such influential figures as Chaucer, Shakespeare, Donne, Milton, Behn, Astell, Pope, Swift, and Johnson.
Prerequisite: 52-1151 English Composition I

## 52-2611 English Authors: Romantics to Contemporary

 3 cr .Course's selected readings range from Blake and the Romantic poets to contemporary figures such as Harold Pinter. Significant writers studied may include Wollstonecraft, Austen, Coleridge. Shelley, Keats, the Brownings, the Brontes, Hardy, Woolf, Yeats, Joyce, and Lawrence.
Prerequisite: 52-1151 English Composition I
52-2620 American Authors: Through DickInson 3 cr. Course examines early history of American literature, including writings by indigenous peoples, explorers, and settlers. Readings may include works by Bradstreet, Wheatley, Franklin, Douglass, Emerson, Occum, Hawthorne, Melville, Harper, Dickinson, and Whitman.
Prerequisite: 52-1151 English Composition I
52-2621 American Authors: Twentieth Century 3 cr . Poetry, fiction, and drama in America from approximately 1877 to the present are studied. Significant writers studied may include James, Wharton, Hemingway, Cather, Chesnutt, Hurston, Stevens, Eliot, Faulkner, Welty, Wright, Bellow, and Barth.
Prerequisite: 52-1151 English Composition I
52-2630 World Literature: To 16603 cr .
Course covers major landmarks of world literature from its beginnings to approximately 1660. Literature from the Bible, poetry, and drama by such writers as Homer, Sophocles, Sappho, Dante, Cervantes, and Shakespeare are represented.
Prerequisite: 52-1151 English Composition I
52-2631 World LIterature: Since 16603 cr .
Selected readings from world's great literature from approximately 1660 to the present are studied. Wide selection of writers may include Wordsworth, Pirandello, Sand, Beckett, Joyce, Flaubert, Camus, Kafka, and others.
Prerequisite: 52-1151 English Composition I
52-2635 The Contemporary European Novel 3 cr. From the traditional to the surreal, the contemporary European novel is examined. Czechoslovakia, Germany, Italy, France, and other countries may be represented. Authors may include such figures as Calvino, Kundera, Gysin, Lessing, and Grass.
Prerequisite: 52-1152 English Composition II
52-2638 Contemporary African LIterature 3 cr . Course represents exploration of contemporary African literature of several genres including poetry, drama, fiction, and nonfiction. Selected readings address topics such as African religion and culture and the impact of colonialism and various liberation movements. Texts may include works by South African poet Dennis Brutus, historian Cheik Anta Diop, dramatist Wole Soyinka, and novelists Ayi Kwei Armah and Chinua Achebe.
Prerequisite: 52-1152 English Composition II

52-2640 Introduction to Multicultural Literature 3 cr . Course familiarizes students with multicultural scope of American literature through exploration of common themes and distinctive features of Native-American, African-American, Asian-American, Mexican-American, and European-American literature. Prerequisite: 52-1151 English Composition I

## 52-2644 Introduction to U.S. LatIno Poetry 3 cr .

Course covers nationally recognized bilingual poets in the U.S. Content surveys writings of Latino men and women in the U.S. from mid-1970s to present. Students examine the Cuento (oral) and Corrido (ballad) tradition in America's Spanish-speaking population. Course may consider the poet as social critic, examining aspects of gender and class relations. Chicano/Puerto Rican myths and legends are also considered.
Prerequisite: 52-1151 English Composition I

## 52-2646 Introduction to Native-American Literature

3 cr.
Students read and discuss selected stories, novels and poems by major Native-American writers and examine ways of looking at the world different from views based on assumptions of white culture. Characteristics of style, imagery, and narrative structure are discussed in connection with Native-American myth, history, and traditions.

## Prerequisite: 52-1151 English Composition I

52-2650 Introduction to Women's Literature 3 cr .
Survey course engages students in an attempt to isolate and define a distinctly female tradition in literature. Course introduces students to style and content of women's fiction, poetry, drama, and nonfiction.
Prerequisite: 52-1151 English Composition I

## 52-2655 Gay and Lesblan Literature 3 cr .

Course deals with some of the following questions: What is gay and lesbian culture? How is it unique? What kinds of literary images suggest uniqueness? Course focuses on contemporary texts that may include those of Judy Grahn, Paul Monette, Audre Lorde, Rita Mae Brown, and John Rechy. Instruction includes examination of earlier works such as Baldwin's Giovanni's Room and Cather's My Antonia to discover gay and lesbian themes often ignored or concealed in more traditional textual analyses.
Prerequisite: 52-1151 English Composition I

## 52-2660 Introduction to Shakespeare 3 cr .

Course introduces Shakespeare's work to students with little previous exposure. Course requires reading of selected major plays. Students learn about Shakespeare's theater and become familiar with many ideas of the English Renaissance. Readings may include Romeo and Juliet, Hamlet, and The Tempest.
Prerequisite: 52-1151 English Composition I

## 52-2665 Dramatic LIterature 3 cr .

Series of courses focuses on figures, periods, or movements in dramatic literature. Content includes modern American drama, which surveys twentieth-century American playwrights such as O'Neill, Odets, Hellman, Williams, Miller, Inge, and Hansberry, and experimental drama, which explores the development of experimental theater through figures such as Jarry, Beckett, Stein, Ionesco, Shepard, and Shange. Course is repeatable as topic changes.
Prerequisite: 52-1152 English Composition II

52-2670 Topics in Myth and Archetypes 3 cr .
Series of courses considers literary uses of mythology and archetypes. Rotating course topics include: Archetypes: The Magician in Literature; Archetypes: The Lover in Literature; Archetypes: The Warrior in Literature; Movies and Myth: The Goddess; and Ancient Mythology. Course is repeatable as topic changes.
Prerequisite: 52-1151 English Composition I
52-2671 Anclent Greek Literature 3 cr .
Students are introduced to literature and history of ancient Greece, literature that has had remarkable impact upon Western thought and writing. Students read epic poems of Homer, tragedies and comedies of Sophocles and Aristophanes, philosophical dialogues of Plato, portions of the histories of Herodotus and Thucydides, and various representative examples of lyric poetry.
Prerequisite: 52-1151 English Composition I
52-2672 The Blble As LIterature 3 cr .
Course studies literary qualities of the Bible with attention to its poetic and narrative modes. Instruction examines ways in which Biblical literary forms, themes, and images influence American and European literature.
Prerequisite: 52-1151 English Composition I
52-2680 Children's Literature 3 cr .
Course surveys many genres of literature for children and young adults. Students examine contemporary children's literature from various cultures within the U.S. and from the global community. Students explore ways of designing a literature program leading to the development of language skills for basic literacy through development of curricula, examination of current field research, and consideration of methods for assessing children's literature for readability and interest.
Prerequisite: 52-1151 English Composition I
52-2682 Storytelling 3 cr .
Students read stories and learn about the art of storytelling as practiced in different cultures. Students discover, develop, and expand their own storytelling styles and repertoire. Audio and videotapes are used, and practicing storytellers are invited as guest speakers.
Prerequisite: 52-1151 English Composition I
52-2685 Urban Legends 3 cr .
Course introduces the study of urban legends through the fields of English and folklore in order to encourage critical thinking, reading, and writing as well as to foster an understanding of urban legends as a source and reflection of cultural beliefs and attitudes.

## 52-2690 Literature on FIIm 3 cr .

Class concerns the relationship between written and filmed versions of a story, novel, or play. Course explores how character development, plot, narrative, symbols, and language are translated from text to film. To facilitate analysis, students acquire a basic vocabulary for discussing literature and film. Instructors may focus on a particular theme, such as the love story, fantasy, or mythology. Works studied have been as diverse as The Color Purple by Alice Walker, Shakespeare's Hamlet, and 2001: A Space Odyssey by Arthur C. Clarke.
Prerequisite: 52-1151 English Composition I

52-2695 Connections In Literature 3 cr
Course features rotating topics that explore a particular theme, region, or interdisciplinary approach to literature. Specific topics included in this course are: Journalists as Authors, Literature of Place, Family in Literature, Twentieth-Century Literature of the Environment, Literature of the Vietnam War, and Chicago in Literature. Course is repeatable as topic changes.
Prerequisite: 52-1151 English Composition I
52-2697 LIterary Genres 3 cr .
Series of courses focuses on specific literary genres, sub-genres, or modes. Specific courses include Detective Fiction, American Autobiography, American Short Story, and Magical Realism. Course is repeatable as topic changes.
Prerequisite: 52-1151 English Composition I

## 52-2700 Topics in Literature 3 cr

Series of new courses examines specific topics, themes, or types of literature. Topics that have been offered in past semesters include The Blues as Literature, Literature of the Holocaust, Literature of the Occult, and Sherlock Holmes. Course is repeatable as topic changes.
Prerequisite: 52-1151 English Composition I
52-3600 History of the English Language 3 cr .
Course examines origins and development of the English language and its dialects, deals with variations in vocabulary and grammatical structure, and looks at language in a social context in relation to those who speak and write it. Examples of linguistic variation may be drawn from major literary texts.
Prerequisite: 52-1152 English Composition II
52-3605 Medieval LIterature 3 cr .
Course provides student with general knowledge of both language and literature of England during the Middle Ages. Course covers excellent writing that both precedes and follows Chaucer. Course covers some of Canterbury Tales along with plays, lyrics, and devotional work of the period. Students gain working knowledge of Middle English and of literature written in Middle English.
Prerequisite: 52-1152 English Composition II
52-3610 British Novel 3 cr.
Series of courses examines origins and development of the British novel. Eighteenth Century course may focus on Behn, Defoe, Richardson, Fielding, Smollett, Sterne, Burney, and others. Nineteenth Century course may cover Austen, the Brontes, Dickens, Trollope, Eliot, Hardy, and others. Modern course surveys major British novelists during modernist period from 1900 to 1945, and may include works by Conrad, Lawrence, Joyce, Forster, Woolf, Bowen, and Greene. Course is repeatable as topic changes.
Prerequisite: 52-1152 English Composition II

## 52-3620 American Novel 3 cr .

Series of courses surveys developments in the American novel. Nineteenth-century survey includes writers such as Hawthorne, Melville, Twain, Wilson, James, Howells, and Crane. Modern survey includes significant novels by authors such as Dreiser, Fitzgerald, Hemingway, Faulkner, Hurston, Steinbeck, Wharton, Cather, and Wright. Contemporary course focuses on writers such as Rosellen Brown, Russell Banks, Toni Morrison, Don DeLillo, and others. Course is repeatable as topic changes.
Prerequisite: 52-1152 English Composition II

52-3632 Latin-American Literature 3 cr .
Course alternates between Latin-American Novel and Central and South American Literature. Students read and discuss works by several major Latin-American writers, such as Carlos Fuentes, Jorge Luis Borges, Gabriel Garcia Marquez, Mario Varga Llosa, Julio Cortazar, Juan Rulfo, and Isabel Allende. Theory and practice of magical realism may also be discussed. Course is repeatable as topic changes.

52-3642 African-American Literature 3 cr .
Series of courses focuses on African-American Literature. AfricanAmerican Women Writers examines figures such as Harriet Wilson, Frances Harper, Nella Larsen, Zora Neale Hurston, Ann Petry, Toni Morrison, and Terry McMillan. African-American Novel examines novelists such as James Weldon Johnson, Richard Wright, James Baldwin, Toni Morrison, Ralph Ellison, and Zora Neale Hurston. Course is repeatable as topic changes.
Prerequisite: 52-1151 English Composition I

## 52-3644 UnIted States Latino LIterature 3 cr.

Course examines short stories, poems, and novels dealing with bicultural experience of those from different parts of Latin America, Mexico, the Caribbean, and South and Central America. Course is for students who want to learn more about Hispanic culture in the U.S. as well as for those who want to learn more about their own culture.
Prerequisite: 52-1151 English Composition I
52-3646 Contemporary Natlve-American Novel 3 cr .
Course explores several important novels published since 1965 by Native-American writers. These writers employ fresh approaches in contrast to traditional linearity of novel form. Readings include works by such writers as Sherman Alexie, N. Scott Momaday, James Welch, Louise Erdrich, Leslie Marmon Silko, Gerald Vizenor, Linda Hogan, and Paula Gunn Allen.
Prerequisite: 52-1152 English Composition II

## 52-3650 Women Writers 3 cr.

Series of courses explores women writers. Southern Women Writers considers myths and realities of American South in light of regionalism and socioeconomic, racial, and religious factors. Writers may include Welty, O'Connor, Walker, McCullers, Porter, Settle, Mason, and Humphries. Contemporary course focuses on writers who examined women's place in culture and who helped shape new attitudes toward women. Representative artists may include Atwood, Lessing, Oates, Morrison, Wasserstein, and Churchill. Course is repeatable as topic changes.
Prerequisite: 52-1151 English Composition I

## 52-3660 Shakespeare 3 cr .

Series of courses examines Shakespeare's works in their literary, historical, and artistic contexts. Shakespeare: Tragedies may include Hamlet, Othello, King Lear, and Macbeth. Shakespeare: Comedies may include The Comedy of Errors, Twelfth Night, Measure for Measure, and The Tempest. Shakespeare: Histories focuses on Shakespeare's dramatization of English history from Richard II to Richard III. Shakespeare: Political Plays considers some histories and plays such as Julius Caesar and Coriolanus. Course is repeatable as topic changes.
Prerequisite: 52-1152 English Composition II
52-3670 Romantic Poets 3 cr .
Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron receive attention in study of major Romantic poets. Students examine major complete works by these important figures and may look at portions of longer works such as The Prelude and Don Juan. Prerequisite: 52-1152 English Composition II

52-3671 Modern British and American Poetry 3 cr . Works of poets such as Yeats, Pound, Eliot, Stein, Bishop, Frost, Auden, Williams, and others are read and discussed in this survey of the modernist period, 1900 to 1945. Course also provides introduction to post-modernism.
Prerequisite: 52-1152 English Composition II
52-3672 Contemporary American Poetry 3 cr . Works of poets such as Roethke, Ginsberg, Plath, Lowell, Ashbery, Rich, Creeley, Bly, Baraka, Brooks, and others are read and discussed in survey of post-modernist period, 1945 to present. Course also examines rise of important movements such as projectivism, the Beats, the New York School, Confessional Poetry, Surrealism, Feminism, the New Formalism, and Multiculturalism.
Prerequisite: 52-1152 English Composition II

## 52-3682 Advanced Storytelling 3 cr.

Course challenges and encourages students who are interested in pursuing storytelling outside of the classroom. Course requirements may include: the development and performance of a 20 minute story program, an analytical paper discussing the cultural context of a particular story, a critical paper examining the works of a professional storyteller, and a journal of responses to readings and in-class performances.
Prerequisite: 52-1151 English Composition I

## 52-3690 British Authors Seminar 3 cr.

Advanced, intensive study, this course focuses on study of one, two, or three major British writers. Course may include studies of such authors as Lawrence, Joyce, Shaw, Austen, Donne, Eliot, Woolf, Milton, Chaucer, and Dickens.
Prerequisite: 52-1152 English Composition II

## 52-3695 American Authors Seminar 3 cr.

Advanced, intensive study, this course treats one, two, or three major American writers. Course may include studies in Twain and Chesnutt, Twain and James, Hemingway and Faulkner, Hawthorne and Melville, Morrison and Hurston, Erdrich and Welch, Cather and Wharton, Baldwin and Wright, or others.
Prerequisite: 52-1152 English Composition II
52-3700 Studies in Literature 3 cr .
Series is for new courses that deal with specific topics, themes, or types of literature. Course is repeatable as topic changes. Prerequisite: 52-1152 English Composition II

52-3788 Internship: Literature Variable cr. Internships provide advanced students with the opportunity to gain work experience in a literature-related area of concentration or interest while receiving academic credit toward their degrees.

52-3798 Independent Project: Literature Variable cr. An independent project is designed by the student, with approval of supervising faculty member, to study an area not available in the curriculum. Prior to registration, student must submit written proposal that outlines the project.

## PROFESSIONAL WRITING

52-1800 Careers in Writing 3 cr .
Introductory course provides students with opportunity to explore various careers available in field of writing. Students investigate job potential, examine demands of various writing professions, and interview professionals who have made writing a career.

52-1801 Professional Writing: Advanced Style 3 cr.
Seminar is designed for students interested in polishing their articles and essays and developing their writing skills and habits.

Students have opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies.
Prerequisite: 52-1152 English Composition II

## 52-2801 Introduction to Business Writing 3 cr .

Course is an intensive study of written communication process in business and administration with special focus on elements of mechanics, organization, technical style, and documentation. Students learn various forms of writing commonly used in professional business communication, such as business letters, memorandums, and marketing and technical proposals.
Prerequisite: 52-1152 English Composition II

## 52-2802 Business and Technical Writing 3 cr .

Course provides student writers with practical approach to communicating technical information to non-specialists in film, photography, and science fields. Course focuses on addressing questions of primary consideration in any piece of technical writing: Who reads the material? What does intended audience want or need to know? How should writing be structured to meet thosє needs?
Prerequisite: 52-1152 English Composition II
52-2803 Copyediting for Publication I: South Loop Revieu 3 cr .
Course teaches students basic principles of copy-editing. Students learn to mark a manuscript for publication using standard copy-editing symbols. Focus is on mechanics, including prob lems in grammar, punctuation, and capitalization. Students learn to restructure material and rewrite it for greater clarity.
Prerequisite: 52-1152 English Composition II
52-2804 Copyediting for Publication II 3 cr .
Course builds on skills acquired in the basic copyediting class while stressing the elements of textual design and layout in mant scripts. Students work with several software packages to develop an understanding of the relation between meaning and appearance of written text on the page.
Prerequisite: 52-1152 English Composition II
52-2810 Expository Writing: The Personal Essay 3 cr . Students use personal experiences as source material for article: and reports. Students explore variety of writing strategies that make their writing more vivid, informative, and persuasive. Prerequisite: 52-1152 English Composition II
52-2811 Expository Writing: Profile 3 cr .
Writing essays that feature a single person or group of people requires development of several different writing strategies. Students learn to develop effective and interesting profiles for a variety of publications, from corporate biographies to scientific journals.
Prerequisite: 52-1152 English Composition II
52-2812 Expository Writing: Argumentation 3 cr .
Course introduces students to basic rhetorical principles of debate, logic, and persuasive discourse. Students learn how to present evidence, support theses, and develop credible countera guments.
Prerequisite: 52-1152 English Composition II

## 52-2813 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. Students handle complex research topics by learning how to organize and integrate a wide range of sources and how to present their ideas in original ways.
Prerequisite: 52-1152 English Composition II

52-2814 Writing Comedy 3 cr.
Course provides overview of various aspects of writing comic prose, including writing for growing field of business humor. Students learn how to structure the comedic scene and are introduced to various comedic forms, including parody and satiric humor.
Prerequisite: 52-1152 English Composition II

## 52-2815 Writing Comedy II 3 cr .

Advanced course builds on skills and techniques learned in Writing Comedy I. Students continue to learn more advanced and sophisticated methods for writing comedy. Students work collaboratively, both in discussion and writing, and individually on short writing assignments.
Prerequisite: 52-2814 Writing Comedy I
52-2816 Reviewing the Arts 3 cr .
Students are introduced to fundamental critical skills necessary for a sensitive reading of works in different art forms such as drama, fiction, painting, photography, and cinema. Students write reviews of concerts, plays, films, and gallery exhibitions and try to produce writing of publishable quality.
Prerequisite: 52-1152 English Composition II

## 52-2818 Writing Strategles: Writing, Research, and

 Documentation 3 cr .Students gain an understanding of rudimental research strategies in order to write factually precise documents in the realm of professional writing. Students use a variety of approaches while pursuing focused themes to produce essays and reports utilizing the current Modern Language Association style format.
Prerequisite: 52-1152 English Composition II
52-2830 Creative Nonfiction 13 cr .
Creative nonfiction is writing that grows primarily from a writer's life and personal ethos. Borrowing approaches from "imagistic" writing and combining them with techniques found in "factual" journalism, creative nonfiction produces new and dynamic ways to present nonfiction. Course introduces students to forms and prepares them for subsequent creative nonfiction courses and readings by variety of creative nonfiction innovators. Students explore writing creative nonfiction.
Prerequisite: 52-1151 English Composition I

## 52-2831 Creative Nonfiction II 3 cr.

Primarily a writing workshop, course builds on skills, information, and theory students learn in Creative Nonfiction I. Students read and critique one another's work and are given advice and preparation for publishing. Students read and analyze creative nonfiction by professional writers. Course is repeatable.
Prerequisite: 52-2830 Creative Nonfiction I
52-2832 Creative Nonfiction: Journal Writing 3 cr .
Course offers students structured exploration of journal writing techniques. Students develop journal writing as a powerful means of self-exploration and self-expression. Course also examines ways personal writing can become public writing within genre of creative nonfiction.
Prerequisite: 52-1152 English Composition II

## 52-2833 Creatlve Nonflction: Theory 3 cr .

Course is designed for students who are interested in writing critical, academic nonfiction. Content examines how the theorizing of writing by writers and philosophers has changed our perception not only of the act of writing, but also our identities as subjects of language.
Prerequisite: 52-1152 English Composition II

## 52-3801 Writing for New Media 3 cr .

Hands-on, writing intensive course explores unique writing requirements for electronic media. Internet, multimedia, and CD-ROM content are examined as examples of new ways of exploiting written communications. Students study Internet documents, hypertext, multimedia presentations, and software programs ranging from corporate web sites to interactive CD-ROM entertainment. Course work includes composing interactive stories, hypertext documents, and multimedia composition.
Prerequisite: 52-1152 English Composition II
52-3802 Speech Writing 3 cr .
Students write speeches that range in scope from simple talks about new products to lively introductions, formal political addresses about events and issues, and corporate speeches inspiring employees to action. Students learn what the ingredients of a successful speech are; the way sound drives it; and how a speech evolves from researching, outlining, and thinking.
Prerequisite: 52-1152 English Composition II
52-3803 Publishers and Writers Seminar 3 cr .
Course explores the business of writing for publication while students polish manuscripts for submission. Students develop articles, essays, and reports while dealing with a variety of publishing structures such as newsletters, corporate reports, and memos.
Prerequisite: 52-1152 English Composition II

## 52-3804 Professional Writing Seminar 3 cr .

Course is designed for students interested in polishing their articles and essays and developing their writing skills and habits. Students have opportunity to enhance or modify individual writing styles. Students experiment with various writing strategies while fine-tuning their understanding of the subtleties of grammar related to their particular voice. Students build a portfolio and help edit and produce a nonfiction journal of student writing. Prerequisite: 52-1152 English Composition II

52-3888 Internship: Professional Writing Variable cr. Internships provide advanced students with the opportunity to gain work experience in a literature-related area of concentration or interest while receiving academic credit toward their degrees.

## 52-3898 Independent Project: Professional Writing

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

# Fiction Writing 

THE WORD "EDUCATION" HAS LATIN ROOTS; IT COMES FROM EDUCARE, "TO LEAD OUT; OR TO DRAW OUT." AND THAT'S EXACTLY WHAT HAPPENS IN THE EDUCATION THAT STUDENTS GET HERE AT COLUMBIA COLLEGE. THEIR POTEN. TIAL, INTELLECTUAL AND CREATIVE, IS DRAWN OUT, STIMULATED.<br>CHARLES JOHNSON, AUTHOR OF MIDDLE PASSAGE<br>NATIONAL BOOK AWARD WINNER<br>FICTION WRITING DEPARTMENT VISITING WRITER

There is a serious, democratic ambience in the Fiction Writing Department that is possibly unique and certainly enabling.

## Ted Solotaroff

Fiction Writing Department Visiting Editor
The Fiction Writing Department, one of the country's largest creative writing programs, offers a four-year undergraduate major leading to a Bachelor of Arts (a B.F.A. option is in development) as well as graduate Master of Fine Arts in Creative Writing and Master of Arts in the Teaching of Writing degrees. Featuring small classes, a strong sense of community, and an extensive array of writing, publishing, and teaching courses, the Department prepares students for a range of writing interests-novel, short story, creative nonfiction, playwriting, screenwriting, publishing, and the teaching of writing-and for an attractive variety of jobs in which writing, speaking, and creative problem solving are crucial employment factors.

The Department's annual publication, Hair Trigger, has won numerous awards for excellence, including first-place prizes from three different national organizations-the Columbia University Scholastic Press Association (CSPA), the Associated Writing Programs (AWP), and the Coordinating Council of Literary

Magazines (CCLM). The judge for the AWP award said, "Hair Trigger walks away with first prize," and judges of other competitions have consistently remarked on the impressive range of voices, subjects, cultural/linguistic backgrounds, forms, and original approaches represented in the writings of Columbia students. Numerous students and graduates of the program have achieved extraordinary recognition, including Intro prizes, a National Book Award, the Million Yuan Novel Prize, Illinois Arts Council awards, and many others. The Department also sponsors two other highly regarded, nationally distributed magazines: Spec-Lit, devoted to science fiction writing, and F Magazine, publishing novels-in-progress and short stories.

In designing curricula and in counseling, faculty give full consideration to preparing students for graduate school as well as for the current job market. Internships are available in writingrelated jobs and students can participate as editors of Hair Trigger, as mentors in the Fiction Writers at Lunch mentoring program, as organizers of literary events sponsored by the active Department Student Board, as tutors, as outreach teachers in schools throughout the city, and as readers at the many "Rookie" and Advanced open mics. Career Night offers students an opportunity to
hear from and network with graduates who discuss job opportunitees in advertising; public relations; trade journalism; newspaper journalism; scnptwnting for television, film, radio. and multimedia: technical writing: and many other jobs in which writing is important.

The Fiction Writing program for both majors and nonmajors is structured around the nationally renowned Story Workshop ${ }^{\circ}$ method of teaching writing, originated and developed by former Department Chairperson John Schultz. The Story Workshop approach emphasizes the interrelationships among the processes of reading and writing, telling and listening, perceiving and communicating, critical thinking and imaginative problem solving. In addition to in-class, guided-discovery activities, students receive direct attention to their work through individual conferences with teachers. Because research shows that writing ability is a particularly important skill in most career fields, the Fiction Writing Department also offers a minor in Fiction Writing for majors from other departments, as well as interdisciplinary minors in Playwriting (with Theater) and Creative Nonfiction (with Journalism and English), which are open to students from Fiction Writing and all other majors.

Students work with faculty who are professionals engaged in writing and teaching novels, novellas, short stories, plays, radio scripts, creative nonfiction, essays, screenplays, and genre writing that includes science fiction, writing for children and young adults, historical fiction, popular fiction, suspense thriller fiction, and fiction adaptations for stage and screen. The core and specialty classes reflect this rich variety of genres and forms, supported by the unique and wide-ranging strand of Critical Reading and Writing courses, which focus on learning to read as writers and on the study of successful processes and techniques used by published authors.

The Fiction Writing Department writers-in-residence program brings to campus well-known writers and scholars. In individual visits and in the widely acclaimed Story Week Festival of Writers, the Fiction Writing Department has hosted prominent writers such as Joyce Carol Oates, Charles Johnson, Ana Castillo, Jane Hamilton, Henry Louis Gates, Jr., Marita Golden, Richard Price, John Edgar Wideman, Hugh Holton, Wesley Brown, Harry Mark Petrakis, April Sinclair, Bharati Mukherjee, Cyrus Colter, Hubert Selby, Jr., Scott Russell Sanders, Philip Lopate, David Bradley, Jaimee Wriston Colbert, and others. Editors and publishers panels have included Ted Solotaroff, C. Michael Curtis, and others from the U.S. and abroad. Visiting writers and editors read their works and meet with students in individual conferences to discuss their manuscripts.

Students are encouraged to take playwriting. screenwriting. newswriting, copywriting, and writing for radio. television. and multimedia from the various departments that specialize in these areas, in addition to developing a strong general education background in literature and liberal arts.

Individualized Story Workshop peer tutoring is available to all students registered in fiction writing classes. on a credit or noncredit basis. The Department offers summer writing programs in England, Moscow, and Prague.
-Students in our Story Workshop program write novels, plays. screenplays, short stories, and nonfiction, along the way exploring the applications of fiction writing training to all other forms of writing. Above all, they learn how to be creative problem solverstranslating the imaginative, conceptualizing, and organizational capabilities developed through Story Workshop and other courses in the Department into skills useful for a wide range of jobs, as well for producing high-quality, publishable writing."

## Randall Albers

## Chairperson

Fiction Writing Department

## A Major in Fiction Writing

Fiction Writing majors must complete 44 credit hours of coursework for a Bachelor of Arts, of which at least 24 credit hours must be core writing courses in the Department. Majors must also take 8 -12 credit hours of Specialty Writing courses and 8-12 credit hours of Critical Reading and Writing (process and technique) courses. All courses are above and beyond the College's General Education Program writing requirements 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.

First-time college students may begin the program with either the Introduction to Fiction Writing or Fiction Writing I. Consult any fulltime Fiction Writing Department faculty member for the most appropriate starting point. Transfer students who have completed the college composition requirement should begin with Fiction I. Students with fewer than six remaining semesters of college may request adjustments of specific required core courses by contacting the Chairperson, though the required 44 total hours for a B.A. Fiction Writing major remain in place for all students.

A Bachelor of Fine Arts (B.F.A.) option is in development and will be available during the 2000-2001 academic year. For details, consult the Fiction Writing Department.

## REQUIREMENTS FOR THE MAJOR

## Core Courses. 24 credit hours

24 credit hours of sequenced core Fiction workshops (adjustments made for transfer students): 55-1101 Fiction Writing I, 554102 Fiction Writing II, 55-4104 Prose Forms, 55-4106 Fiction Writing: Advanced (repeated)

Critical Reading and Writing Courses. 8-12 credit hours
$8-12$ credit hours from the following Critical Reading and Writing courses: 55-4215 Women Writers, 55-4216 Short Story Writers, 55-4211 Multicultural Masterpiece Authors, 55-4217 Novelists, 55-4207 Nineteenth-Century Russian Authors, 55-1200 Critical Reading and Writing for Fiction Writers I, 55-4212 Critical Reading and Writing II, 55-4212 Chinese Masterpiece Authors, 55-4209 Contemporary Russian Authors, 55-4210 Latin-American Writers, 55-4208 Contemporary European Authors, 55-4202 First Novels, 55-4201 Autobiographical Fiction, 55-4203 Fiction Writers and Censorship, 55-4204 Drama and Story, 55-4205 Gender and Difference, 55-4213 Fiction Writers as Nonfiction Writers, 554206 The Novel in Stories
Specialty Writing Courses. 8-12 credit hours
8-12 credit hours of Specialty Writing courses: 55-4108 Fiction Seminar, 55-4322 Tutoring in Writing Skills, 55-4301 Young Adult Fiction, 55-4319 Creative Nonfiction, 55-4318 Bibliography and Research for Fiction Writers, 55-4302 Story and Script: Fiction Techniques for the Media, 55-1140 Fiction Writers and Publishing, 55-4105 Advanced Prose Forms, 55-4303 Dreams and Fiction Writing, 55-4304 Dialects and Fiction Writing, 55-4306 Writing Popular Fiction, 55-4308 Freelance Applications, 55-4309 Story to
Stage, 55-4317 College Literary Magazine Publishing, 55-1300
Games for Writers, 55-4310 Playwriting, 55-4311 Science Fiction Writing, 55-4315 Story and Journal, 55-5316 Small Press Publishing, 55-4312 Writing for Children, 55-4331 Practice Teaching: Tutor Training

## REQUIREMENTS FOR THE MINORS

## Minor In Fiction Writing. 24-28 credit hours

Fiction Writing minors must complete the following courses: 551101 Fiction Writing I, 55-4102 Fiction Writing II, 55-4104 Prose Forms, 55-4106 Fiction Writing: Advanced; select 8-12 credit hours from the Critical Reading and Writing courses listed above or from Fiction Writing elective courses listed in departmental brochure.

Interdisclplinary Minor in Playwriting. 24 credit hours The Interdisciplinary Minor in Playwriting gives students in Fiction Writing, Theater, and other majors an opportunity to broaden their skills in writing for the stage and media. Students who minor in playwriting must complete 24 credit hours of coursework offered by the Theater and Fiction Writing Departments.
55-1101 Fiction Writing I, 55-4204 Critical Reading and Writing: Drama and Story, 31-2800 Playwriting Workshop I, 31-3800 Playwriting Workshop II; complete 10 credit hours from the following: 55-4102 Fiction Writing II*, 55-4302 Story to Script: Fiction Techniques for the Media, 55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama, 55-3090 Independent Project: Fiction Writing, 31-1200 Acting I: Basic Skills*, 31-1210 Improvisational Techniques I, 31-1600 Introduction to Design for the Stage, 31-3805 New Plays Workshop, 31-2120 Text Analysis, 31-3899 Independent Project: Playwriting
(*strongly recommended)

## Interdisciplinary Minor in Creative Nonfiction. 24 credit hours

The Creative Nonfiction Minor, co-sponsored by the English, Fiction Writing, and Journalism Departments, offers students an exciting avenue to improve oral, written, and creative problem-solving skills that will enhance the students' work in any of Columbia's arts and media fields. Students who study creative nonfiction along with any Columbia major will develop a focused and flexible application of skills that will dramatically increase their chances of successfully competing in their chosen profession upon graduation. Students from any department, including those departments sponsoring the minor, may pursue a minor in Creative Nonfiction.

18 credit hours of required courses: 52-2830 Creative Nonfiction I, 52-2831 Creative Nonfiction II, 55-1101 Fiction I, 55-4102 Fiction II, 55-4104 Prose Forms; 6-8 hours of electives from the following Fiction Writing classes: 55-4319 Creative Nonfiction*, 55-4315 Story and Journal, 55-4213 Critical Reading and Writing: Fiction Writers as Nonfiction Writers, and 55-4318 Bibliography and Research Techniques for Fiction Writers; or from the following English Department classes: 52-2832 Creative Nonfiction: Journal Writing*, 52-2810 Expository Writing: The Personal Essay, and 522695 Connections in Literature; or from the following Journalism Department classes: 53-1015 Introduction to Writing and Reporting, 53-2020 Reporting for Print and Broadcast, 53-2265 Magazine Article Writing, and 53-3220 Advanced Magazine Article Writing
(*strongly recommended)

## Course Descriptions

55-1100 Introduction to Fiction Writing 3 cr .
Course is intended for entering freshmen who have an interest in fiction writing. Students write and read fiction and become acquainted with story and basic techniques of storytelling in various media such as film, theater, and oral storytelling. Course prepares a sound foundation for Fiction Writing I. (Course is not required for entrance into Fiction Writing I.)

## 55-1101 Fiction Writing I 4 cr.

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

## 55-1200 Critical Reading and Writing for Fiction Writers I 4 cr .

Course develops writers' approach to reading and to writing about literature being read as an integral, dynamic part of the writers' process, development, and career. Journals and other writings by such authors as D.H. Lawrence and Virginia Woolf are used as examples of how writers read and write about what they read in order to learn to develop dimensions of their own fiction and to become aware of their uniqueness and commonality with other writers' efforts. Manuscripts and notes of famous works may be used to show writers' processes and development.
Prerequisite: 55-1100 Introduction to Fiction Writing or concurrent enrollment

## 55-1300 Games for Writers 3 cr .

Theater games, exercises, and other source materials are used to assist writers in development of characters, scenes, and relationships in their fictional works.
Prerequisite: 55-1100 Introduction to Fiction Writing or concurrent enrollment

55-1330 Tutoring in Fiction Writing Skills Variable cr. Tutorial program addresses basic skills in grammar and punctuation, fiction writing, rewriting, editing, journal writing, organization, and more. Story Workshop Tutorial Program is designed for students concurrently enrolled in Fiction Writing Workshop, Prose Forms, Critical Reading and Writing, and Specialty Writing classes. Many students find one-on-one attention of a tutor, who is an advanced writing student, gives their writing added energy and clarity and helps them make valuable discoveries.
Prerequisite: Concurrent enrollment in one of the following: 551100 Introduction to Fiction Writing, 55-1101 Fiction Writing I, 554102 Fiction Writing II, 55-4104 Prose Forms, 55-4106 Fiction Writing: Advanced

## 55-4102 Fiction Writing II 4 cr .

This is the second course in the core curriculum for the Fiction Writing major. Fiction II is organized along principles of parodying structure and style of literary models while encouraging students to develop their own material, both in major parody assignments and in other writings. Course is writing intensive.
Prerequisite: 55-1101 Fiction Writing I, 52-1152 English
Composition II
55-4104 Prose Forms 4 cr.
Aimed toward producing publishable works, this practical exploration uses Story Workshop basic forms and Sense of Address approaches to creative nonfiction technical, expository, and persuasive writing, thereby exposing students to the kinds of writing generally useful in finding employment in the arts and media
helds where writing skilis are essential to advancement. Course is stao designed to heighten students' sense of forms and structure in preparation for Fiction Writing: Advanced. Strong emphasis is placed on using the identified basic forms in fiction writing and in exposition.
Prerequisite: 55-4102 Fiction Writing II
55-4105 Advanced Prose Forms 4 cr.
Sophisticated Story Workshop basic forms and Sense of Address techniques are used to advance students' development of prose forms and publishable creative nonfiction.
Prerequisite: 55-4104 Prose Forms
55-4106 Fiction Writing: Advanced $4 \mathbf{c r}$.
Workshop uses Story Workshop approach to develop facets of writing short fiction and novels. Students intensively explore new fictional possibilities as well as have the option of continuing to develop strong writing material from previous classes. Workshop may have an emphasis on point of view and/or rewriting.
Prerequisite: 55-4102 Fiction Writing II, 55-4104 Prose Forms
55-4108 Fiction Seminar 4 cr.
Advanced class in fiction writing begins with technical or craft matters, then proceeds to more artistic aspects of composing fiction of any length. Craft sessions address general nature of communication involving character creation, including both physical and psychological descriptions, dialogue, interior monologue and stream of consciousness, action, pace, point of view, plot, setting, and style. Substantial writing projects are undertaken by students and submitted for class analysis and discussion.
Prerequisite: 55-1101 Fiction Writing I

## 55-4112 Novel Writing 4 cr.

Emphasis is on readings, analysis, and criticism of students' writing in Story Workshop setting. Class is devoted to reading of students' writings and discussion of extensive assigned readings directed toward enhancement of students' understanding of literary techniques, process, and values.
Prerequisite: 55-4102 Fiction Writing II or 55-4106 Fiction Writing: Advanced

## 55-4201 Critical Reading and Writing: Autoblographical

 Fletion 4 cr.Students read autobiographical fiction and respond with journal entries and classroom discussion. Students research primary sources concerning a writer, his or her work, and the process by which the work came into being: give an oral report; and write a final essay. Students read aloud journal entry responses to readings and write their own autobiographical fiction. some of which is reed and responded to in class.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4202 Critical Reading and Writing: First Novels 4 cr. Course exposes student writers to creative and intellectual processes of published writers earty in their careers. Students learn that writing is an ongoing process of writing and rewriting: that the creative process is both universal and unique to each witter: and that published writers face the same bogeys faced by student writers. Students read novels and conduct research by reading wrters' diaries, notebooks, letters, and autobiographies. Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

55-4203 Critical Reading and Writing: Fiction Writers and Censorship 4 cr.
Witers must be free to draw on their strongest matenal and use their best. most authentic telling voices. However, wrters often confront external or internal inhibrtions: outngit legal challenges.
vocal attacks upon certam types of stones. subtie publighing prejudices, or self-censonng Course emphasures research. writing. and discussion of creative processes of successful whters. among them Lawrence. Faubert. Hurston. Whitht. Selby. Joyce. and Burroughs. who have been forced to confront directly forms of censorship or marginalizetion.
Prerequisite: 55-1101 Fiction writing I or concurrent enroliment

## 55-4204 Crtilcal Reading and Writing: Drama and stery

 4 cr.Students read piays and stories by successful authors who explore dramatic techniques helpful to development of fiction. Students respond to these works in journal entries. research and discuss writers' creative processes. give an oral report. and write an essay. Students complete creative writing assignments that incorporate dramatic techniques under study into their own fiction. Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4205 Critical Reading and Writing: Oonder and Difference 4 cr .

Course examines the ways in which gay, lesbian, and stratght witt ers contend with issues of culture. gender, and difference. Content focuses on such questions as the following: How do straight male and female writers deal with the serious issues and challenges of writing from the point of view of gay and lesbien characters? How do gay and lesbian writers deal with the same issues in writing about straight characters? Course also examines the particular challenges of writing gender opposites through students' reading of assigned stories and novels and through their written responses as wrtters to their reading. Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4206 Critical Reading and Writing: The Novel In

 storles 4 cr .Course examines creative and intellectual processes of writers working in nonlinear structure forms. It raises questions wrtters ask themselves when determining how best to structure a body of work that is more cohesive than a collection of stories. yet not a linear-shaped novel. Through readings, small group and large group discussions, journal reflections (both students' and authors'), and research into the authors' writing processes. students are able to reflect upon and examine issues and ques tions of structure that go into putting together a cohesive body of creative work.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4207 Critical Reading and Writing: Mineteenth-Century Russian Authors 4 cr .
Students work individualty and in small groups researching reading and writing processes that heiped shape selected novels and other works by Russian and Soviet masterprece authors. Research examines ways in which writers read. respond to what they read. and dynamically incorporate their reading responses into their own fictionwritung processes. Course also focuses on personal and social contexts in which masterpiece works were written. Prerequiste: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4208 Crttical Reading and Wrting: Contemperary European Witters 4 cr.

Students research contemporary European wrtters from 1950 to present. including ways in which contemporery European wrters* reading and responses to reading influence the overall fiction writ ing process. Journals and other wrinigs by contemporery European authors are used as exemples of how wrters devetop dimensions of thew fiction and see thew work in relstion to work of other wrters. Course studees development of overse tech
niques and voices of some of the most prominent contemporary European authors.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4209 Critical Reading and Writing: Contemporary

 Russian Authors 4 cr.Students research reading and writing processes behind selected novels and short stories by principal masterpiece authors of the Soviet period from 1920 to present, such as Bulgakov, Babel, Solzhenitsyn, Pasternak, Platonov, and Nabokov. Drawing upon authors' journals, notebooks, and letters, as well as upon more public writing and interviews, students examine personal and social contexts in which writers read and respond to what they read. Students give oral and written responses as writers to material.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

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

 Writers 4 cr .Course researches writing processes of Latin-American writers, including ways in which Latin-American writers' reading and responses to reading influence overall fiction-writing process. Journals and other writings by Latin-American authors are used as examples of how writers read and write about what they read to develop dimensions of their fiction and see their work in relation to that of other writers.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4211 Critical Reading and Writing: Multicultural Masterpiece Authors 4 cr.

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

## Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4212 Critical Reading and Writing: Chinese

## Masterpiece Authors 4 cr.

Course studies two classical Chinese novels-sixteenth-century Dream of the Red Chamber and Wu-cheng-en's eighteenth-century Xiyouji-and the works of contemporary Chinese authors from 1910 forward, such as Can Xue's short-story collections. Chinese literature uses myth and legend to a degree that sometimes removes the line between a realistic and a nonrealistic world. Through process-centered research and reading, course traces development of Chinese fictional/novelistic form.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4213 Critical Reading and Writing: Fiction Writers as

 Creative Nonfiction Writers 4 cr.Course explores ways in which published writers bring their knowledge of fiction writing techniques, such as dramatic scene, image, voice, story movement, and point of view, to the writing of creative nonfiction. Using primarily journals, letters, and other private writings, students work extensively in creative non-fiction modes. In addition to offering insights about widening writing options in a growing nonfiction market for fiction writers, course aids in development of oral, written, and research skills useful for any major and communications-related career.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

55-4214 Critical Reading and Writing for Fiction Writers II 4 cr .
Students undertake intensive study and research of writers' writing and reading processes, researching historical documentation on individually chosen and class-assigned literary works. Course features use of new historical processes. Students integrate findings into their own writing.
Prerequisite: 55-1101 Fiction Writing I and one previous Critical Reading and Writing class

## 55-4215 Critical Reading and Writing: Women Writers

 4 cr .Course researches writing processes of women writers and ways in which their reading and responses to reading play influential roles in the fiction-writing process. Journals and other writings by Virginia Woolf, Zora Neale Hurston, and others are used as examples of how writers read, write about what they read to develop their fiction, and see their work in relation to other writers' works. Manuscripts and notes of famous works may be used to show writers' processes and development. Students' own fiction writing is also part of the course.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4216 Critical Reading and Writing: Short Story Writers

 4 cr .Course encourages development of lively, well-crafted short fiction by examining reading and writing processes that guide some of the best examples of the form. Students select from a wide range of writers, representing many different voices, backgrounds, subjects, and approaches, to research ways in which writers read, respond to their reading, and use that reading to generate and heighten their short stories. Students write their responses to reading short stories and discuss relationship of reading to development of their own fiction.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4217 Critical Reading and Writing: Novelists 4 cr .
Course examines ways in which novelists read, respond to what they read, and incorporate their reading responses dynamically into their own fiction-writing processes. Drawing upon authors' journals, notebooks, letters, and more public writings, students explore the writing processes of well-known writers and ways in which students' own responses to reading can nourish and heighten the development of their fiction. Course surveys many of the principle novelists and novels and the development of the genre from its roots to contemporary fiction.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4301 Young Adult Fiction 4 cr.

Representative published selections of young adult novels are analyzed. Emphasis is placed on development of students' works, including exploration of ideas and issues that sustain novel-length material. Instruction includes study of plot construction, writing of scene and transition, and weaving of theme into the whole.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4302 Story and Script: Fiction Techniques for the
Media 4 cr.
Course adapts prose fiction to script form, attending to the variety of ways in which imaginative prose fiction techniques (image, scene, dialogue, summary narrative, point of view, Sense of Address, movement, plot, and structure and fiction material) are developed in script with applications to arts and communication fields such as advertising, scriptwriting for film, television, video, and radio. Course relates creative problem solving in prose fiction to media constraints, situations, and challenges.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

55-4303 Dreams and Fiction Writing 4 cr .
Course helps writers relate the rich, various, and powerful world of dreams to the needs and delights of imaginative prose fiction. Students keep journals of their dreams, read and write dream stories, and study how dreams relate to their fiction writing. Students also research how dreams have influenced work of wellknown writers.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4304 Dlalects and Fiction Writing 4 cr.

Dialect speech and writing have richly contributed to the breadth, variety, and authenticity of American and English literature. Course prevides students with an informed base that includes listening with a good ear and helps them develop the ability to render dialogue accurately and artistically within the tradition of dialect writing in fiction. Students choose dialect writers, research how dialect is used in fiction, and use dialect in their own fiction writing.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4305 Suspense Thriller Fiction Writing 4 cr .
The suspense thriller adventure story, one of the most popular, best-selling genres, has also been increasingly attractive to veteran writers, such as Don DeLillo and Charles Johnson. Students read classical and contemporary examples of the genre and research the process of their development. In consultation with instructor, students plan and begin writing their own suspense thrillers.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4306 Writing Popular Fiction 4 cr .

Course investigates a variety of fiction forms written for the popular market, including mysteries, historical novels, and suspense fiction. Emphasis is on analysis of given genres and characteristics of form and general technique. Students become aware of characteristics that define a popular genre novel and how to apply those defining techniques in their works. Because most popular fiction is market-driven, course includes some discussion of marketing.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4307 Researching and Writing Historical Fiction 4 cr.
The ever popular genre of historical fiction is the focus of this course, which combines study of research techniques with fictional techniques necessary to produce marketable prose. Through reading, research, and guidance of a historical fiction writer, students produce their own historical fiction.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4308 Freelance Applications of Fiction-Writing Training 4 cr .
Course applies a broad repertoire of fiction-writing techniques and approaches to freelance tasks found in various businesses and services, including radio, television, and print advertising; promotion and public relations; manufacturing and retail selling; and creative nonfiction stories for a variety of media. Students develop writing projects suitable for inclusion in their professional portfolios.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4309 Story to Stage: Adapting Prose Fiction to Stage Drama 4 cr.

Students explore possibilities for adapting prose fiction to drama. Course includes readings, discussions, and videotapes of plays based upon fictional works such as The Glass Menagerie, Native Son, Spunk, and Of Mice and Men. Students experiment, creating
their own adaptations from selected prose fiction of published authors as well as from their own work. Course is ideal for students wishing to work in script forms for stage, film, radio, television, or other media.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4310 Playwriting 4 cr .

Students work with a well-known playwright to develop dramatic sense for scene and overall movement of stage plays, the most important and basic form of script literature. Students read examples of plays and write in class. If possible, plays students write may be given staged readings by accomplished actors. Course focuses on major aspects of starting the play: scene and character development, dialogue, theme and narrative development, shaping of acts, and sounding the play in the voices of peer writers and actors.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4311 Science Fiction Writing 4 cr .

Fresh approach to conception and writing of science fiction offers a current overview of the state of the field and techniques.
Students develop original material and present their manuscripts to instructor for careful examination, possible class reading, and critique.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4312 Writing for Children 4 cr .

Children's literature is approached as an art form based on the principles of good story telling and writing, differing from adult literature in its audience. Students tell and write stories, leading to publishable work.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4313 The Writing Body 4 cr.

Students participate in various physical activities in and out of workshop to discover how body-strengthening training and awareness affect creative writing and storytelling. Activities may include stretching, aerobics, yoga, martial arts, and/or massage as well as open discussion and journal work. Guest instructors may be featured.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4314 Imaginative Drawing and PaintIng: A Cross-

 Discipline Art Course 4 cr .Strong motivational and instructional exercises in drawing and painting are combined with Story Workshop word exercises to explore image, space, voice, and perception as applied to drawing and painting. The evocative powers of the naked word are emphasized in this interdisciplinary excursion into the imaginative process.
Prerequisite: 55-1101 Fiction Writing I
55-4315 Story and Journal 4 cr .
Students' personal journals and journals and notebooks of authors such as Melville, Kafka, Nin, and Böll are studied as devices for exploration of the imagination, recording of the living image, and development of various kinds of writing.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment
55-4316 Survey of Small Press Publishing 4 cr.
Course covers the how-to, economic, copyright, technical, and mailing regulation considerations of founding a press or magazine and examines the current, important phenomenon of the developing small-press movement in the American literary scene. Course includes an electronic publication component.
Prerequisite: 55-1101 Fiction Writing I

55-4317 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. Students read submitted manuscripts and participate fully in deciding which selections to publish and how they should be arranged. Students work closely with the instructor, who is faculty advisor for that year's magazine. Student editors are also involved in production and marketing procedures. Editors of Hair Trigger find the experience very useful in preparation for entry-level publishing positions.
Prerequisite: Permission of Department Chairperson

## 55-4318 Bibliography and Research for Fiction Writers

 4 cr.Researched fiction, commercial and literary, is increasingly in demand. Course helps fiction writers learn how to research many popular genres of fiction or any subject area students may want to explore. Subjects for research might include historical, legal, scientific, military, archaeological, or classical studies. Fiction writers learn to use multiple facilities of the modern library and other research sources.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4319 Creative Nonfiction 4 cr.

Course concentrates on application of fictional and story-writing techniques to nonfiction writing in the nonfiction novel, story, and memoir, as well as in travel, scientific, and anthropological writing. Books such as Norman Mailer's Armies of the Night, Truman Capote's In Cold Blood, and Mark Twain's Life on the Mississippi are studied. Students with a body of nonfiction material who wish to experiment with its nonfiction novelistic development find the course particularly useful.
Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4320 Fiction Writers and Publishing 4 cr .

Course gives developing fiction writers an understanding of relationships among fiction writers, literary agents, magazine and book editors, and the field of publishing. Guest speakers include literary agents, editors, publishers, booksellers, and writers. Course covers history of fiction publishing in the U.S. and recent, ongoing changes in the field, including emphasis on small press publishing. Students submit a manuscript for publication. Prerequisite: 55-1101 Fiction Writing I or concurrent enrollment

## 55-4321 Advanced Science Flction Writing Workshop

 4 cr .Workshop builds on the original science fiction class, focusing on writing skills and techniques unique to the genre. Students practice generating story ideas, tempering imagination with logic, thinking in terms of the future and its multiple possibilities, selecting appropriate characters, and constructing plausible plots. Readings include collected short stories of science fiction master Alfred Bester and individual works by Robert Heinlein, C.M. Kornbluth, and others.
Prerequisite: 55-1101 Fiction Writing I, 55-4311 Science Fiction Writing

## 55-4331 Practice Teaching: Tutoring 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. Tutors assist Fiction Writing students who need help with reading and writing skills. Students are paid for work done in the Tutoring Program.
Prerequisite: 55-1101 Fiction Writing I

55-3088 Internship: Fiction Writing Variable 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 Internship Coordinator
55-3090 Independent Project: Flction Writing Variable cr. An independent project is designed by the student, with approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project. Course is intended generally for upper-level students. Prerequisite: 55-1101 Fiction Writing I

# Film and Video 

OF ALL ART FORMS. THE CINEMA IS THE MOST WONDERFUL. FOR IT DRAWS
ON ALL THE ARTS AND SCIENCES. USING LIGHT. SOUND. PHOTOGRAPHY.
CHOREOGRAPHY, STORYTELLING, ACTING. MUSIC. PASSION. AND TEAMWORK.EVERYTHING MUST HARMONIZE. AND WHEN IT DOES. YOU GET THAT INTENSEREVERIE CALLED THE CINEMA. TO COMMIT YOURSELF TO LEARNING THISWONDERFUL MEDIUM IS TO SET FOOT ON A REMARKABLE PATH Of SELFCOMPLETION WHERE LEARNING LASTS A LIFETIME.

Some film schools require that you deciare a specialization on entry, make you compete for the privilege of directing, and then hold on to the copyright of your work. Not at Columbia. Every individual can direct. shoot. edit, and write, and every person owns their own work. Throughout. we emphasize that concepts are inseparable from techniques and that good ideas and strong emotions reach an audience only through excellent teamwork and meticulous craft. All this takes collaboration and lots of practice.

Columbia has the most extensive film and video curriculum anywhere. It begins with the development of ideas for the screen and studies in film history and aesthetics. Production experiences follow in which students rotate within teams while making short but increasingly sophisticated screen preces. From this seasoning. student filmmakers often head spontaneously into one of the creative disciplines such as screenwring, directing. cinematography. sound. editing. producing. anima tion, or documentary. Though we offer a mode range of specializations. we also let those wanting to become independent filmmakers choose a more generalized traning.

Our school is organized into dedicated centers. each aftracting its own communty.

There is one each for Equipment. Screenwriting. Cinematography. Audio. Postproduction, Producing. Animation, and Documentary. Students also find large. modern shooting and directing stages: mult ple projection theaters with 16 mm .35 mm . Cinemascope, and digital video projection: and digital editing laboratones in which films shot on digital video or on 16 mm film transferred via our telecine are edrted in digtal format. just as in the professional wortd. There are 16 mm editing and sound mixing surtes. off. line video editing rooms, on-line broadcast. quality digrtal finishing suites. and image compositing rooms. There is equipment by Steenbeck. Arriflex. And. Discreet Logic. Matrox. SGI, and other cutting edge manuiac turers. Cinematography students shoor 16 mm . some Panavision 35 mm . and digial ndeo. Sound students work with Protools Documentary students. armed with the latest digital equipment. scramble at shorit notice to capture that special event. Animators work with 30 models and traditional cel animation. or they work in the digital doman with the latest software in critical studies and screen writing classes. excred groups hotly debote film ideas and history or the merts of pericu iar aesthetic and crical movernents
even have our own base in Hollywood and a well developed West Coast Alumni Association to assist those determined to enter the feature film industry.

As a film school, we are constantly in change, so check our web site for the latest listings of alumni Oscars and other achievements, the biographies of faculty and visiting artists, and current facilities and equipment. Better yet, call 312-344-7300 and come meet us on a guided tour.

## Michael Rabiger

## Chairperson

Film and Video Department

## A Major in Film and Video

Film and Video majors must complete 24 credit hours of basic film classes in the Department's core curriculum, and an additional 36 credit hours of more advanced courses. Core courses cover story development, the history and aesthetics of film and video, technical fundamentals, and the craft basics of the filmmaker at work. Once the core is completed, students may select more specialized courses to prepare for their future careers. The Department offers concentrations in Audio, Cinematography, Critical Studies, Directing, Documentary, Editing, Producing, Screenwriting, and Animation (Traditional or Computer). Students who choose to pursue the Film and Video major without a concentration may choose the additional 36 hours of study from across the Film and Video Department course offerings subject to the usual prerequisite courses.

## REQUIREMENTS FOR THE MAJOR

## Core Requirements. 24 credit hours

These courses are required for all Film and Video majors, regardless of whether or not a student declares a concentration. (Core requirements differ for students pursuing a concentration in Animation. See Traditional Animation and Computer Animation Core below for detail.) 24-1700 Idea Development, 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video, 24 1710 Screenwriting I, 24-1010 Film Techniques I, 24-1020 Film Techniques II

## Concentration. Students select one of nine concentrations. $\mathbf{3 6}$ credit hours

Students take 36 additional credit hours to prepare for a professional specialization, usually in a custom-designed and equipped center with its all-important sense of community. For specific requirements for each concentration, see the departmental brochure available in the Film and Video Department and the Admissions Office.

## Audio

The Audio curriculum, housed in the Audio Center, focuses on the design and creation of the complete soundtrack for the visual medium. Through practical work of increasing complexity, students learn how effectively the soundtrack can reinforce content and liberate the audience's imagination. Students practice conceptualization and implementation as a group and individually and can apply their talents in both student and professional productions, where they gain experience as location sound recorders, sound editors, designers, and postproduction mixers.

## CInematography

The Cinematography Center and Lighting Stage offer a curriculum that develops a comprehensive knowledge of the work of camera assistants and directors of photography. Study includes: 16 mm and 35 mm film cameras, electronic imaging, image optics, visual effects, lighting, and laboratory practices. Students learn to develop and execute visual concepts that reflect the underlying intentions of the script. Students also specialize in visually communicating the many possible messages of a piece.

## Critical Studies

The core courses History of Cinema and Aesthetics of Film and Video provide a vital conceptual and historical perspective of the field as production students begin their studies and proceed through their concentrations. For Critical Studies majors, the concentration offers in-depth studies of genres, filmmakers, national cinemas, film movements, and other critical and histori-
cal approaches. This is a rich preparation for graduate work or careers in film writing and criticism.

## Directing

The Directing concentration, housed at the Directing Center, trains undergraduate and graduate students in all aspects of fictional directing, including analysis of dramatic texts, casting of actors, rehearsal procedures, and application of camera to dramatic material. Work on a director's breakdown includes the preparation of storyboards, ground plans, brackets, and shooting scripts. Advanced coursework emphasizes collaboration with producers, editors, and directors of photography. Our faculty represents a variety of directorial backgrounds and approaches. The goal is for students to develop their own directorial styles, based on solid technique, a responsive inner life, and a critical awareness of the world around us.

## Documentary

The Documentary curriculum, taught wholly in a specially equipped Documentary Center, is dedicated to a vision of documentary filmmaking that places people above product; exploration and discovery above pre-conception; and tolerance and understanding above dogmatism. It is a vision of documentary work that "tries to grasp the lived reality of people, and to convey the quality of their experience." The curriculum prepares students for work in the many varieties of non-fictional filmmaking and emphasizes how vital an improvisational training is to fiction directors.

## Editing

Through training in a custom-designed Postproduction Center, students prepare for careers in off-line and on-line editing, digital and optical effects, and specialized sound editing. Using 16 mm film, film digitally transferred using the center's telecine, or material shot in digital video, students learn the craft's vital function in structuring and pacing a film, video, or multimedia narrative and in providing an imaginative sound track. The concentration also emphasizes editing's history, aesthetics, and varied non-linear platforms and techniques.

## Producing

In the Producing Center, filmmakers acquire the skills to sell film and video ideas to producing entities within the existing system of professional film production and financing. They also learn how to manage a production and how to sell completed films to a producer or distributor. Courses emphasize merging the creative and business skills necessary for finding material, conducting research, using "networking" strategies, developing project proposals, building creative teams, and interacting with creative and technical personnel. Furthermore, students learn how to negotiate, finance, and distribute creative products according to the content and approach of any particular project. Career outcomes may be in producing, line producing, and production management.

## Screenwriting

In the Screenwriting Center students learn storytelling for the screen through a variety of in-class and out-of-class experiences, which enable them to hone their skills in observation, communication, visualizing, and dramatic structuring. Students also learn story development, re-writing, story analysis, critique, and the selling of scripts. The curriculum is designed for those solely interested in writing as well as those wanting to direct their own work. Through a variety of courses, students explore the various available roles of the screenwriter in Hollywood, in independent film production, and in the international film world.

## Film and Video Major without a Concentration

Once students have completed the core, they may design a course of study across the concentrations to prepare for the role of independent filmmaker. This further study must amount to 36 credit hours, and for each course the student must have the appropriate prerequisites. Students pursuing this option are expected to seek faculty advice regularly in order to follow the most effective sequence of study in realizing their career goals.

## Traditional Animation and Computer Animation

The Animation program offers the experience of animation through hands-on access to state-of-the-art equipment and facilities in the Animation Center. The student is urged not to explore a singular approach to this art form, but instead to remain open to the possibilities of this powerful communication tool. Whether enrolled in traditional or computer concentrations, students learn the art of timing, movement, and storytelling by taking a series of classes that teach both skill and the origins of the animation process. Throughout the program students continue to learn from each other as they explore individual directions.

## Traditional and Computer Animation Core Requirements. 35 credit hours

24-1010 Film Techniques I, 24-1500 History of Cinema, 24-1700 Idea Development, 26-1000 Animation I, 26-3040 Animation II, 26-3060 Animation III, 26-3085 Animation Production Studio I, 26-3090 Animation Production Studio II, 26-2070 History of Animation

Concentration. Animation students select one of two concentrations. 25 credit hours

## Traditional Animation

26-2010 Animation Camera and Sound, 26-2025 Drawing for Animation I, 26-2030 Stop Motion Animation I, 26-2075 Digital Animation Techniques I, 22-2214 Figure Drawing I, 26-2028 Alternative Strategies in Animation, plus 6 credits of Animation Program electives

## Computer Animation

26-2015 Introduction to Computer Modeling, 26-2025 Drawing for Animation I or 26-2030 Stop Motion Animation I, 26-3045 Computer Animation I, 26-3055 Computer Animation II, 26-3059 Computer Animation III, plus 7 credits of Animation Program electives

## Course Descriptions

## FILM AND VIDEO CORE

24-1500 History of Cinema 3 cr .
Course explores development of world cinema from its beginnings in the late nineteenth century to the present. Emphasis is placed on major directors, films, and movements that contributed to development of narrative cinema.
Prerequisite: 52-1151 English Composition I
24-1510 The Aesthetics of Film and Video 3 cr . Course covers basic concepts and terminology of film and video as forms of art and mass culture. Course is divided into units of study, with each unit accompanied by films and videotapes demonstrating the material. All undergraduates are encouraged to enroll in this course, especially those beginning the Film Techniques sequence.
Prerequisite: 52-1151 English Composition I
24-1700 Idea Development for FIIm and Video 3 cr. Students examine creative processes of established artists, writers, and filmmakers to discover their own artistic processes. Students conceptualize and develop creative projects that can be adapted to the "short film" format. Students generate viable concepts and ideas that can be stockpiled for future use and learn development techniques by concentrating on several of those concepts and bringing them to the preproduction stage. Prerequisite: 52-1151 English Composition I

24-1710 Screenwriting I: Writing the Short Film 3 cr . Building on concepts and techniques introduced in Idea Development, course allows students to explore basic methods of film writing and to further develop skills in presenting their film ideas in written form. Three significant short film form modes or strategies are addressed: documentary, narrative, and experimental. Students also develop craft skills basic to film and video writing: research, story development, dialogue, and character definition. Course emphasizes finding visual equivalence for human emotions and developing the writer's individual point of view. Prerequisite: 24-1700 Idea Development (C or better), 52-1151 English Composition I

24-1010 Film Techniques 16 cr.
As a beginning workshop in film expression, course deals with grammar and construction of film through editing materials and through learning simple scripting and storyboarding. Use of a light meter and 16 mm Bolex is taught, and students shoot projects of increasing complexity while learning to use the medium to tell a film story.
Prerequisite: 24-1700 Idea Development (C or better) and 521151 English Composition I

24-1020 Film Techniques II 6 cr.
Workshop course introduces the basics of sound film production: sound recording, multi-track sound track editing, lighting for black-and-white and color negative photography, sync sound shooting, and digital editing. Exercises and written assignments lead up to a final project, which is a short, non sync, multi-track film. Prerequisite: 24-1010 Film Techniques I, 24-1700 Idea Development, (both C or better), and fulfillment of math and computer general studies requirement

## ALTERNATIVE FORMS

24-2900 History of Video and Digital Art 3 cr.
Course explores the history of the electronic image from early video art to contemporary interactive CD-ROMs and Internet projects. Works by artists ranging from Acconci to Zando are critically examined in terms of form and content to understand not only their historical significance but also their influence within the larger tradition of image making.
Prerequisite: 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2910 Production III 4 cr.

Project-oriented course introduces filmmakers to portable video and digital production techniques. Students learn videography, non-linear digital editing, and the basics of electronic recording. Projects are theme-based and center around several non-narrative, alternative forms, including music videos, documentary, diary, and other experimental approaches
Prerequisite: 24-1020 Film Techniques II (C or better)
24-3915 Experimental Video and Digital Production 4 cr . This project-centered course engages students in non-narrative, alternative aspects of video and digital production. Students develop an aesthetic that explores, challenges, extends, or subverts mainstream narrative or documentary structures. Topics include camera experimentation and image manipulation; development of personal, political, or social themes; and distribution and marketing of experimental work.
Prerequisite: 24-2910 Production III, completion of Film and Video core (C or better)

## 24-4900 Music Video Production 3 cr.

Course analyzes ways in which artists combine visual imagery with music, as with MTV-style music videos. Music video professionals introduce class to the business. Through group projects, students learn various production techniques, including scripting, budgeting, and lip sync recording. Students develop a final music video project from script to final edit with a local band.
Prerequisite: 24-2910 Production III and completion of Film and Video core (C or better)

## 24-4910 Multimedia Techniques: Digital Production for the Internet 4 cr.

Students learn how to combine their existing skills and develop new ones in digital video production, computer animation, image manipulation, and digital editing. In this project-oriented class students learn to synthesize several media elements on a computer to produce an original work for display on the Internet. Instruction emphasizes basic programming techniques as well as artistic and commercial applications of multimedia.
Prerequisite: 24-2910 Production III (B or better) and completion of the Film and Video core (C or better)

## AUDIO

24-1100 Visual Audio 4 cr .
Theory of the audio impact on visual images is explored in this beginning sound for film class. Students develop skills and gain understanding through demonstration and creation of their works. Class discusses the completion and delivery of entire soundtrack to the viewer.

## 24-1101 Film and Video Sound 4 cr.

Course introduces students to theory and techniques of sound recording as applied to the film and video mediums. Students learn to record and edit voice and sound effects. Course exam-
ines the theory behind advanced motion picture sound, sync systems, and digital multi-track recording systems.
Prerequisite: 24-1010 Film Techniques I (C or better)

## 24-2101 Introduction to Computer-Assisted Soundtrack Production 4 cr.

Course teaches foundations of the Digital Audio Workstation and techniques required in the creation of special effects and the manipulation of dialog, music, and sound effects. Course also instructs students in the methodology of the track building process.
Prerequisite: Completion of Film and Video core (C or better)

## 24-2102 Speclal Effects and Postproduction Sound

 Techniques 4 cr.Course is a concentrated workshop on audio postproduction in a multiple machine environment. Instruction concentrates on mixing/editing techniques for music and sound effects. Coursework also includes the recording of natural sounds and special effects to reinforce images and the story contained within. Course helps students visualize the track building process.
Prerequisite: Completion of Film and Video core ( $C$ or better)

## $\mathbf{2 4 - 2 1 0 3}$ Location Sound Recording for the Motion Plcture

 4 cr .Students are introduced to synchronous film and video and professional audio technologies. Areas covered include microphones, analog and digital audio recorders, SMPTE time code, film and video formats, and film and video data tracks. Students become proficient in use of professional location sound packages, Nagra recorders, hard and wireless microphones, mic mixers, and booms.
Prerequisite: 24-1020 Film Techniques II, may be taken concurrently

24-2104 Music for Film and Video 3 cr .
Students are introduced to elements of music and ways in which these elements may be used to create a musical style that enhances the visual statement. Course emphasizes understanding the function of the score and how it relates to texture, color, and drama in music. Students explore their creativity using the tools available, work on projects of increasing complexity, and complete a score for their own film or video as a final project. Listening skills, music vocabulary, and business and legal aspects of the profession are also studied.
Prerequisite: Completion of Film and Video core ( $C$ or better)

## 24-3101 Advanced Location Sound Recording for the

 Motion Plcture 4 cr.Course applies principles of synchronous motion picture recording to advanced production. Students work on advanced projects on location with faculty supervision. Class sessions provide discussions, exchange of experiences, and problem solving. Prerequisite: 24-2103 Location Sound Recording for the Motion Picture

243120 Preparation for the Audio MIx 4 cr . Course offers in-depth study of the art of mixing the final sound track for visual mediums. Both linear and non-linear systems are employed, teaching students proper applications. Students receive group and one-on-one instruction and are required to use extensive out-of-class lab time. Outside projects as well as those created within the department give students hours of hands-on experience and exposure to a variety of techniques. Prerequisite: 24-2101 Introduction to Computer-Assisted Soundtrack, 24-3122 Audio for the Visual Medium II, permission of instructor

24-3122 Audio for the Visual Medium II 4 cr.
Course is intended for advanced students who wish to gain more insight and experience in preparing and mixing soundtracks for film. Students work in teams to complete class projects during additional weekly lab times.
Prerequisite: 24-3120 Preparation for the Audio Mix
24-3198 Independent Project: Location Audlo Variable cr. Under guidance of an advisor, student is responsible for on-location production sound recording and playback on student or professional films.
Prerequisite: 24-2103 Location Recording for the Motion Picture, permission of the Audio Coordinator, qualified advisor, and completed application

## 24-3199 Independent Project: Audio Postproduction

 Variable cr.Student designs and renders the necessary elements for completion of a soundtrack on student or professional films.
Prerequisite: 24-2101 Introduction to the Computer Assisted Soundtrack and 43-2415 Random Access Audio for Film, or knowledge of non-linear digital audio workstations, permission of the Audio Coordinator, permission of qualified advisor, and completed application

## CINEMATOGRAPHY

24-1200 Lighting I 4 cr.
Course introduces basic film lighting techniques for students with little or no studio lighting experience. Students become familiar with important safety procedures and the uses of standard pieces of lighting equipment. The role of grip and gaffer on the film set is also explored. Special attention is given to important light measuring techniques, including use of the spotmeter. Course encourages intelligent, thoughtful approaches to lighting based on dramatic structure and script.
Prerequisite: 24-1010 Film Techniques I (C or better)
24-2201 Image Design for CInema 3 cr .
Class examines issues of visual communication and design of the cinematographic image. Through lectures, practical assignments, and critiques, students refine their ability to use images to see, conceive, and communicate most effectively. They also develop critical thinking necessary for filmmakers when creating the visual concept of the story.
Prerequisite: 24-1010 Film Techniques I and 24-1510 Aesthetics of Film and Video (both C or better)

24-2202 Cinematography: Camera Seminar I 4 cr.
Course gives students working knowledge of 16 mm motion picture camera equipment. Operation and maintenance procedures are specified for each camera. Instruction also covers duties of the camera assistant and operator.
Prerequisite: Completion of Film and Video core (C or better) and 24-1200 Lighting I

## 24-2203 Optical Printing I 3 cr.

Course serves as a general introduction to the optical printer and its capabilities, emphasizing the basic operation of a J-K printer. Exercises involve control of focal techniques, exposure, time manipulation, superimposition, fades and dissolves, high contrast processing, mattes and countermattes for wipes and insets, blowup and reduction, color adjustment, combination, and isolation. Prerequisite: 24-1010 Film Techniques I (C or better)

## 24-2204 Visual Effects 3 cr.

Through practical hands-on application, students learn methodology of visual effects production. Students acquire general knowledge of a variety of skills needed to effectively produce and direct a visual effects sequence.
Prerequisite: 24-2202 Camera Seminar I and 24-1200 Lighting I

## 24-2206 Telecine 3 cr .

Students acquire a working knowledge of the aesthetics and technical aspects of the film-to-tape transfer process known as telecine. Content addresses theory and application of color correction, image control, and manipulation techniques. Principles of color theory and the tools available to filmmakers engaged in the processes of electronic media and image manipulation are explored through lecture, interactive computer exercises, and hands-on telecine experience.
Prerequisite: 24-3202 Special Studies in Cinematography I

## 24-2207 Compositing for Cinema 3 cr .

Students learn various analogue and digital techniques of composing film elements that have originated from film, electronic imaging systems, and computer generated images. Instruction includes lecture and practical exercises. Students use an advanced optical printer and Flint digital compositing workstation. Prerequisite: 24-3202 Special Studies in Cinematography I

## 24-3200 Lighting II 4 cr .

Course focuses on the visual image and how to arrive at that image through intellectual and physical means. This highly technical class stresses knowledge of technical elements necessary to accomplish the sophisticated marriage of art and science. Prerequisite: 24-1200 Lighting I, 24-2202 Camera Seminar I

24-3201 Cinematography: Camera Seminar II 4 cr.
Course focuses primarily on operating the latest models of 16 mm , Super 16, and 35 mm cameras and includes an introduction to ARRI SR3, Aeton 16, ARRI 535, and Panavision cameras. Instruction also covers support equipment, including the dolly, jib arm, gear head, video assist, Steadicam, and Smart Slate. Students learn how to operate equipment and shoot 35 mm footage and receive exposure to telecine transfer in a commercial facility that includes digital da Vinci.
Prerequisite: 24-2202 The Camera Seminar I, 24-3202 Special Studies in Cinematography I, and permission of instructor

## 24-3202 Special Studies in Cinematography 14 cr.

Students identify and interpret artistic and technological problems in cinematography. Students work on individual and group projects to develop different creative approaches to the visual concept of the script. Content covers technical issues such as film stocks, processing, densitometry, special effects, and lighting. Prerequisite: 24-2201 Image Design for Cinema, 24-2202 Cinematography: Camera Seminar I, 24-1200 Lighting I, and 24 3306 Photographic Theory/Laboratory Practice (may be taken concurrently)

## 24-3203 Special Studies in Cinematography II 4 cr.

Course acquaints students with the role of the cinematographer in motion pictures. Content focuses on creation of the movie's visual concept, problems of style, and design and arrangement in connection with choice of creative techniques. Course also deals with color structure of the motion picture.
Prerequisite: 24-3202 Special Studies in Cinematography I, 24 3206 Photo Theory/Laboratory Practice, 24-3201
Cinematography: Camera Seminar II (may be taken concurrently), and permission of instructor

24-3204 Digital Cinematography 3 cr .
Course explores technical and aesthetic demands of interformat production, digital cinematography, and digital postproduction and special effects. Students light the set and shoot the scene in different formats, using $16 \mathrm{~mm}, 35 \mathrm{~mm}$, Digital Video, SP BETA, and HDTV. After composing the scene with special effect plates, students transfer final product on 35 mm print and evaluate how different recording mediums handle the video-to-film transfer process.
Prerequisite: 24-3202 Special Studies in Cinematography I

## 24-3205 LIghting III 3 cr .

Course focuses on advanced lighting for motion pictures based on brightness analysis of the scene. Students learn how to light a scene using a spotmeter only.
Prerequisite: 24-3200 Lighting II, 24-3201 Camera Seminar II, and permission of instructor

24-3206 Photographic Theory/Laboratory Practice 3 cr . Course offers in-depth study of technicalities of photographic films and practical information on the role of the film laboratory. Filmmakers must understand their film stocks and the film laboratory handling them in order to use stock most effectively. Topics include latent image theory, tone reproduction, sensitometry/ densitometry, mechanical properties of films, and image quality. Prerequisite: Completion of Film and Video core (C or better)

## 24-3298 Independent Project: Cinematography

Variable cr.
This independent project provides cinematography students with an opportunity to shoot a film outside the classroom and receive credit for the project.
Prerequisite: 24-3202 Special Studies in Cinematography I, permission of Cinematography Curriculum Coordinator, and completed application

## CRITICAL STUDIES

24-2501 The Filmmaker as Author 3 cr .
This screening and discussion class is an intensive study of a single director as author. The featured director changes each semester. This course may be repeated.
Prerequisite: 24-1500 History of Cinema and 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2502 Undiscovered Europe: Filmmakers Beyond the Spotlight 3 cr .

Course studies work of talented European directors less frequently distributed in the U.S., including Alain Tanner, Dusan Makavejev, Margarethe von Trotta, and Chantal Akermann. Course focuses on cinematic authorship as a function of national culture, including heroes (Andrzej Wajda) and dissidents (Ken Loach). Course explores connections between social identity and cinematic style. Prerequisite: 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video (C or better)

24-2503 American Masters 3 cr .
Course explores the themes and visual styles of four of America's most accomplished filmmakers. Instruction focuses on issues such as each director's working methods, the relationship of their films to their personal lives, and the relationship of their work to the attitudes and culture of their time. Three or four representative films by each director are used to illustrate these topics of discussion. This course may be repeated as featured filmmakers change.
Prerequisite: 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2504 European Masters 3 cr .

Course explores themes and visual styles of some of Europe's most accomplished filmmakers. Instruction focuses on issues such as each director's working methods, the relationship of their films to their personal lives, and the relationship of their work to the attitudes and culture of their time. Three or four representative films by each director are used to illustrate these topics of discussion. This course may be repeated as featured directors change.
Prerequisite: 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2505 Two Visions 3 cr.

Some of the major films of two directors are analyzed in depth. Course explores impact of each director on the ways in which we view life and film. Directors featured in class change each semester. This course is repeatable.
Prerequisite: 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2510 Studies In Genre 3 cr.

Course examines film genre's history, aesthetic, cultural context, social significance, and critical methodologies. Past topics have included the science fiction film, comedy, melodrama, film noir, and the musical. Course is repeatable for credit.
Prerequisite: Completion of Film and Video core (C or better)
24-2520 Studies In National CInema 3 cr.
Course investigates how social, economic, and political institutions affect film style and content. In turn, course considers how movies provide metaphorical snapshots of their culture at a specific moment. Examining both U.S. and other cultures' movies and videos allows for the viewing of art as a construction of a culture, not simply a personal or natural phenomenon. Course is important for all Film and Video students interested in the media's treatment of a culture.
Prerequisite: 24-1500 History of Cinema and 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2540 Studies In Film History 3 cr .

Course investigates how social, economic, and political institutions affect film and video style and content during a specific era. In turn, it looks at how movies provide metaphorical snapshots of their culture at these moments. Topics covered in the past have included Films of the Fifties, Films of the Sixties, Films of the Seventies, Films of the Eighties, Movies and War Propaganda, and Black Roles in Film and Society.
Prerequisite: Completion of Film and Video core (C or better)
24-2543 History of Documentary 3 cr.
Course explores the variety of styles and concerns that shape documentaries. Content covers the first outdoor films made at the beginning of film history, the lyrical documentaries of Robert Flaherty, and the institutional documentaries inspired by John Grierson. Course also examines the broad range of developments of the post-World War II era, including the television documentary, cinema verité movement, collective and personal documentaries of anti-war and women's movements, role and impact of video in the ' 80 s and ' 90 s, and recent trend to incorporate narrative techniques.
Prerequisite: 24-1500 History of Cinema, 24-1510 Aesthetics of Film and Video (both C or better)

24-2560 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 to provide models for kinds of filmmaking encouraged by the College's production program. Examples are drawn from a variety of sources and are grouped into structural and stylistic categories for analysis and comparison. Prerequisite: Completion of Film and Video core ( $C$ or better)

24-2561 Studies In FIIm Aesthetics 3 cr.
Course investigates how film movements and technological innovations determine and enhance the aesthetics development of the medium. Previous topics have included Expressionism;
Surrealism; and Aspects of Film: Cinemascope, Technicolor, Stereophonic Sound, and 3D.
Prerequisite: Completion of Film and Video core (C or better)

## 24-2562 Myth, Dream, and Movie: Studies In Image and Structure 3 cr .

Course examines myths and dreams, the storyteller's fundamental source of raw materials. Class makes use of mythic sources in various narrative media, drawing specific structural and thematic comparisons with current films.
Prerequisite: Completion of Film and Video core (C or better)

## 24-2563 Outside the System: The Independent Filmmaker

 3 cr .Despite enormous budgets and international audiences of the commercial industry, independent filmmaking is alive and flourishing. Course examines a group of outstanding films produced outside the system, revealing the advantages of personal authorship and exploring the ingenuity required to create unorthodox solutions to cinematic problems. Screenings include works by well-known independents and works by young filmmakers just breaking into view. Class discussion covers role of experimentation in developing new forms and use of creativity in overcoming limitations of time.
Prerequisite: Completion of Film and Video core (C or better)

## 24-2571 Strategles in Film Criticism 3 cr.

Course is for students interested in exploring the craft of writing about movies for publication. After surveying intertwined histories of film criticism, movie reviews, and cinema theory, students track diverse genres of movie journalism in Chicago's daily and weekly newspapers as well as in national and international monthly magazines.
Prerequisite: Completion of Film and Video core (C or better)

## 24-2580 Sexual Perspectives in Film 3 cr.

Course includes historical, psychological, and sociological examinations of sexual behavior and relationships, shifting concerns, and changing morals as presented in cinema. Topics for examination might include gay and lesbian filmmaking, the image of women in film, male myths, and feminist filmmaking. This course may be repeated as the subject changes.
Prerequisite: Completion of Film and Video core (C or better)

## 24-3565 Images and Symbols In FIIm 3 cr.

Students are exposed to historic mythological explanations of images and symbols and see a wide selection of examples from visual arts. Discussion is focused on universal symbols, nature symbols, and contextualization of symbols. Students apply examples to their creative work, which might include journal writings, photoramas, scenes, or prose writing. Various creative exercises highlight students' internal symbology and personal vision.
Prerequisite: Completion of Film and Video core (C or better)

## 24-3566 FIlm Festlvals 4 cr .

Course reviews and evaluates the role and function of major national and international film festivals in promoting, marketing, and distributing certain styles of filmmaking. Instruction also considers the roles of film criticism and festival directors. The course provides an overview of the history and politics of film festivals in different periods.
Prerequisite: Completion of Film and Video core ( $C$ or better)
24-3567 VIsual Analysis 3 cr .
Course provides detailed, specific analysis of two classic films, discovering in their component parts their visual strategy. Films paired for examination might include Citizen Kane and Bonnie and Clyde, or Klute and The Magnificent Ambersons. Course may be repeated as featured films change.
Prerequisite: Completion of Film and Video core (C or better)

## 24-3573 Theory of Film and Video 3 cr .

Course explores nature of film and video and principles that govern the functions of these media. Topics discussed include authorship, ideology, and genre. Course provides perspectives and possibilities for the student's own creative efforts.
Prerequisite: Completion of Film and Video core (C or better)

## DIRECTING

## 24-1300 Acting Techniques for Filmmakers 4 cr.

Designed for Film and Video students, introductory course covers basic acting principles using monologues and scene study to achieve understanding of the acting process. Course is ideal for those studying a related field such as directing or screenwriting. Content provides experience on the other side of the camera without the pressure of performing among acting students.
Prerequisite: 24-1010 Film Techniques I (C or better)

## 24-2301 Directing 16 cr.

Course begins study of the basic relationship between actor, text, and director, then expands to include directorial use of storyboards, camera plots, brackets, and shooting scripts as tools for camera placement. Emphasis is on development of director's camera placement and breakdowns, beat analysis, rehearsal techniques, and casting.
Prerequisite: Completion of Film and Video core (C or better)

## 24-3302 Directing II 6 cr.

Students direct four scenes shot on videotape in this workshop class. Students prepare productions from script development, storyboard, rehearsal, production, and editing. Students complete the first two in-class shoots of an assigned script that they rewrite and reinterpret. Scripts for the last two shoots are developed through a series of written assignments.
Prerequisite: 24-1105 Production III (B or better) and 24-2301 Directing I

## 24-3303 Directing III 6 cr.

Course covers the process of directing one's own dramatic materi-
al, from preparation of a script breakdown to final cut. Using videotape, instruction emphasizes collaborative skills needed to work with a cinematographer, sound recorder, and editor. Projects for this class may be based on the student's own screenwriting. Students apply for admittance by submitting a very short, dramatically effective screenplay that is ready for pre-production. Prerequisite: 24-3302 Directing II, permission of instructor and Directing Area Coordinator

## 24-3310 Directing for the Camera 4 cr .

Course emphasizes development of camera strategies for shooting dramatic footage. Practical decision making is stressed as an essential tool in dealing with emotional articulation of a scene. Students receive intensive training in hands-on experience of camera placement.
Prerequisite: 24-2301 Directing I and 24-2910 Production III
24-3320 Improvisational Film 6 cr.
Course provides an opportunity for students to collectively create a narrative video. Using acting exercises, creative writing techniques, and elements of performance theory, students work as actors, improvising a dramatic text. The piece is then videotaped and edited using only the class as crew and postproduction personnel. Final project is a ten-minute video. Thematic and narrative focus is led and shaped by the instructors. All students must present an audition piece for acceptance into the class.
Prerequisite: 24-2202 Camera Seminar I and one of the following: 24-1300 Acting Techniques for Filmmakers, 24-2301 Directing I, or 31-1200 Acting: Basic Skills

24-3398 Independent Project: Directing Variable cr.
An independent project is designed by the student, with the approval of a supervising faculty member, to pursue directing projects beyond the scope of the directing course of study. Students must complete a rigorous application process prior to enrollment. Prerequisite: 24-2301 Directing I, completion of application, permission of Directing Curriculum Coordinator

## DOCUMENTARY

## 24-2801 The Documentary Vision 3 cr .

Course explores wide variety of styles and techniques used in documentary filmmaking, from the first films made out-of-doors in the early years of cinema to the documentaries of today. Students explore a broad range of classical and innovative approaches and discuss television documentaries, cinema veritè, and re-enacted cinema.
Prerequisite: Completion of Film and Video core (C or better)
24-2810 Topics In Documentary 3 cr .
Course focuses on topics within the realm of documentary filmmaking. Past topics have been Cinema Verité, How America Sees the World, and Documentary: Art or Activism.
Prerequisite: 24-2801 The Documentary Vision

## 24-3801 Documentary Production 4 cr .

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 to the study are technical considerations, such as lighting and hand-held spontaneous camera work in cinema verité style and editing the complex structure of a documentary.
Prerequisite: 24-2801 Documentary Vision, 24-2910 Production III (B or better)

## 24-3805 Creating the Personal Documentary 3 cr .

 Course examines the aesthetic and production of personal documentary films. Class trains students to articulate their identities and perspectives on themselves and other important issues in their lives. Students use journal writing, video and audio recording, observational techniques, and other research methods to develop or record inner processes and personal self-reflection. Students develop and structure a short, personal documentary. Prerequisite: 24-2910 Production III (B or better) or 24-2801Documentary Vision
$\mathbf{2 4 - 3 8 2 0}$ Toples In Documentary: Production 3 cr.
Course focuses on production topics in documentary. Past topics have included the Natural History film.
Prerequisite: 242910 Production III and $\mathbf{2 4 - 2 8 0 1}$ Documentary Vision

## $24-3898$ Independent Project: Documentary Production

 Variable cr.An independent project in documentary is designed by the student and supervising faculty to pursue topics discovered subsequent to completing Documentary Vision or Documentary Production.
Responsibilities will include fundamental research, pre-interviews, assembling a crew, capturing action elements, and conducting oncamera interviews. The goal is to accumulate all materials necessary to enter into the postproduction phase. Prior to registration. the student must submit a written proposal outlining the project. Prerequisite: 24-2801 Documentary Vision and permission of Documentary Concentration Coordinator

## 243899 Independent Project: Documentary

## Postproduction Variable cr.

An independent project in documentary postproduction is designed by the student and supervising faculty to complete a documentary resulting from the class Documentary Production or Independent Project: Documentary Production. Responsibilities include the logging of rushes, creating transcripts, assembling a paper edit, editing an off-line rough cut, and concluding with an on-line fine cut. Goal is to have a finished documentary for broadcast. Prior to registration, the student submits a detailed postproduction schedule.
Prerequisite: 24-2801 Documentary Vision and permission of Documentary Concentration Coordinator

## $\mathbf{2 4 - 4 8 1 0}$ ProducIng the Issue Oriented Documentary

 3 cr .This is a two-semester course in documentary production that is organized as a production company. Students develop and produce a short documentary, agreed upon in the first semester. Course emphasizes research and writing with a point of view. Divided into production units, class works with cards using a realworld production model. Second semester addresses postproduction and finishing through on-line editing and mixing. Although students completing the first semester are given priority, students are not required to take the first semester to enroll in the second. Prerequisite: Permission of instructor

## EDITING

$24-2401$ Editing the Narrative Flim I 4 cr.
Course provides basic narrative editing experience in three areas: developing information-handling skills to deal with large amounts of film and audio material; acquiring the means to apply ideas about that material in order to develop an authorial approach; and using digital, non-linear off-line video editing equipment for each student to edit their own interpretation. Students receive critiques of their work after each project to determine the development of their proficiency of craft and creativity. This is the first class in the Editing concentration and is required in order to take advanced courses.
Prerequisite: $\mathbf{2 4 - 1 0 2 0}$ Film Techniques II (C or better)

## 24-2402 Advanced Editing: Editing the Narrative FIIm II

 3 cr .Course provides advanced narrative editing experience in three areas: developing information-handing skills to deal with large amounts of film and audio material; acquining the means to apply ideas about that material to develoD an authorial aporoach: and
using digital, non-linear off-line video editing equipment for each student to edit their own interpretation. Projects increase in complexity. Students receive critiques of their work after each prot ect to determine the development of their proficiency of craft and creativity.
Prerequisite: Completion of Film and Video core (C or better) and 242401 Editing the Narrative Film I

243406 Advanced Editing Seminar: Narrative 3 cr. Course provides an opportunity for advanced editing students to cut independent projects, advanced directing. and thesis projects in a classroom environment. Course also provides editing students with a reel of their work for use in future endeavors. Prerequisite: 24-2402 Editing Narrative Film II, 24-2205 Advanced Editing: Finishing Strategies, permission of instructor

## 24-4403 Editing the Documentary 4 cr .

Course provides documentary editing experience in three areas: developing information-handling systems to deal with large amounts of material; acquiring the means to apply ideas about that material in order to develop a comprehensive authorial approach; and using digital, non-linear off-line video editing equipment for each student to edit their own interpretation (built from eight hours of rushes). Students work with material about grass roots organizations' attempts to influence the 1996 Democratic National Convention in Chicago.
Prerequisite: 24-2401 Editing the Narrative Film I and 24-2801 The Documentary Vision or permission of instructor

## 24-4404 Editing the Commerclal 4 cr .

Class emphasizes editing and postproduction producing under tight deadlines. Students edit commercials, trailers, and PSA proj ects every two weeks. Students act as postproduction supervisor. which requires them to contract with students working in other digital classes such as Special Effects and Postproduction Sound and Introduction to the Computer-Assisted Soundtrack.
Prerequisite: 24-2401 Editing the Narrative Film I and completion of Film and Video core ( $C$ or better)
24-4405 Advanced Editing: Finishing Strategles 3 cr . Class explores strategies of on-line editing and finishing on film. Students learn film finishing and conforming techniques, including lab preparation and audio optical track requirements. Students perform on-line edits in consultation with off-line editors and directors. Instruction includes onsite visits to a variety of postproduc. tion facilities.
Prerequisite: Completion of Film and Video core (C or better) and 24-2401 Editing the Narrative Film I

## 24-4407 Advanced Editing Seminar: Digital and Optical

 Effects/Motion Graphics 3 cr .Course provides an opportunity for advanced optical effects students to create independent projects in a classroom envronment. Class also provide digital optical effects students with a reel of their work for use in future endeavors.
Prerequisite: 24-4405 Advanced Editing: Finishing Strategies. 24 2402 Advanced Editing: Editing the Narrative Film II. and permission of instructor

## 24-4420 Advanced Editing: Digital and Optical Effects I

 3 cr .Students learn techniques to digitally integrate software and composite layers of images. Discussions of digral and optical effects from conception to design encourage students to make creative use of software.
Prerequisite: Completion of Film and Video core (C or better) and 24-2401 Editung the Narrative Film I

24-4421 Advanced Editing: Digital and Optical Effects II 4 cr .
Students learn complex film and video compositing under tight deadlines using advanced high-end systems. Course emphasizes storyboarding and design as well as postproduction house protocols.
Prerequisite: 24-4420 Advanced Editing: Digital and Optical Effects I and 24-4405 Advanced Editing: Finishing Strategies

## 24-4422 Advanced Editing: Digital and Optical Effects III

 3 cr .Students learn complex film and video compositing, focusing on mastering the use of the Flint/Flame. Students create high-end digital and optical effects through collaboration with advanced animators and cinematographers.
Prerequisite: 24-4421 Advanced Editing: Digital and Optical Effects II, 24-4405 Advanced Editing: Finishing Strategies

24-4423 Graphic Design Workshop for Editors 1 cr. Course is an intensive two-day seminar in graphic design. Instruction focuses on layouts, typography, color theory, motion graphics, and trends in design. Students refine their graphic design skills in order to improve the presentation of their film and video work. Course is taught by graphic design specialists. Work is created and critiqued in the workshop.
Prerequisite: 24-4420 Advanced Editing: Digital and Optical Effects I

24-4427 Advanced EdIting: The Postproduction Supervisor 3 cr .
Class is designed for the advanced editing student who is working as a postproduction producer. Content emphasizes pre-production decisions necessary for postproduction: scheduling, budgeting, hiring personnel, and allocating facilities and equipment. Class explores various national and international distribution requirements. Students learn strategies for communicating with third party vendors, including sound, labs, and postproduction houses. Class uses feature length film as model.
Prerequisite: Completion of Film and Video core (C or better) and 24-2401 Editing the Narrative Film I

## 24-4425 The Assistant Editor 3 cr.

Course familiarizes students with the duties of an editing assistant. Instruction focuses primarily on the handling of 16 mm and 35 mm film elements and on the use of equipment needed for finishing a project on film. Students learn proper practices and procedures for organizing materials; working with the lab; and logging, synching, and coding film and mag stock in preparation for editing. Several exercises teach fundamentals, and the final project cuts a short feature length film.
Prerequisite: 24-2401 Editing the Narrative Film I
24-4426 Photoshop Workshop for Editors 1 cr .
An intensive two-day seminar in Photoshop, this course will assist editing students in video finishing. Photoshop can be used as a tool for graphics production for film and video. Students will learn titling, alpha channels, mattes, etc.
Prerequisite: 24-2401 Editing the Narrative Film I
24-4424 On-Line Workshop for Editors 1 cr.
Two-day seminar enables students to perform on-line edits and learn the basic operation of Discreet Logic Edit. Prerequisite: 24-2402 Editing the Narrative Film II, 24-4420 Advanced Editing: Digital and Optical Effects I

## 24-4492 Independent Project: Pre-Postproduction

 Variable cr.Course provides the independent editor with an opportunity to log and organize their project in preparation for editing.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910 Production III, permission of Editing Curriculum Coordinator, completed application

24-4493 Independent Project: Editing: Narrative Short Variable cr.
Course provides the independent editor or independent filmmaker with an opportunity to edit a short narrative film.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910
Production III, permission of Editing Curriculum Coordinator, completed application

24-4494 Independent Project: Editing: Documentary Short Variable cr.
Course provides the independent editor or independent filmmaker with an opportunity to edit a short documentary film.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910 Production III, permission of Editing Curriculum Coordinator, completed application

## 24-4495 Independent Project: Editing: Experimental Short

 Variable cr.Course provides the independent editor or independent filmmaker with an opportunity to edit a short experimental film.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910 Production III, permission of Editing Curriculum Coordinator and completed application

## 24-4496 Independent Project: Editing: Motion Graphic/ Special Effects Variable cr.

Course provides the independent editor or independent filmmaker with an opportunity to edit a motion graphics or special effects for a short film.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910 Production III, permission of Editing Curriculum Coordinator, completed application

24-4497 Independent Project: Editing: Music Video Variable cr.
Course provides the independent editor or independent filmmaker with an opportunity to edit a music video.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910 Production III, permission of Editing Curriculum Coordinator, completed application

24-4498 Independent Project: Editing: Director's/Editor's Reel Variable cr.
Course provides the independent editor or independent filmmaker with an opportunity to edit a reel of their work.
Prerequisite: 24-2401 Editing the Narrative Film I or 24-2910 Production III, permission of Editing Curriculum Coordinator, completed application

24-4920 Production IV: Avid Media Composer 4 cr . Course focuses on the AVID media composer and advanced electronic production equipment. Students learn sophisticated nonlinear digital editing, including digitizing, titling, audio mixing, and special effects. Class culminates in a personal, five-minute project that each student develops from script to final on-line edit. Prerequisite: 24-2910 Production III and 24-2401 Editing the Narrative Film I and permission of instructor

## PRODUCING

## 24－3600 Production Manager：Narrative and Documentary Feature Films 3 cr ．

Course explores the role of the production manager in forming a film budget and schedule of script analysis and breakdown． Content covers vendor relationships and project management setup and development．The postproduction supervisor role will also be explored including distribution and delivery requirements． Prerequisite：Completion of Film and Video core（C or better）

## 24－3610 Production Management：Breakdown and Scheduling Workshop 1 cr ．

Brief，intensive workshop examines the role of script breakdown and scheduling in film production．Course emphasizes script analysis for identifying key elements such as cast，locations， props，art elements，and appropriate scheduling．Class utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line． Prerequisite：24－1020 Film Techniques II（C or better）

24－3611 Production Management：Budgeting Workshop 1 cr ．
Brief，intensive workshop examines the role of budgeting in film production．Content emphasizes utilizing a production schedule to determine appropriate costs for production．Instruction also explores alternative budgets and contingencies．Class utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line．
Prerequisite：24－1020 Film Techniques II（C or better）

## 24－3612 Production Management：Script Supervisor

## Workshop 1 cr ．

Brief，intensive workshop examines the role of the script supervi－ sor in film production．Content emphasizes the importance of continuity for single camera production，script timing，reporting， lining the script，and monitoring pick－ups and wild tracks．Course utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line．
Prerequisite：24－1020 Film Techniques II（C or better）

## 24－3613 Production Management：Postproduction Supervisor Workshop 1 cr．

Brief，intensive workshop examines the role of the postproduction supervisor in film production．Content emphasizes acquisition of postproduction personnel and facilities；managing，budgeting，and scheduling workflow；and assuring adherence to delivery require－ ments as specified by the distribution agreement．Course utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line．
Prerequisite：24－3600 Production Manager or 24－2401 Editing the Narrative Film I（C or better）

## 24－3614 The Assistant Director：Feature and Corporate Production 14 cr．

Course teaches assistant directors how to run a long－form film set．All aspects of the assistant director＇s role are covered， including how to schedule the film and work with management， producers，directors，production staff，cast members，and crew． Additionally，the course explores directing background and second unit action and organizing action for the camera．Job considera－ tions are discussed．
Prerequisite：24－1010 Film Techniques II（C or better）

24－3616 The Production Designer：Feature Production 3 cr ．
Course provides an in－depth examination of production design． Instruction covers the entire process，from script analysis and breakdown to location scouting，budgeting for the art department， and model and set construction．Students examine and critique case studies．Strategies of collaboration are discussed． Prerequisite：24－1020 Film Techniques II（C or better）

24－3617 Art Direction Workshop 1 cr ．
Brief，intensive workshop examines the role of the art director in film production．Course focuses on ensuring that the look of the film is consistent with the intent of the director and the director of photography．Content explores acquisition of props and wardrobe as well as location set construction and dressing．Preparation of the art department budget is also examined．Course utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line． Prerequisite：24－1020 Film Techniques II（C or better）

## 24－3618 Production Management：Location Management

 Workshop 1 cr ．Brief，intensive workshop examines the role of the location manager in film production．Content emphasizes location scout－ ing，analysis of the production＇s logistical and budgetary require－ ments，negotiating with owners，acquisition of permits，and ensur－ ing that legal requirements are met．Course utilizes hybrid teach－ ing－learning modes，meeting two times while students complete coursework and providing additional feedback on line．
Prerequisite：24－1020 Film Techniques II（C or better）

## $24-4620$ The Creative Producer 3 cr ．

The role of the creative producer is examined in the context of feature and television films．Class enhances technical and artistic expertise and expands creative and organizational skills needed to produce films within the confines of near－impossible budgets． Course emphasizes selection and development of properties， pitching，casting，script problems and rewriting，staffing，working with the creative team，scheduling，budgeting，locations scouting， production design，production，and postproduction．
Prerequisite：Completion of Film and Video core（ $C$ or better）

## 24－4621 Producing：Distribution and Marketing Workshop

 1 cr.Brief，intensive workshop examines distribution and marketing strategies in the film production cycle．Course focuses on the nature of distribution deals，marketing campaigns，and finding and researching distributors．Course utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line．
Prerequisite：24－3600 Production Manager：Narrative and Documentary Feature Films（C or better）

24－4622 Producing：Film Financing Workshop 1 cr ． Brief，intensive workshop examines methods and types of film financing，placing emphasis on using appropriate legal structures for each production．Instruction explores the current state of the market to determine appropriate budgets．Course utilizes hybrid teaching－learning modes，meeting two times while students complete coursework and providing additional feedback on line． Prerequisite： $24-3600$ Production Manager：Narrative and Documentary Feature Films（C or better）

24－4623 Producing：Legal Elements Workshop 1 cr． Brief，intensive workshop examines basic legal elements and requirements for filmmakers，including copyright，literary options， clearances，and deals．Content addresses the method for finding
an entertainment and intellectual property attorney. Course utilizes hybrid teaching-learning modes, meeting two times while students complete coursework and providing additional feedback on line.
Prerequisite: 24-3600 Production Manager: Narrative and Documentary Feature Films (C or better)

24-4625 Producing Independent Films 3 cr .
Taking a pragmatic view as independent filmmakers, course examines the basic structure of independent feature and documentary industries. Topics include financing, research, rights and contracts, budgeting, production, distribution, exhibition, international co-productions, and the cable and public television markets. With a limited budget, students develop a project from idea to complete proposal.
Prerequisite: Completion of Film and Video core (C or better)
24-4626 Producing: Legal and FInanclal Optlons 3 cr . Advanced producing class covers the financial, legal, and packaging requirements necessary to produce feature narrative and documentary films. Instruction provides a thorough examination of distribution and financing deals, acquisition of creative material using options, and assuring clearances and legal copyrights. Class explores development and marketing strategies and pitches feature-length projects to acquisition producers.
Prerequisite: Completion of Film and Video core ( $C$ or better)
24-4627 Producing Commercials and Corporate Films 3 cr .
Course examines the role of the producer/director in design, production, postproduction, and delivery of commercials and corporate films. Instruction emphasizes standard practices in the Chicago market. Students learn how to rewrite scripts for production, bid on projects, and schedule production and postproduction. Course also covers building client base and developing client relations. Job considerations are explored.
Prerequisite: Completion of Film and Video core (C or better)
24-4628 Producing: Project Development 3 cr .
Course focuses on creation and execution of cinematic ideas in the context of small budgets, small formats, and alternative media outlets. Students develop and pre-produce projects suitable for production during the following semester. Students must have a script prior to the first week of class. Students apply for admission by application.
Prerequisite: 24-4625 Producing Independent Films or 24-4426 Producing: Legal and Financial Options and permission of instructor

24-4630 Producing: Concept, Pitch, Sales (L.A.) 4 cr . Course examines how films are sold to major studios, producers, and distributors. In this class, students learn first how to shape the initial idea, how to deliver the pitch, and how to negotiate a deal. Course emphasizes not only the theory of the pitch but its practice as well.
Prerequisite: Acceptance into the program by Producing Curriculum Coordinator

24-4631 Producing: Studio Producing (L.A.) 4 cr . Students learn the ins and outs of the studio system as it is currently structured and practiced. Topics include scheduling, budgeting, and line-producing in the context of large budgets and complex projects. Additional components include development, reading for coverage, complex financing, and distribution structure. Class also explores the various roles of executives in the film industry.
Prerequisite: Acceptance into the program by Producing Curriculum Coordinator

24-4652 Independent Project: ProducIng Pre-production Variable cr.
This is the pre-production phase of an independent production that involves final creative and logistical preparation for principle photography. Among other things, coursework includes location scouting, test shooting, rehearsals, and insurance and permit acquisition.
Prerequisite: Permission of Producing Curriculum Coordinator, completed application

24-4653 Independent Project: Producing: Development and Pre-production Variable cr.
This project combines the development and pre-production phases of an independent project.
Prerequisite: Permission of Producing Curriculum Coordinator, completed application

24-4654 Independent Project: Producing: Production Variable cr.
This phase of the project includes principle photography. The participant may be producer and director, producer and production manager, producer and assistant director, or simply producer. Student may not combine the role of director with production manager or assistant director and may not combine the role of production manager with assistant director.
Prerequisite: Permission of Producing Curriculum Coordinator, completed application

24-4656 Independent Project: Producing: Los Angeles 4 cr.
Course is a component of the semester in Los Angeles program. Students develop a project then research and contact studios, production companies, and agents regarding the developed feature-length film project.
Prerequisite: Permission of Producing Curriculum Coordinator, completed application

## SCREENWRITING

24-2700 Script Analysis 3 cr .
Course provides students with an opportunity to learn more about various concentrations by examining the methods by which professionals approach, breakdown, or prepare a script for filming. Students analyze various drafts of scripts from several feature length and shorter films. Beginning with story analysis, class analyzes scripts in relationship to producing, directing, acting, production design, cinematography, editing, and sound design. Scripts' strengths and weaknesses are discussed in relation to each of the production areas. Course material links with material from each of the major concentration areas in the department of Film and Video.
Prerequisite: 52-1151 English Composition I, 24-1510 Aesthetics of Film and Video (may be taken concurrently)

## 24-2705 Comparative Screenwriting 3 cr .

This is a repeatable course that provides the student with an extensive examination of the screenwriter's role, career and development, and relationship to the production process. These objectives are achieved by comparing and contrasting two writers who operate in different ways. For example, a screenwriter who directs his or her own materials is compared to a writer whose work is directed by someone else; a Hollywood screenwriter is contrasted with an independent writer; a classical narrative writer is compared to a nontraditional writer. Students study the role of the screenwriter and the impact of the writer on the production process.
Prerequisite: 24-2705 Screenwriting II (B or better), 24-2700 Script Analysis

24-2710 Screenwriting II: Writing the Feature Flim 3 cr . Course teaches students to produce longer and more complex screenplays; facilitates a deeper understanding of the screenwriting process; and enables students to develop character, story, and linear structure. Students master systematic work habits in order to fully develop the screenplay, from initial idea to completed script. Course also provides students with the opportunity for consistent critique of their screenwriting.
Prerequisite: 24-1710 Screenwriting I (B or better)

## 24-2715 Adaptation 3 cr .

Course examines problems, obstacles, and reconstruction principles inherent in adapting a literary work for the screen. Content focuses primarily on the kinds of short work attractive to low-budget filmmakers and works possible within the Columbia production program.
Prerequisite: 24-1710 Screenwriting I (B or better), 24-1010 Film Techniques I, 24-1510 Aesthetics of Film and Video (both C or better)

## 24-2720 Genres In Screenwriting 3 cr.

This repeatable course allows students to study and analyze a different genre of screenwriting each semester. Throughout the course, students read screenplays and compare them to the resulting films. Students also use elements of the genre being studied to develop and write the first draft of their own screenplay. Prerequisite: 24-2710 Screenwriting II (B or better)

24-2730 Screenwriting Workshops 3 cr .
This is a repeatable course consisting of a rotating series of intensive topics. Course includes topics such as Hollywood narrative structure, dialogue, character development, or dealing with agents.
Prerequisite: 24-2710 Screenwriting II (B or better)

## 24-2796 Independent Project: Intensive Study

 Variable cr.Independent projects in Intensive Study allow students, under the advisement of a faculty member, to receive credit for attending screenwriting-related workshops or seminars conducted by professional organizations or schools other than Columbia College Chicago.
Prerequisite: 24-2710 Screenwriting II (B or better), permission of Screenwriting Curriculum Coordinator, and completed application

24-2797 Independent Project: Analysis Variable cr. Independent projects in Analysis allow individual consultation with a prearranged faculty advisor to analyze or critique screenplays as a method of better understanding the craft and improving one's own screenwriting. Students must complete a rigorous application process.
Prerequisite: 24-2710 Screenwriting II (B or better), permission of Screenwriting Curriculum Coordinator, and completed application

## 24-2798 Independent Project: Development and/or First

 Draft Variable cr.Course allows individual consultation with a prearranged faculty advisor to develop a script idea into treatment format or a first draft. Students must complete a rigorous application process. Prerequisite: 24-2710 Screenwriting II (B or better), permission of Screenwriting Curriculum Coordinator, and completed application

24-2799 Independent Project: Work In Progress Variable cr. Independent projects allow individual consultation with a prearranged faculty advisor, enabling the student to rewrite a script begun in a previous class or independent project or to
develop a script from a prewritten treatment. Students must complete a rigorous application process.
Prerequisite: 24-2710 Screenwriting II (B or better), permission of Screenwriting Curriculum Coordinator and completed application

24-3700 Ideation and Theme: Portfollo Review 3 cr. Course provides an opportunity for screenwriting students to revisit work completed throughout their tenure in the screenwriting program. Students critique their previous work in an effort to understand their themes and styles, their strengths and weaknesses, and their development as writers. This examination assists students in setting professional goals as screenwriters, whether that includes working in Hollywood or the independent scene. This course is a prerequisite for Screenwriting III and is recommended for seniors.
Prerequisite: completion of 25 hours within the screenwriting curriculum, including 24-2710 Screenwriting II (B or better), 24 2720 Genres in Screenwriting, 24-2705 Comparative Screenwriting, 24-3740 Screen Treatment and Presentation, $24-$ 2715 Adaptation, and 24-2700 Script Analysis

## 24-3710 Screenwriting III: Senior Thesis 3 cr .

Based on student goals as identified in Ideation and Theme, course allows the student to develop a final portfolio thesis project. This thesis is the culmination of the skills the student has developed during their studies at Columbia.
Prerequisite: 24-3700 Ideation and Theme: Portfolio Review and 24-2710 Screenwriting II (A grade)

## 24-3730 Topics In Screenwriting 3 cr.

This repeatable course consists of rotating subjects that may be of interest to the developing screenwriter. Topics might include Historical Research for Narrative Film Fiction, Screenwriting for Interactive Media, or The Business of Screenwriting. Students choose to register for the topic/semester that best addresses their interests or needs. Film and Video majors who are concentrating in Screenwriting are required to take at least one Topics in Screenwriting course.
Prerequisite: 24-2710 Screenwriting II (B or better)
24-3740 Screen Treatment and Presentation 3 cr .
Course develops students' skills in presenting their film ideas orally and in written treatment format. Course builds on concepts learned in Screenwriting I and Screenwriting II. Students master techniques to improve their oral "pitching" skills, learn how to write a letter of inquiry, and explore ways to improve their storytelling abilities. Course emphasizes rewriting and developing skills to sell screenplays.
Prerequisite: 24-2710 Screenwriting II (B or better), 24-2700 Script Analysis, completed rough draft of a short script (10 to 30 pages), and a full length draft (120 pages)

24-3000 Senlor Production SemInar Variable cr.
A faculty member serves as production advisor for an advanced student's most comprehensive film effort in this first part of a two-semester class. Course encompasses production and postproduction for a single film project. Seminar also covers applying to the production fund, location selections, auditioning, rehearsals, equipment procurement, and crew selection.
Prerequisite: 24-2910 Production III, completion of Film and Video core ( $C$ or better), permission of instructor

## MISCELLANEOUS

24-3005 Careers in Film and Video 2 cr.
Course explores wide variety of careers available in the film and video industry. Students learn how to prepare themselves for the job market through a series of lectures and guest speakers.
Prerequisite: Completion of Film and Video core ( $C$ or better)

## 24-3098 Independent Project Workshop: Production

 Variable cr.Instructor acts as supervisor for students who meet the criteria necessary for enroliment. Students must submit a complete production packet prior to enrolling in this class.
Prerequisite: Permission of supervisor, completed application
24-3088 Internship Variable 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: 3.0 GPA, completion of at least 60 credit hours, permission of Internship Coordinator and department chairperson

24-4689 Internship: Los Angeles Variable cr.
Internship with established producing, production, or postproduction entity in Los Angeles.
Prerequisite: Permission of Producing Curriculum Coordinator

## ANIMATION

26-1000 AnImation I 4 cr .
Course explores basic animation techniques, including object, drawn, and three-dimensional, plus storyboarding and final production techniques. Over 40 animated films and videos are screened and discussed. Students complete short exercises in each of the techniques discussed, then complete a ten-second final project, from storyboard to final shooting on film. Course is designed for students with little or no 16 mm animation production experience.
Prerequisite: 52-1151 English Composition I

## 26-2005 Computer Graphics and AnImation for Interactive Multimedla 3 cr .

Current trends in multimedia require animators to comprehend a wide range of computer-based animation applications. Course covers broad techniques in creating art for computer animation with an introduction to methods for making animation interactive. Applications used include Photoshop for generating and manipulating images and basic 3D rendering programs. Students should have basic understanding of computer operating systems prior to enrolling in the course.
Prerequisite: 22-1221 Art for Interactive Multimedia, 35-1100 Foundations of Computer Applications

26-2010 Animation Camera and Sound 3 cr .
Course focuses on establishing a thorough understanding of our three professional animation stands by completing a series of weekly exercises that include pans, zooms, compound rotations, variable shutter applications, and the layout and exposure sheeting that assure accurate execution on each. Students also learn how to use professional recording equipment, resulting in a 15 second final interlocked animation that incorporates dialogue, sound effects, sound reading, exposure sheeting, and multi-track building.
Prerequisite: 26-1000 Animation I

## 26-2015 Introduction to Computer Modeling 3 cr .

Course familiarizes students with terminology and theories specific to computer-based 3D visualization. Content covers concepts and tools employed in creating imagery within this environment, including 3D visualization theory, lighting and shading concepts, and progresses to advanced computer imaging and effects techniques. Students are introduced to the tools they will explore in coming semesters, comparing their strengths and weaknesses. Actual class work during this semester uses primarily Lightwave software.

Prerequisite: 35-1300 Introduction to Computer Graphics, 26-2025 Drawing for Animation I or 26-2030 Stop Motion Animation II

26-2025 Drawing for AnImation I 3 cr.
Through this drawing intensive course, students acquire an understanding of figurative human emotions and movements, enabling them to create believable animated characters. Students create model sheets, describe and refine character attributes, and learn how to endow their characters with human traits and actions. Video pencil testing allows the refinement of movement and expressions, with final images shot on 16 mm film. Particular attention is given to timing and layout, the creation of key (extreme) drawings, the process of in-betweening, and final cleanup. Creating small clay models enhances the process. Prerequisite: 26-1000 Animation I

## 26-2028 Alternative Strategies In Animation 3 cr.

 Course explores alternative approaches to the normally highly structured, technically oriented process of creating an animated film. Imagination and creativity are stimulated as students are introduced to sand, pastels, drawing directly on filmstock, paint-on-glass, and other unorthodox methods of producing animated films. Screening films created by non-mainstream artists and animators, such as Len Lye and Norman McLaren, introduces students to highly graphic and imaginative movement and messages.Prerequisite: 26-3040 Animation II

## 26-2030 Stop-Motion AnImation I 3 cr

Course begins with a series of single-frame exercises exploring the controlling of timing and movement. Exercises involve shooting on our Clay-cam, where bas-relief clay images appearing on multiple levels of glass under a Bolex camera allow the creation of non-shadowed images that seem to float above one another. Storyboards are completed prior to the creation of characters made with armatures, and shooting is done with an NT workstation on a small stage.
Prerequisite: 26-1000 Animation I (24-1010 Film Techniques I highly recommended)

## 26-2070 History of Animation 3 cr .

Course explores history of animation, from films by J. Stewart Blackton, Emil Cohl, Len Lye, and Winsor McCay to present day productions. Class studies these animators' lives, environments, motivations, and artistic and narrative influences. Instruction involves screening films and videos from around the world, both independent and commercial, to understand where this art form has been and where it is going.
Prerequisite: 52-1151 English Composition I

## 26-2075 Digital Animation Techniques I 3 cr .

Course introduces students to what is becoming a norm at most studios: digital ink and paint and digital camera/compound moves. Students work with animated drawings created in 26-2025 Drawing for Animation I. These drawings are scanned, processed, and painted using computers as the medium.
Prerequisite: 26-2025 Drawing for Animation I

## 26-2076 Digital Animation Techniques II 3 cr

Course expands on the concepts and techniques introduced in Digital Animation Techniques I. An additional software application is introduced, which allows students to move from simple ink and paint production to using digital camera/compound moves and transitional effects. Students incorporate these new techniques into their advanced projects.
Prerequisite: 26-2075 Digital Animation Techniques I

26-3016 Advanced Computer Modeling 3 cr.
Course builds on the knowledge learned in 26-2015 Introduction to Computer Modeling. Students experience using advanced Lightwave techniques. Students develop a short animation project, either one begun in the previous class or a completely new piece. Storyboards are reviewed, and timing is discussed prior to actual work on the film.
Prerequisite: 26-2015 Introduction to Computer Modeling
26-3026 Drawing for Animation II 3 cr.
Course focuses on further development of animated characters. Students explore the skills necessary to understand and communicate the emotions and intentions of a character. Students explore and communicate theatrical acting through their characters' actions and movements, applying the principles of classical animation. Students are also given the opportunity to explore lipsync and adding personality and depth to their creations. Prerequisite: 26-2025 Drawing for Animation I (C or better)

26-3031 Stop Motion Animation II 3 cr.
Students develop a project of their creation and become responsible for constructing sets, props, and stop-motion puppets. Metal ball and socket armatures will be fabricated for the puppets. Students increase their knowledge, refine their animation techniques through short exercises, and shoot key scenes for their films. Students have the opportunity to shoot their projects digitally on a Windows NT workstation and on 16 mm equipment.
Prerequisite: 26-2030 Stop Motion Animation I
26-3040 Anlmation II 4 cr .
Course emphasizes story and concept development. Students research, develop, present, and illustrate their concepts on storyboard. Individuals present their work and receive constructive critiques and feedback from visiting professionals. Students complete several storyboards while exploring fables, personal experiences, myths, and poetry.
Prerequisite: 26-1000 Animation I, 24-1700 Idea Development

## 26-3045 Computer Animation I 4 cr.

Class familiarizes students with the Unix-based 3D environment. Using Alias Maya software, tools specific to the 3D environment, course begins with broad concepts then progresses to advanced computer animation techniques. The second half of the class focuses on one project in order to encourage personal expression within the digital animation environment.
Prerequisite: 26-2015 Introduction to Computer Modeling, 263040 Animation II

26-3055 Computer Animation II 4 cr.
Course introduces Softimage software. Class builds on the broad concepts and methodology introduced in 26-2015 Introduction to Computer Modeling, explaining new and refined approaches to problem solving and animation techniques in a digital environment. The first half stresses technical mastery of the broad range of tools available for animation purposes. The second half focuses on the animation production process, giving the student a great degree of freedom in expressing their stories and ideas while honing their technical skills.
Prerequisite: 26-2015 Introduction to Computer Modeling, 263040 Animation II

26-3059 Computer Animation III 4 cr.
Instruction stresses technical mastery of advanced tools and refines aesthetic techniques for achieving various animation effects. Course emphasizes character animation, with ancillary
techniques devoted to advanced modeling. textures and materials mapping, and animation problem solving. Focus also includes nuances of actor, dynamic simulation, and special effects.
Students devote much of their time to scripting, storyboarding. modeling, and animating a 30 to 40 -second multi-scene anima tion.
Prerequisite: 26-3045 Computer Animation I. 26-3055 Computer Animation II

26-3060 Animation III 4 cr .
Students complete a short 30 -second to two-minute story reel, also called a Leica reel; a short film or video consisting of storyboard panels; and full animation shot edited to length. This film could be based on a new project or one of their Animation II storyboarded ideas. The final animation is digitally interlocked as a pencil test on videotape with accompanying sound and several short animated scenes.
Prerequisite: 26-3040 Animation II, 26-2010 Animation Camera and Sound or 26-2015 Introduction to Computer Modeling

26-3065 Animation Work-In-Progress 2 cr.
Course provides feedback to self-motivated students wishing to work on an independent project outside of any particular class. Students must bring to the first class a finished storyboard ready for production and must present an outline of their goals and expectations for the semester. All Animation faculty are invited to participate throughout the semester.
Prerequisite: 26-3060 Animation III (may enroll concurrently)

## 26-3085 Animation Production Studio 14 cr .

Course is the first of two semesters in which the students work collectively on a single project. Course simulates an actual production environment, which students face after graduating. The instructor, acting as the executive producer, assigns a job title to each student. Students must fulfill the responsibilities of their assigned role to complete the project. Content focuses on preproduction, including screenplay, design of characters and backgrounds, storyboards, recording of vocal talent, and Leica reel. Prerequisite: 26-3060 Animation III, Animation Concentration senior

26-3090 AnImation Production Studio II 4 cr. Students continue working on the project they began in Animation Production Studio I. Animation Production Studio II is primarily devoted to post-production, with the students analyzing dialogue tracks, beginning their animation, generating visual effects, editing sound and visual, and placing music effectively. Storyboards. characters, and stories are established, and production crews near completion on production. The goal this semester is to finish production and be fully into postproduction about mid-term. Prerequisite: 26-3085 Animation Production Studio I

26-3098 Independent Project: Animation 2 cr .
An independent project is designed by the student, with the approval of a supervising full-time Animation faculty member, to work on an advanced project. Prior to registration, the student must submit a written proposal and storyboard that describes the project to be undertaken. Students are encouraged to register for 26-3065 Animation Work-in-Progress for work on independent projects.
Prerequisite: Permission of the Animation Program Director

# Interdisciplinary Studies 

ACADEMIC PREPARATION FOR PRESENT DAY MULTIFACETED CAREERS IN THE ARTS AND COMMUNICATIONS OFTEN REQUIRES STUDENTS TO TAKE COURSES IN SEVERAL DEPARTMENTS OR DISCIPLINES. INTERDISCIPLINARY STUDIES ARE DEGREE PLANS FOR PARTICULAR MAJORS OR MINORS THAT COMBINE AND INTEGRATE COURSES FROM SEVERAL DISCIPLINES TO ACHIEVE SPECIFIC EDUCATIONAL GOALS.

Students may design an interdisciplinary major by combining two disciplines as described in the Academic Programs and Policies section; or, students may complete an interdisciplinary major or minor that has been outlined by departments designed specifically to prepare them for a particular profession. Students who want to study a specific academic topic using a varied approach may also choose an interdisciplinary major or minor.

## A Major in Broadcast Journalism

The Interdisciplinary Major in Broadcast Journalism consists of two joint programs offered by the Journalism and Television Departments and the Journalism and Radio Departments. In these majors students learn how to write and produce broadcast news by taking a combination of courses in journalism and television or journalism and radio.An important part of both majors are "capstone" studio courses in which students produce radio or television newscasts that are broadcast to the college community.

## REQUIREMENTS FOR THE INTERDISCIPLINARY MAJOR IN BROADCAST JOURNALISM

Journalism Core. 27-30 credit hours
53-1010 Introduction to Mass Media, 53-1015 Introduction to Writing and Reporting. 53-2015 Media Ethics and Law, 53-2020 Reporting for Print and Broadcast, 53-2025 Copy Editing, 53-2030 Information Search Strategies, 53-2310 Broadcast News Writing, 53-3310 Writing and Reporting Television News (Television students only), 53-3115 Investigative Reporting or 53-3130 Interpretive Reporting; one of the following courses: 53-3120 Covering Urban Affairs, 53-3125 Covering the Courts, 53-4110 The Business Beat, 53-4410 Covering Science and Medicine I. or 53-4415 Covering Science and Medicine II
Students select a specialization In Radio or Telovision.

## Radio. 21 credit hours

41-1107 Voice and Articulation, 41-1114 Introduction to Radio Technology, 41-1128 Radio Production I, 41-2214 Radio Interviewing, 41-2207 Radio Writing and Newscasting, 41-1135 Radio Producer, 41-3407 WCRX Radio Actualities

## Tolovision. 22 credit hours

40-1302 Television and New Media Production, 40-1103 Aesthetics of Television, 40-2302 Video Techniques I, 40-2401 Video Techniques II, 40-2601 Creating the Television News Package, 40-3601 Television News Practicum or 40-3621 Practicum: Producing the News

## A Major in Musical Theater Performance

The Musical Theater Performance major combines the strengths of Columbia's Theater, Music, and Dance Departments to create a unique interdisciplinary program designed to prepare students for performing careers in musical theater and commercial entertainment fields. 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.

Major requirements include core courses and a concentration in one of three disciplines. Core courses cover the basic techniques and foundations for dancing, acting, and singing. Advanced level core courses combine skills in all three disciplines within actual performance or production settings. Concentration courses provide an opportunity for in-depth study in one of the disciplines.

## REQUIREMENTS FOR THE MAJOR IN MUSICAL THEATER PERFORMANCE

Core Requirements. $\mathbf{5 7}$ credit hours
33-1351 Introduction to Dance Studies, 33-1221 Ballet I. 331251 Tap Dance I, 33-1231 Jazz I, 33-1181 Musical Theater Dance I, 31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-1300 Voice Training for Actors I. 32. 1101 Theory: Music and How to Read It, 32-2111 Sightsinging and Musicianship, 32-2511 Techniques in Singing I, 32-2803 Vocal Ensemble, 31-1400 American Musical Theater: Beginning to 1945, 31-1405 American Musical Theater: 1945 to the Present. 32-2400 Musical Theater II: Scenes and Songs, 31-3400 Musical Theater III, 31-3405 Musical Theater IV, 31-3900 Professional Survival and How to Audition, 31-2120 Text Analysis, 32-2707 Private lessons: Musical Theater Voice
Students select a Dance, Music, or Theater Emphasis. 14-15 credit hours

## Dance

33-2182 Musical Theater Dance II, 33-2252 Tap Dance II, 332232 Jazz Dance II, 33-2322 Ballet II, and 9 credits earned in any Modern, Jazz, Tap, or Ballet courses at level II or above

## Music

32-2121 Harmony and Eartraining, 32-2112 Sightsinging and Musicianship II, 8 credit hours of Private Lessons: Voice

## Theater

31-2200 Acting II: Advanced Scene Study, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for Actors II, 31 3200 Acting III: Acting and Performing

## A Major in Interactive Multimedia

Columbia College offers a comprehensive four-year undergraduate major in interactive multimedia production to meet the educational needs created by the rise of this new art form and the myriad industries that are adopting it. The Interactive Multimedia program at Columbia College prepares students to participate in this new marketplace of ideas, to create art that emphasizes discourse and dialogue-interactivity. It is our belief that interactive multimedia represents a unique new aesthetic and that the Interactive Multimedia program at Columbia College will help define this new art form.

Columbia's Interactive Multimedia program is designed for students who want to work in team production environments. The program is a powerful synthesis of Columbia's acknowledged expertise in arts education and production combined with a dynamic new curriculum taught by Columbia College faculty as well as working professionals from the interactive multimedia industry.

The program's core curriculum provides students with a wellrounded foundation in the component media that compose multimedia products. The core also provides students with an in-depth understanding of the design issues raised by the unique aspect of this new medium-interaction. Students build skills using the latest production tools and techniques, then complete the program in production team environments, resulting in a portfolio of work with which to begin a career.

The job markets for interactive multimedia professionals are established and growing exponentially. Interactive multimedia is already pervasive: web sites on the Internet, CD-ROMs, DVDROMs, interactive books, magazines, newspapers, movies, and games are all created by highly skilled multimedia production specialists working in teams. Interactive multimedia specialists are in demand in practically every sector of the economy. The need for such professionals will only grow as interactive multimedia takes its place alongside print and the visual arts as a standard of human communication.

Columbia College has a rich history of nurturing the individual artistic creativity of students while preparing them to be creative participants in the professional workplace. This history is continued in the Interactive Multimedia program. Early projects and assignments that encourage students to explore their individual artistic expression are combined with a focus on team-oriented projects. The team projects are designed to equip students with the skills they need to thrive in the client-contractor environment. Our multimedia production studios are constantly evolving to provide students with hands-on access to the latest tools and techniques.

Dan Dinello
Director
Interactive Multimedia Program

## REQUIREMENTS FOR THE MAJOR IN INTERACTIVE MULTIMEDIA

The curriculum for the major in Interactive Multimedia includes 39 credit hours of core requirements and 18-23 additional credit hours of concentration requirements.

Students who complete the core requirements plus 9 credit hours of required courses from one of the concentration areas will receive a B.A. in Interactive Multimedia.

Students who complete requirements for both the core and a completed concentration will receive a B.A. in Interactive Multimedia with a Concentration.

Core Requirements. 39 credit hours
39-1100 Aesthetics of Interactive Multimedia, 22-1221 Art for Interactive Multimedia, 23-1200 Photography for Interactive Multimedia, 39-1300 Sound for Interactive Multimedia, 26-2005 Computer Graphics and Animation for Interactive Multimedia, 352501 Computer Programming for Interactive Multimedia, 24-1710 Screenwriting, 40-1701 Video for Interactive Multimedia, 39-2600 Interactive Multimedia Production: Individual, 39-3600 Interactive Multimedia Production: Team

## Concentrations. 18-23 credit hours

Animation, Programming, Graphic Design, Sound Design, Photography, Project Management, Video, and Writing (under consideration). Students should check the Interactive Multimedia brochure for required courses and credits.

## Course Descriptions

## INTERACTIVE MULTIMEDIA

39-1100 Aesthetics of Interactive Multimedla 3 cr .
Course discusses the emerging aesthetic of computer-based interactive multimedia. It seeks to identify the aural, visual, rhetorical, and dramatic aesthetic traditions that preceded and now pervade interactive forms. Students learn strategies for critical analysis of interactive multimedia pieces. Students are then prepared to apply these strategies proactively in the creation of interactive multimedia pieces.

## 39-1300 Sound for Interactive Multimedia 4 cr .

Course focuses on the creative application of sound and music for implementation in computer-based multimedia presentations. Students learn the basic principles of acoustics, digital theory, sound recording, and editing. Production involves creating sound for streaming audio, streaming video and music in the context of an interactive project. Students acquire the skills necessary to create compelling and technically proficient sound tracks.

## 39-1600 Introduction to Interactive Multimedia Production 3 cr .

Students learn the basics of designing and constructing their own interactive project for Internet delivery. Production focuses on creating an interactive interface that is both efficient and intuitive. Production emphasizes orientation, fluency, engagement, and visual design. Students may incorporate component media created in other classes.

## 39-2200 3D Design Fundamentals for Interactive Multimedla 3 cr .

3D modeling poses new opportunities and challenges and requires new strategies, particularly for 3D interfaces. Course introduces students to the language and principles of 3D modeling to facilitate 3D design.
Prerequisite: 24-1710 Screenwriting I or departmental permission

## 39-2500 Information Design for Interactive Multimedia

 4 cr .Information structure affects every aspect of interactive production. Course explores information theory and data design, including normalization rules. Theory is coupled with practical skills, including introduction to SQL programming, database design, and interactive project/database integration.
Prerequisite: 35-2501 Programming for Interactive Multimedia, 391100 Aesthetics of Interactive Multimedia and departmental permission

## 39-2600 Interactive Multimedia Production: Individual

 5 cr .Course focuses on the integration of component media in an interactive multimedia project. Students design, produce, debug, and modify several interactive multimedia pieces. Students learn the basics by creating an autobiographical/personal project and identifying techniques for ongoing portfolio development. Contemporary authoring technology and content creation tools will be utilized. Prerequisite: 22-1221 Art for Interactive Multimedia, 35-1100 Foundations of Computer Applications, 39-1100 Aesthetics of Interactive Multimedia, 26-2005 Computer Graphics and Animation, completion of at least 6 additional credit hours of Interactive Multimedia core classes

39-2610 Multimedia Producer 3 cr .
Course helps students understand the role of a multimedia producer through a combination of lecture, discussion, and handson exercises. Students learn how to form a project and move it into production. Skills taught include budgeting, scheduling, forming a project team, hiring outside vendors, allocating resources, tracking progress, and ensuring quality.
Prerequisite: completion of core, excluding Interactive Multimedia Production II

## 39-3600 Interactive Multimedia Production: Team I and II

 $4 \mathrm{cr} . / 4 \mathrm{cr}$.Intensive yearlong team production, students learn to work collaboratively while producing projects for an external client. This twosemester senior-level sequence builds on Interactive Multimedia Production I: Individual and caps the four-year major in Interactive Multimedia. Course begins with concepts of team organization and communication and continues with the formation of production teams, design of the project, and acquisition of media elements. Students practice scheduling and meeting deadlines by shipping multiple versions of the project throughout the year. Prerequisite: completion of core requirements

39-3088 Internship Variable cr.
Internships provide advanced students with an opportunity to gain work experience in their area of concentration or interest while receiving academic credit toward their degree.

39-3098 Independent Project Variable cr.
An independent project is designed by the student, with the approval of a supervising faculty member, to create work that goes beyond what is available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

## Interdisciplinary Minors

## REQUIREMENTS FOR THE MINORS

## MInor In Creative Nonfiction

The Creative Nonfiction Minor, co-sponsored by the English, Fiction Writing, and Journalism Departments, offers students an exciting avenue to improve oral, written, and creative problem-solving skills that will enhance the students' work in any of Columbia's arts and media fields. Students who study creative nonfiction along with any Columbia major will develop a focused and flexible application of skills that will dramatically increase their chances of successfully competing in their chosen profession upon graduation. Students from any department, including those departments sponsoring the minor, may pursue a Minor in Creative Nonfiction.

## Course Requirements. 24 credit hours

18 credit hours of required courses: 52-2830 Creative Nonfiction I, 52-2831 Creative Nonfiction II, 55-1101 Fiction I, 55-4102 Fiction II, 55-4104 Prose Forms; 6-8 hours of electives from the following Fiction Writing classes: 55-4319 Creative Nonfiction*, 55-4315 Story and Journal, 55-4213 Critical Reading and Writing: Fiction Writers as Nonfiction Writers, and 55-4318 Bibliography and Research Techniques for Fiction Writers; or from the following English Department classes: 52-2832 Creative Nonfiction: Journal Writing*, 52-2810 Expository Writing: The Personal Essay, and 522695 Connections in Literature; or from the following Journalism Department classes: 53-1015 Introduction to Writing and Reporting, 53-2020 Reporting for Print and Broadcast, 53-2265 Magazine Article Writing, and 53-3220 Advanced Magazine Article Writing
(*strongly recommended)

## Minor In Latino/Hispanic Studies

Latino/Hispanic Studies at Columbia is an interdisciplinary minor focused on the historical and cultural development of Hispanic/Latin-American people, their language, art, literature, social institutions, and the significance of their contributions to American society. Although the courses are selected from various disciplines, the Liberal Education Department is its academic home. A minor in Latino/Hispanic Studies consists of 24 credit hours: 6 credit hours in Spanish Language and Culture, 9 credit hours in Art or Literature, and 9 credit hours in History or Social Science.

## Course Requirements. 24 credit hours

## Language

6 credit hours from the following: 51-1301 Spanish Language and Culture I, 51-1302 Spanish Language and Culture II, 51-2301 Spanish Language and Culture III, 51-2305 Spanish for Native Speakers (Students who are proficient up to Spanish III may take the 6 credits in the other two areas. Students who are native speakers of Spanish must enroll in 51-2305 Spanish for Native Speakers.)

## Art and LIterature

9 credit hours from the following: 22-2150 Art of Mexico: Olmecs to the Present, 24-2520 Studies in National Cinema: LatinAmerican Cinema*, 31-3226 Acting III Styles: Latino Theater, 51 1111 Latin-American Art, Literature, and Music, 52-2644 Introduction to U.S. Latino Poetry, 52-3632 Latin-American Literature: South and Central American Literature and/or LatinAmerican Novel, 52-3644 U.S. Latino Literature, 55-4210 Creative Reading and Writing: Latin American Authors* (*course has prerequisites other than English Composition)

## History and Soclety

9 credit hours from the following: 49-1401 Latin-American and Caribbean History: to 1800, 49-1402 Latin-American and Caribbean History: since 1800, 49-2401 History of Mexico and Central America, 49-2632 Hispanics in U.S. History, 49-2641 Latinas in U.S. History, 49-2774 Atlantic Studies: Race, Color, and Culture since 1700

## Minor in Playwriting

The Interdisciplinary Minor in Playwriting gives students in Theater, Fiction Writing, and other majors an opportunity to broaden their skills in writing for the stage and media. Students who minor in playwriting must complete 24 credit hours of course work offered by the Theater and Fiction Writing Departments.

## Course Requirements. 24 credit hours

31-2800 Playwriting Workshop I, 55-1101 Fiction Writing I, 313800 Playwriting Workshop II, 55-4204 Critical Reading and Writing: Drama and Story; select 10 credit hours of 31-1200 Acting I: Basic Skills*, 31-1210 Improvisational Techniques I, 312120 Text Analysis, 31-3805 New Plays Workshop, 31-1600 Introduction to Design for the Stage, 31-3899 Independent Project: Playwriting, 55-4102 Fiction Writing II*, 55-4302 Story and Script, 55-4309 Story to Stage, 55-9000 Independent Project: Fiction Writing
(*strongly recommended)

# Interpreter Training 

SIGN LANGUAGE INTERPRETING IS A RICHLY FULFILLING AND CREATIVE PROFESSION REQUIRING KEEN INTELLIGENCE AND A SENSITIVITY TO THE SMALLEST NUANCES IN COMMUNICATION. PROFESSIONAL INTERPRETERS HAVE OPPORTUNITIES TO WORK WITH DIVERSE POPULATIONS IN A VARIETY OF SETTINGS.

A career in interpreting should appeal to those who have a special interest in language and communication and to those who enjoy working with other people.

The study of sign language rewards students with the pleasure and discipline that are involved in the study of any language. Such study provides students with an insight into the nature of language by developing a range of communicative abilities. American Sign Language is a unique, independent and fully developed language, one that has come to occupy a place of major importance in contemporary linguistics and communication theory.

Practicum experiences give interpreting students unique opportunities to network with Chicago area interpreting agencies and freelance interpreters. Students interpret in reallife interpreting assignments while receiving supervision and feedback from professional mentor interpreters.

Our distinguished faculty includes native users of American Sign Language and practicing interpreters who have been extensively involved for many years with the deaf community. Our resources include a Language Laboratory/Resource Center supplied with audio and video equipment as well as a library of books and tapes.
"Interpreting majors develop fluency in English and American Sign Language as well as the ability to manipulate those languages in an appropriate and creative manner necessary for interpreting and transliterating. Emphasis is placed on acquiring knowledge, skills, and interpersonal communication strategies in order to become effective cultural mediators between diverse communities."

## Lynn Pena

Chairperson
Interpreter Training Department

## A Major In Interpreter Training

Interpreting majors will complete 53 hours of required courses for the Interpreter Training Major. During the first two years of the major, students will develop fluency in American Sign Language and English and broaden their knowledge of deaf culture and the linguistics of American Sign Language. At the completion of American Sign Language IV, students will be evaluated before entering the sequence of interpreting courses. Throughout the last two years of the major, focus will be directed to the process and practice of interpreting between English and American Sign Language. The theories of interpretation and transliteration will also be explored. Students will complete a two-semester practicum involving interpreting assignments in the community and a seminar course in which practical interpreting issues are discussed.

Details of the requirements for the Interpreter Training major can be found in the departmental brochure. Obtain copies from the Interpreter Training Department or the Admissions Office.

## REQUIREMENTS FOR THE MAJOR

Course Requirements. 53 credit hours
37-1151 American Sign Language I, 37-1152 American Sign Language II, 37-2153 American Sign Language III, 37-2154 American Sign Language IV, 37-1252 Deaf Culture, 37-2253 Structure of American Sign Language, 37-2301 Introduction to Interpreting and Interpreting Techniques, 37-2302 Language and Translation, 37-3303 Topics in Interpreting, 37-3204 Multicultural Issues in Interpreting, 37-3401 Consecutive Interpreting, 37-3402 Simultaneous Interpreting: Monologues, 37-3403 Simultaneous Interpreting: Dialogues, 37-3304 Theory of Interpretation, 37 3404 Transliterating and Educational Interpreting, 37-3501 Interpreting Practicum (taken over two semesters)

## REQUIREMENTS FOR THE MINOR IN SIGN LANGUAGE STUDIES

The American Sign Language Studies Minor will provide students with an opportunity to master American Sign Language at a communicative level and have a broad understanding of the culture of the deaf community. Students will become familiar with resources available to the deaf community, such as interpreter referral services and relay operators, and will be able to utilize them in their own profession. Students will have a clear sense of how American Sign Language and knowledge of the deaf community apply to their major.

The minor is open to any student who does not wish to pursue a career as an interpreter but who has an interest in American Sign Language and the deaf community. Students need 21 credits to complete the minor.

## Course Requirements. 21 credit hours

37-1151 American Sign Language I, 37-1152 American Sign Language II, 37-1252 Deaf Culture, 37-2153 American Sign Language III, 37-2253 Structure of American Sign Language, $37-$ 2154 American Sign Language IV, 37-3661 American Sign Language Literature

## Course Descriptions

## 37-1151 American SIgn Language I 3 cr .

Course concentrates on development of conversational fluency in American Sign Language (ASL). Students learn to accurately recognize and produce signs in ASL with appropriate nonmanual behaviors and grammatical features. Course is a basic introduction to ASL, and students develop expressive and receptive ASL skills through discussions of topics such as exchanging personal information and talking about surroundings, residences, families, and activities.

## 37-1152 American SIgn Language II 3 cr .

Course focuses on continued development of conversational fluency in American Sign Language, including further training in receptive and expressive skills, fingerspelling, vocabulary building, and grammatical structures. Students begin to develop understanding of use of classifiers and signing space in ASL. Topics introduced include giving directions, describing physical characteristics, making requests, discussion of occupations, attributing qualities to individuals, and daily routines.
Prerequisite: 37-1151 American Sign Language I or permission of department chairperson

37-2153 American Sign Language III 3 cr .
Course includes vocabulary building and mastery of grammar through rigorous receptive and expressive language activities. ASL skills development with application to complex grammatical structures continues. Topics discussed in ASL include the location and description of items in rooms and buildings, complaints, making suggestions, and making requests. Notes on deaf culture are also discussed.
Prerequisite: 37-1152 American Sign Language II or permission of department chairperson

## 37-2154 American Sign Language IV 3 cr .

Course focuses on continued development of receptive and expressive American Sign Language skills. Course covers the following topics using ASL: telling about life events, describing objects, and discussion of activities and current events. Notes on deaf culture are also included.
Prerequisite: 37-2153 American Sign Language III or permission of department chairperson

37-1252 Deaf Culture 3 cr .
Course is an introduction to various aspects of the deaf community as a linguistic and cultural minority group. Designed for individuals who may or may not have had prior experience with deaf people, course raises questions concerning the nature of sign language and its varieties, education of deaf people, historical treatment of deaf people, sociological and cultural issues important to the deaf community, and political activism.
Prerequisite: 37-1151 American Sign Language I or permission of department chairperson

37-2253 Structure of American Slgn Language 3 cr. Course focuses on the linguistic structures of American Sign Language, including phonology, morphology, syntax, and language. Structural aspects of both American Sign Language and English are compared and contrasted, providing students with valuable insight into both languages.
Prerequisite: 37-1152 American Sign Language II, 37-1252 Deaf
Culture, or permission of department chairperson

## 37-2301 Introduction to Interpreting and Interpreting

 Techniques 3 cr .Course introduces students to the field of interpreting. Focus is on the history of the interpreting field, growth of the profession, and current trends. Students begin study and analysis of the Code of Ethics. Basic pre-interpreting techniques are introduced and practiced.
Prerequisite: 37-2153 American Sign Language III, 37-1252 Deaf Culture, 52-1152 English Composition II, or permission of department chairperson

## 37-2302 Language and Translation 3 cr .

Students translate discourse from English to American Sign Language and from American Sign Language to English. Instruction includes analysis of the text, understanding language equivalence, restructuring the message, and judging appropriateness when translating.
Prerequisite: 37-2154 American Sign Language IV, 37-2253 Structure of American Sign Language, or permission of department chairperson

## 37-3303 Toplcs In Interpreting 3 cr .

Course deals with practical and ethical issues in interpreting. Focus is on areas of decision making, assignment assessment, environmental management, professional organizations, policies and procedures within agencies and organizations. Course also includes discussion and application of principles and guidelines of the Registry of Interpreters for the Deaf Code of Ethics. Prerequisite: 37-2301 Introduction to Interpreting, 52-1152 English Composition II, or permission of department chairperson

37-3204 Multicultural Issues In Interpreting 3 cr . Course explores multicultural issues as related to the interpreting profession and the deaf community. Broad introduction of multiculturalism is followed by an in-depth look at the most common cultures and cultural issues interpreters encounter. Flexibility in the schedule allows for study of additional cultural groups. Guest presenters and field trips allow students to experience the richness of diverse communities and gain insight that can be applied to their interpreting and to their everyday lives.
Prerequisite: 37-1252 Deaf Culture, 37-2154 American Sign Language IV, 37-2301 Introduction to Interpreting and Interpreting Techniques

## 37-3401 Consecutive Interpreting 3 cr .

Students begin to practice interpreting skills consecutively. Students interpret from American Sign Language to English and from English to American Sign Language with a controlled amount of time between the source and the interpretation. Students are introduced to planned and unplanned material and have opportunities to observe working interpreters.
Prerequisite: 37-2154 American Sign Language IV, 37-2253 Structure of American Sign Language, 37-2301 Introduction to Interpreting, or permission of department chairperson
37-3402 SImultaneous Interpreting: Monologues 3 cr . Course focuses on simultaneously interpreting monologues from American Sign Language to English and from English to American Sign Language. Interpretation in this case begins before the source message is completed and continues while the source message continues. Students practice interpreting speeches, lectures, and narratives. Opportunities to observe working interpreters are provided.
Prerequisite: 37-2302 Language and Translation, 37-3401
Consecutive Interpreting, or permission of department chairperson

37-3403 Simultaneous Interpreting: Dlalogues 3 cr .
Course focuses on simultaneously interpreting dialogues from American Sign Language to English and from English to American Sign Language. Interpretation begins before the source message is completed and continues while the source message continues. Students practice interpreting such events as telephone calls, meetings, and interviews. Opportunities to observe working interpreters are provided.
Prerequisite: 37-3402 Simultaneous Interpreting: Monologues or permission of department chairperson

## 37-3304 Theory of Interpretation 3 cr .

Course examines history of translation, models of interpreting, and equivalence across languages. Study includes theories of spoken language interpreting and sign language interpreting. Theories of basic, practical ethics and behaviors are explored and applied to the interpreting profession.
Prerequisite: 37-2301 Introduction to Interpreting or permission of department chairperson

## 37-3404 TransllteratIng and Educational Interpreting

3 cr .
Course focuses on transfer of information from spoken English to a signing system and from a signing system to spoken English. Students practice transliterating skills in various planned and unplanned situations. Issues specific to educational interpreting settings are discussed, and opportunities to observe educational interpreters are provided.
Prerequisite: 37-3403 Simultaneous Interpreting: Dialogues or permission of department chairperson

37-3501 Interpreting Practicum $4 \mathrm{cr} . / 4 \mathrm{cr}$. (a total of 8 credits taken over two semesters)
Two-semester course provides opportunities for students to apply their knowledge, skills, and experience in various interpreting settings, including education, business, public service agencies, and freelance interpreting. Students participate in supervised interpreting fieldwork and receive feedback and guidance from professional mentor interpreters. Students attend a seminar focusing on linguistic and ethical questions that may arise during practicum assignments.
Prerequisite: 37-3402 Simultaneous Interpreting: Monologues or permission of department chairperson

37-2601 Creativity and American Sign Language 3 cr. Course focuses on utilizing American Sign Language as a tool for creating poetry, storytelling, and theatrical productions. Students participate in activities and discussions and occasional assignments outside class. Course is designed to increase students' understanding of how aspects of deaf culture are expressed through creative American Sign Language.
Prerequisite: 37-2153 American Sign Language III, 37-1252 Deaf Culture, or permission of department chairperson

37-3602 Advanced Amerlcan SIgn Language 3 cr . Course is designed to refine expressive and receptive skills of students pursuing a degree in interpreting. Advanced linguistic structures are introduced and practiced. Course focuses on vocabulary building specific to areas in which interpreters find the greatest challenges: medicine, law, computer technology, sports, religion, academics, business, rehabilitation, and local terms. Current events are discussed in American Sign Language, giving students opportunities to apply linguistic and cultural knowledge while participating in open discussions.
Prerequisite: 37-2154 American Sign Language IV, 37-1252 Deaf Culture, 37-2253 Structure of American Sign Language, or permission of department chairperson


## Journalism

THE PROGRAMS OF THE JOURNALISM DEPARTMENT PROVIDE PRACTICAL， HANDS－ON EXPERIENCE IN REPORTING，WRITING，EDITING，AND PUBLISHING． THEY PROVIDE A STRONG FOUNDATION FOR STUDENTS SEEKING CAREERS IN NEWSPAPERS，MAGAZINES，NEWSLETTERS，TELEVISION，RADIO，OR ONLINE MEDIA．COURSES ARE TAUGHT BY PROFESSIONAL JOURNALISTS FROM NATIONAL AND LOCAL MEDIA．

Journalism students enrich the major by taking additional courses in history，social science，literature，science，and the arts．

The Journalism Department curriculum is structured around a core of six courses，which include an overview of the history and role of mass media in America，and introductory courses in writing and reporting，media ethics and law，copy editing and computer－assisted journalism．These courses are designed to prepare students for intermediate and advanced work in the major＇s four concentra－ tions．

News Reporting and Writing focuses on report－ ing and writing about public affairs for print and online news media．Students take advanced courses in feature writing，interpre－ tive reporting and investigative journalism， and in specialized＂beats，＂such as courts， business，urban affairs，and science and medicine．Students in the College Newspaper Workshop produce the Chronicle，the College＇s weekly student newspaper，and its companion web site．

The Magazine Program is designed to prepare students for a variety of editorial positions on consumer or trade magazines．Magazine
majors take specialized courses in magazine article writing，magazine editing，magazine design，and desktop publishing．Students in the College Magazine Workshop write，edit， and design Echo，an award－winning，four－color magazine that focuses on arts and media in Chicago．

Broadcast Journalism is an interdisciplinary program，taught in cooperation with the Television and Radio departments．Students learn how to adapt news copy for broadcast， write to video，report and write television and radio news，and produce news packages． Student－produced news programs，such as ＂600 South，＂a television news magazine，and ＂Newsbeat，＂a live television newscast，are highlights of the program．

Reporting on Health，Science，and the Environment，taught in conjunction with the Science and Mathematics Department， addresses a growing need for journalists who can bridge the gap between the medical／ scientific community and the general public． This unique program features a yearlong sequence in science writing and reporting， taught by a Pulitzer Prize－winning science jour－ nalist．In addition to careers in print and
electronic media, there are jobs for science communicators in government, industry, and academia.

For students who would like to continue their study of journalism after completion of the undergraduate degree, the Journalism Department offers a Master of Arts degree in Public Affairs Reporting. Interested students should contact the Graduate School Admissions Office for more information.

Columbia's journalism courses are taught in Internet-connected computer newsrooms and in state-of-the-art broadcast studios in the Television and Radio Departments. An extensive internship program complements on-campus journalism activities by placing students in local and national media where they receive practical exposure to a variety of journalism careers. Students are advised throughout the major by full-time faculty who have extensive professional experience in print, broadcast, and online media. In and out of the classroom, faculty assist Journalism majors in preparing for careers that are intellectually stimulating and demand a high degree of social responsibility.

## Carolyn Hulse

Interim Chairperson
Journalism Department

## A Major in Journalism

All majors complete a core curriculum of 18 credits that includes courses in mass media, writing and reporting. copy editing, media ethics, and computer-assisted journalism. Students select from four concentrations: News Reporting and Writing, the Magazine Program, Broadcast Journalism (Television or Radio). and Reporting on Health, Science, and the Environment. The concentrations provide a rich array of specialized courses that prepare students for careers in print, online and broadcast news media. as well as newsletters, magazines, and electronic publishing. A new minor in Publication Production is available for students who want to focus on the design and production of print and online media. Details of the requirements for the minor and for each concentration can be found in the Journalism Department brochure, which can be obtained from the department or the Admissions Office.

## REQUIREMENTS FOR THE MAJOR

Core Requirements. 18 credit hours
53-1010 Introduction to Mass Media, 53-1015 Introduction to Writing and Reporting, 53-2015 Media Ethics and Law, 53-2020 Reporting for Print and Broadcast, 53-2025 Copy Editing, 53-2030 Information Search Strategies

## Concentration. Students select one of four.

## News Reporting and Writing. 24 credit hours

53-2110 Advanced Reporting, 53-3110 Feature Writing, 53-3115 Investigative Reporting, 53-3130 Interpretive Reporting; two of the following courses: 53-3120 Covering Urban Affairs, 53-3125 Covering the Courts, 53-4110 The Business Beat, 53-4410 Covering Science and Medicine I, or 53-4415 Covering Science and Medicine II; 6 credits of Journalism electives

## Magazine Program. 24 credit hours

53-2210 Introduction to Magazines, 53-2215 Magazine Article Writing, 53-2220 Desktop Publishing, 53-2225 Magazine Design, 53-3210 Magazine Editing or 53-3215 Trade Magazines, 53-3220 Advanced Magazine Article Writing; 6 credits of Journalism electives (including College Magazine Workshop)

## Broadcast Journalism. 33-34 credit hours

53-2310 Broadcast News Writing, 53-3310 Writing and Reporting Television News (Television students only), 53-3115 Investigative Reporting or 53-3130 Interpretive Reporting; one of the following courses: 53-3120 Covering Urban Affairs, 53-3125 Covering the Courts, 53-4110 The Business Beat, 53-4410 Covering Science and Medicine I or 53-4415 Covering Science and Medicine II; an additional 22 credits in the Television Department or 21 credits in the Radio Department (See Interdisciplinary Major in Broadcast Journalism in the Interdisciplinary Studies section for Television and Radio requirements.)

Reporting on Health, Science, and the Environment. 29 credit hours
53-2110 Advanced Reporting, 53-3115 Investigative Reporting, 53-3130 Interpretive Reporting, 53-2410 Science and Medicine in the Media, 53-4410 Covering Science and Medicine I, 53-4415 Covering Science and Medicine II, 53-3598 Independent Project; two of the following science courses: 56-1110 Biology: The Living World Around Us, 56-1210 Chemistry in Daily Life, 56-1310 Geology: The Earth as a Planet, 56-1810 Physics: Light, Sound, and Electricity. These science courses are in addition to the General Education science requirements.

## REQUIREMENTS FOR THE MINORS

Journalism MInor In Publication Production. 21 credit hours

53-1010 Introduction to Mass Media, 53-1015 Introduction to Writing and Reporting, 53-2025 Copy Editing, 53-2220 Desktop Publishing, 53-2225 Magazine Design, 53-3510 Advanced Desktop Publishing, 53-3515 Online Publishing and Production
Interdisclpilnary MInor In Creative Nonfiction. $\mathbf{2 4}$ credit hours
The Creative Nonfiction Minor, co-sponsored by the English, Fiction Writing, and Journalism Departments, offers students an exciting avenue to improve oral, written, and creative problem-solving skills that will enhance the students' work in any of Columbia's arts and media fields. Students who study creative nonfiction along with any Columbia major will develop a focused and flexible application of skills that will dramatically increase their chances of successfully competing in their chosen profession upon graduation. Students from any department, including those departments sponsoring the minor, may pursue a Minor in Creative Nonfiction.

18 credit hours of required courses: 52-2830 Creative Nonfiction I, 52-2831 Creative Nonfiction II, 55-1101 Fiction I, 55-4102 Fiction II, 55-4104 Prose Forms; 6-8 hours of electives from the following Fiction Writing classes: 55-4319 Creative Nonfiction*, 55-4315 Story and Journal, 55-4213 Critical Reading and Writing: Fiction Writers as Nonfiction Writers, and 55-4318 Bibliography and Research Techniques for Fiction Writers; or from the following English Department classes: 52-2832 Creative Nonfiction: Journal Writing*, 52-2810 Expository Writing: The Personal Essay, and 522695 Connections in Literature; or from the following Journalism Department classes: 53-1015 Introduction to Writing and Reporting, 53-2020 Reporting for Print and Broadcast, 53-2265 Magazine Article Writing, and 53-3220 Advanced Magazine Article Writing
(*strongly recommended)

## Course Descriptions

53-1010 Introduction to Mass Media 3 cr .
Survey course serves as an introduction to entire field of mass communication, including history of journalism. Senior faculty and guest media professionals lecture on broadcast and print journalism, as well as online publishing, providing students with a broad overview of today's highly competitive marketplace.
Prerequisite: 52-1151 English Composition I (or 52-1101 Introduction to College Writing) must be taken concurrently

53-1015 Introduction to Writing and Reporting 3 cr . Course offers introduction to writing and reporting skills used in all major media formats, with an emphasis on newspapers, magazines, television, and radio. Writing exercises are combined with field reporting so that students gain practical experience. This course, along with Introduction to Mass Media, is designed to give students a solid foundation for further studies in print or broadcast journalism.
Prerequisite: Journalism majors: 52-1151 English Composition I, 53-1010 Introduction to Mass Media, 52-1152 English Composition II must be taken concurrently; non-majors: 52-1151 English Composition I, 52-1152 English Composition II must be taken concurrently; may take to fulfill writing intensive requirement without 53-1010 Introduction to Mass Media

53-2010 History of Journallsm 3 cr .
Course covers multicultural evolution of news from ancient spoken and written forms through printed and broadcast journalism of today. Major developments in news media are examined, especially American newspapers, magazines, radio, and television, with emphasis on Chicago examples.
Prerequisite: 52-1151 English Composition I recommended

## 53-2015 Media Ethics and Law 3 cr.

Students are instructed in legal and ethical issues that working journalists confront in the gathering and dissemination of news; First Amendment history and interpretation are highlighted.
Prerequisite: 53-1010 Introduction to Mass Media
53-2020 Reporting for Print and Broadcast 3 cr .
Course concentrates on interviewing, news gathering, and leadwriting techniques for print and broadcast. Reporting with accuracy and objectivity is stressed.
Prerequisite: 53-1015 Introduction to Writing and Reporting, 521152 English Composition II

53-2025 Copy Editing 3 cr .
Essential course teaches students how to spot errors, correct English usage, improve clarity, remedy inconsistencies and redundancies, and edit story to meet generally accepted journalistic standards and Associated Press (AP) style.
Prerequisite: 53-1015 Introduction to Writing and Reporting, $53-$ 2020 Reporting for Print and Broadcast should be taken concurrently

53-2030 Information Search Strategies 3 cr .
Course introduces students to technology-based news reporting techniques, ranging from library database research to computerassisted reporting applications, such as internet search engines and analytical software. Assignments emphasize acquisition and evaluation of quality information and knowledgeable sources, using computer tools in an Internet-connected news lab. Prerequisite: 53-1015 Introduction to Writing and Reporting

53-2110 Advanced Reporting 3 cr .
Course continues development of interviewing and news-gathering skills; students learn how to add depth, context, and human-interest elements to stories. Actual field reporting emphasizes interviews with newsmakers and expert sources.
Prerequisite: 53-2020 Reporting for Print and Broadcast
53-3110 Feature Writing 3 cr .
Students learn to recognize, report, and write about human, social, and cultural events that enhance and supplement news reported each day by newspapers, radio, and television. Stories as follow-ups to news events and stories relevant for human-interest qualities are emphasized.
Prerequisite: 53-2110 Advanced Reporting or 53-3310 Writing and Reporting Television News or department permission

53-3115 Investigative Reporting 3 cr .
Course focuses on exploring methods of tracking a story to its roots. Students are taught how to "sniff out" tough stories, gather relevant information and documentation, and present results. Instruction also addresses structural differences that modify the presentation for radio, television, newspaper, or magazine. Prerequisite: 53-2020 Reporting for Print and Broadcast and 532030 Information Search Strategies or department permission

## 53-3120 Covering Urban Affairs 3 cr .

Students cover City Hall; agencies and institutions that impact city life; and city, suburban, or county governmental units in this advanced writing and reporting lab. Students interview agency officials, cover meetings, attend press conferences, and write news articles on urban events and issues.
Prerequisite: 53-2110 Advanced Reporting or 53-3310 Writing and Reporting Television News or department permission

## $53-3125$ Covering the Courts 3 cr .

Students learn structure of the court system and how to report on criminal and civil cases. Deadline reporting is emphasized.
Prerequisite: 53-2110 Advanced Reporting or 53-3310 Writing and Reporting Television News or department permission

## 53-3130 Interpretive Reporting 3 cr .

Bringing perspective, clarity, and insight to major news stories, interpretive reporting is an advanced journalistic technique that goes beyond the "who, what, where" of basic reporting to the "why" and "how." Students use journalistic tools of interviewing, research, and reporting to explain relevance of major issues. Prerequisite: 53-2110 Advanced Reporting or 53-3310 Writing and Reporting Television News or department permission

## 53-4110 The Business Beat 3 cr .

Course teaches students to understand and report on the economy, big and small business, financial markets, technology and media, labor, real estate, and more.
Prerequisite: 53-2110 Advanced Reporting or 53-3310 Writing and Reporting Television News or department permission

53-2210 Introduction to Magazines 3 cr .
Course examines world of magazines, primarily but not exclusively from the point of view of the editor. Field trips and guest lectures, combined with a comprehensive survey of the magazine business, prepare students for range of courses offered in the magazine curriculum.
Prerequisite: 53-1015 Introduction to Writing and Reporting

## 53-2215 Magazine Article Writing 3 cr .

Course takes students step by step through process of creating magazine articles: brainstorming for ideas, thesis development,
research, interview techniques, structure, targeting an appropriate magazine, writing, and rewriting.
Prerequisite: 53-2020 Reporting for Print and Broadcast

## 53-2220 Desktop Publishing 3 cr .

Course focuses on journalistic aspects of desktop publishing, using the computer to its fullest extent in graphic presentation of written material. News and magazine layout are taught using the leading desktop publishing software.
Prerequisite: Junior or senior standing or department permission

## 53-2225 Magazine Design 3 cr .

Course introduces students to basics of magazine design.
Students learn typography and page makeup, how paper affects printing, how to understand color, and how to balance illustration and type in a magazine. Different methods of printing are examined.
Prerequisite: 53-2220 Desktop Publishing
53-3210 Magazine Editing 3 cr .
Course teaches students advanced skills necessary to edit a consumer or trade magazine. Students learn advanced copy editing, editorial packaging, and editing for online publications.
Prerequisite: 53-2025 Copy Editing and 53-2210 Introduction to Magazines

## 53-3215 Trade Magazines 3 cr .

Magazine writing and editing skills are applied to magazines serving various industries. Students learn to cover specific businesses for specialized audiences. Course provides excellent preparation for Chicago's many trade publications.
Prerequisite: 53-2210 Introduction to Magazines
53-3220 Advanced Magazine Article Writing 3 cr.
Course develops skills acquired in Magazine Article Writing, concentrating on developing and marketing one long-form magazine piece. In addition to working on this piece, students read and discuss examples of long-form magazine writing and investigate immersion reporting techniques and the borrowing of literary techniques for nonfiction use.
Prerequisite: 53-2215 Magazine Article Writing

## 53-2310 Broadcast News Writing 3 cr .

Intended for students entering the Broadcast Journalism concentration, this course teaches basic techniques for writing radio and television news scripts.
Prerequisite: 53-2020 Reporting for Print and Broadcast; may be taken concurrently

53-3310 Writing and Reporting Television News 3 cr . Course builds upon skills taught in Broadcast News Writing by focusing on development and writing of reporter news packages. Some stories written in this class are produced in Creating the Television News Package.
Prerequisite: 53-2310 Broadcast News Writing and 40-2401 Video Techniques II; must be taken concurrently with 40-2601 Creating the Television News Package

53-2410 Sclence and Medicine in the Media 3 cr. Symposium-style course deals with major scientific and medical issues of public concern. Students consider how media interpret scientific information and make it relevant to lay audiences. Issues covered might include destruction of the environment, morality of euthanasia, funding of manned space travel, or nuclear policy in the post-Cold War era. Expert speakers are a course highlight.
Prerequisite: 52-1151 English Composition I recommended

53-4410 Covering Science and Medicine I 3 cr.
The ability to write and report clearly about scientific, health, and environmental subjects is an increasingly useful skill in writing for newspapers, magazines, broadcast, book publishers, business, and industry. Students learn to take complex ideas and express them in language accessible to the reading public. Prerequisite: 53-2020 Reporting for Print and Broadcast

53-4415 Covering Science and Medicine II 3 cr. Course is designed for students who have completed Covering Science and Medicine I. Students are given an opportunity to do advanced writing and reporting on research and issues in areas of science, health, and the environment.
Prerequisite: 53-4410 Covering Science and Medicine I or department permission

## 53-2510 Opinion Writing 3 cr .

This is the area of writing that students enjoy most-writing in their own voices for newspapers, magazines, and broadcast. Course includes exercises in editorial writing, column, and opinion writing for Opinion Editorial (Op Ed) pages, reviews, and criticism. Prerequisite: 53-2020 Reporting for Print and Broadcast

53-2515 Writing Reviews and Criticism 3 cr. Course teaches philosophy of criticism and practical principles and skills of its application. Instruction concentrates on reviewing films, books, theater, dance, music, and television.
Prerequisite: 53-2020 Reporting for Print and Broadcast

## 53-2520 Sports Reporting 3 cr.

Interviews with Chicago-area athletes and sportswriters help students look beyond game scores into the "whys" behind sports developments. Students cover games, write feature stories, and dig into news developments in the field of sports.
Prerequisite: 53-2020 Reporting for Print and Broadcast
53-2525 Fashion Journallsm Workshop 2 cr.
Course introduces students to fashion journalism, covering designers, models, and stars. This discipline involves interviewing, research, and analysis-skills that enable writers to sift through hype and relay stories to readers. Workshop includes a final writing project that brings all components into focus. Prerequisite: 52-1152 English Composition II

53-2530 Introduction to Magazine Photography 3 cr .
Survey course in techniques of selecting photos for use in publications, from trade to consumer magazines, teaches students to use stock photos, create ideas for a shoot, direct a shoot, and edit photos for a layout. Some knowledge of photography is helpful.
Prerequisite: 53-2210 Introduction to Magazines

## 53-2535 Journallsm Newsletter 2 cr.

Students work under faculty supervision to write and produce Journalism Department newsletter. They learn writing and reporting skills while earning clips for their portfolios.
Prerequisite: Junior or senior standing and department permission
53-2570 Dlversity In the Media 3 cr.
Topical courses examine how mainstream and alternative media cover issues of gender and sexuality, race, religion, and ethnic diversity. Courses also look at the journalistic tradition of covering voiceless or disenfranchised groups, such as the homeless. imprisoned. or disabled. Topics have included Alternative Press. Women and the Media. Black Journalism in America, and Covering Religion.
Prerequisite: 53-1015 Introduction to Writing and Reporting or department Dermission

53-3510 Advanced Desktop Publishing 3 cr.
Instruction continues development of skills taught in Desktop Publishing. Students apply knowledge of software to full graphic and editorial production of journalistic material.
Prerequisite: 53-2220 Desktop Publishing or 53-2225 Magazine Design or department permission

53-3515 Online Publishing and Production 3 cr. Course introduces Journalism students, and other students with interest in web page design, to the growing world of online interac tive publishing. Students explore both publishing concepts and production technology, leading to creation of their own original online publications.
Prerequisite: 53-2030 Information Search Strategies or departmental permission

53-3520 Producing the Issue-Oriented Documentary 3 cr .
Students produce news documentaries that focus on issues of importance to the American public. Each student researches. writes, shoots, and edits an in-depth report intended for broadcast.
Prerequisite: 53-2020 Reporting for Print and Broadcast and 40 2302 Video Techniques I

## 53-3525 Senlor Honors Seminar 3 cr.

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.
Prerequisite: Permission of instructor
53-3530 College Newspaper Workshop 3 cr.
The Columbia Chronicle, the weekly college newspaper and its web site, is written and designed by this class. Students gets hands-on experience in writing and reporting, copy editing, headline and caption writing, photo editing, advertising layout, and page design.
Prerequisite: Junior or senior standing and department permission
53-3535 College Magazine Workshop 3 cr.
Students write, edit, and design an annual arts and communica tion magazine published by the college. In the fall semester, students write and edit stories and assign photography and illustrations. In the spring semester, students design and desktop publish the magazine and send it out for printing. Prerequisite: Permission of Magazine Program Director

53-3588 Internship: Print Journalism Variable cr. Internships provide advanced Print Journalism students with opportunities to gain work experience in their areas of concentration or interest while receiving academic credit toward their degrees.
Prerequisite: Permission of Print Journalism Internship Coordinator
53-3589 Internshlp: Broadcast Journalism Variable cr. Internships provide advanced Broadcast Journalism students with opportunities to gain work experience in their area of concentration or interest while receiving academic credit toward their degrees.
Prerequisite: Permission of Broadcast Journalism Internship Coordinator
~ 53-3598 Independent Project: Journalism Vanable cr.
An independent project is designed by the student, with approval of a supervising faculty member, to study a subject area that is not available in the lournalism curriculum. Prior to registration. the student must submit a written proposal that outlines the project.
Prerequisite: Department permission
$53-4570$ Topics in Journalism 3 cr.
Topics of current interest to journalists are featured on a rotating basis. Course teaches advanced students how to cover breaking stories, major news trends, one-time events of national or local interest, and emerging technology. Topics have included Community News, Covering the Presidential Election, The International Story, and Environmental Reporting.
Prerequisite: Journalism majors: 53-2020 Reporting for Print and Broadcast; non-majors: Junior or senior standing with 3.0 GPA

# Liberal Education 

HISTORY, HUMANITIES, AND SOCIAL SCIENCE COURSES ARE OFFERED IN<br>THE LIBERAL EDUCATION DEPARTMENT. THESE COURSES PROVIDE A COMMON<br>CONTEXT FOR COLUMBIA'S STUDENTS, GIVE THEM THE OPPORTUNITY TO<br>STUDY THE RELATIONSHIP OF SELF TO SOCIETY, AND PROVIDE A BROAD LIBERAL ARTS BACKGROUND THAT IS THE FOUNDATION OF AN UNDERGRADU.<br>ATE EDUCATION IN ANY MAJOR. THUS, THESE COURSES CONSTITUTE AN INTEGRAL PART OF THE GENERAL EDUCATION PROGRAM.

Liberal Education courses introduce students to the world. These courses increase students' knowledge and understanding of historical events, allow them to analyze and examine social and cultural concepts, and expose them to the diverse cultures and behaviors of humankind. Liberal Education courses contribute to increased student knowledge of the historical and socio-cultural background in which the arts develop and are created, and they raise student awareness of historical and ethical issues in the arts, philosophy, and religion. They also teach students the challenges and delights of new languages.

Various history courses cover the histories of the United States, Africa, Asia, Latin America, the Caribbean, and the Middle East. There are also specialized courses on particular places, periods, and topics. The study of history expands our knowledge of human development and endeavors in multiple arenas, aids in the development of a comparative perspective, and illuminates the present.

Humanities courses probe the rich cultural heritages of humankind in the visual and performing arts, music, philosophy, and religion. They develop a student's capacity to discover, understand, and enjoy the process
and products of human creativity, and to examine human aspirations and values. They also encourage students to examine the ethical impact of the arts and the media.

Social Science courses explore classic and contemporary issues in human behavior for individuals, societies, and cultures, and introduce the critical skills needed to make responsible judgments and take responsible actions in civil society. Social Science courses are offered in anthropology, economics, geography, political science, psychology, and sociology

The Liberal Education Department offers a minor in Latino/Hispanic Studies with an interdisciplinary focus. See following (and the catalog section on Interdisciplinary Studies) for specific requirements.

In addition to the knowledge they transmit, Liberal Education courses help students cultivate critical and creative thinking skills and develop their oral and written abilities-all necessary for success in any field. With an emphasis on helping Columbia students to integrate their experiences and creativity with research and observation, these courses are expressly conceived to encourage students to integrate pragmatic mastery with abstract
reasoning. They offer content that will help inform students' projects in their majors, and prepare them to lead fulfilling lives as professionals, citizens, and members of the human family. For these reasons, students are encouraged to complete their general studies requirements with Liberal Education courses and, for maximum benefit, to take a Liberal Education course in each of their semesters at Columbia.

In our rapidly changing world, artists and media professionals must be not only skilled in their crafts, but also sensitive to major issues of the societies in which they practice them Interdisciplinary learning provides the ability to research a subject for a proposal or a project, and the ability to understand the historical and cultural development of a subject. Artists and media professionals well rounded in the liberal arts are able to enter the professional world of work at multiple points, to participate in shaping new developments in their profession, and to exhibit greater confidence when overseeing their interests. For those who wish to accomplish the powerful mandate to "author the culture of their times," a foundation in the liberal arts offered by the Liberal Education Department is an indispensable element of their education at Columbia.

## Cheryl Johnson-Odim

Chairperson
Liberal Education Department

## A Minor in Latino/Hispanic Studies

Latino/Hispanic Studies at Columbia is an interdisciplinary minor focused on the historical and cultural development of Hispanic/Latin-American people, their language, art, literature, social institutions, and the significance of their contributions to American society. Although the courses are selected from various disciplines, the Liberal Education Department is its academic home. A minor in Latino/Hispanic Studies consists of 24 credit hours: 6 credit hours in Spanish Language and Culture, 9 credit hours in Art or Literature, and 9 credit hours in History or Social Science.

## REQUIREMENTS FOR THE MINOR

## Course Requirements. 24 credit hours

## Language

6 credit hours from the following: 51-1301 Spanish Language and Culture I, 51-1302 Spanish Language and Culture II, 51-2301 Spanish Language and Culture III, 51-2305 Spanish for Native Speakers (Students who are proficient up to Spanish III may take the 6 credits in the other two areas. Students who are native speakers of Spanish must enroll in 51-2305 Spanish for Native Speakers.)

## Art and Literature

9 credit hours from the following: 22-2150 Art of Mexico: Olmecs to the Present, 24-2520 Studies in National Cinema: LatinAmerican Cinema*, 31-3226 Acting III Styles: Latino Theater*, 51-1111 Latin-American Art, Literature, and Music, 52-2644 Introduction to U.S. Latino Poetry, 52-3632 Latin-American Literature: South and Central American Literature and/or LatinAmerican Novel, 52-3644 U.S. Latino Literature, 55-4210 Creative Reading and Writing: Latin American Authors*
(*course has prerequisites other than English Composition)

## History and Society

9 credit hours from the following: 49-1401 Latin-American and Caribbean History: to 1800, 49-1402 Latin-American and Caribbean History: since 1800, 49-2401 History of Mexico and Central America, 49-2632 Hispanics in U.S. History, 49-2641 Latinas in U.S. History, 49-2774 Atlantic Studies: Race, Color, and Culture since 1700

## Course Descriptions

## HISTORY

49-1001 African History and Culture: to 18803 cr . African civilizations of the precolonial past are explored to reveal how various societies evolved and to identify their major achievements prior to the arrival of Europeans. Roots of slavery, racism. and the underdevelopment of Africa are also examined.

491002 African History and Culture: since 18803 cr . Course reviews the past century to discover African reactions to the colonial system, including the rise of nationalism and liberation movements, emergent new nations, and Pan-Africanism.

49-1101 Asia: Early China, Indla, and Japan 3 cr. Course examines the rise of China, India, and Japan and their contributions to world history and culture from the earliest times to the beginning of the nineteenth century. Content considers how these countries influenced and were, in turn, influenced by the Western world.

491102 Asla: Modern China, Indla, and Japan 3 cr. Course examines interaction between China, India, Japan, and the Western world, emphasizing the influence of imperialism, colonialism, organization, and industrialization on the development of these societies in modern times.

## 49-1301 Europe and the West: Anclent Civillzations

 3 cr.Students gain an understanding of the history and culture of Greece, Rome, and other civilizations of the ancient world.

49-1302 Europe and the West: Medleval Culture 3 cr . The history of medieval Europe is illuminated through readings in primary sources, providing students with a background to the culture and woridview of the Middle Ages.

49-1303 Europe and the West: Modern Europe 3 cr . Events since the fifteenth century are surveyed, including the Reformation, Counter-Reformation, various revolutionary movements, industrialization, class conflict, modernization, two world wars, and the rise and fall of overseas colonial empires.

## 491401 Latin-American and Caribbean History: to $\mathbf{1 8 0 0}$

 3 cr .After the arrival of Europeans in the Western Hemisphere, often called the "New World," many of the indigenous people who had created American societies were forced to change. This course explores Amerindian cultures and the first three centuries of contact between Native American, African, and European people in Latin America and the Caribbean.

## 491402 Latin-American and Caribbean History: since

 18003 cr .Course explores the past two centuries of Latin-American and Caribbean nations in their struggle to overcome their colonial past and establish modern societies. Topics include reform and revolution, the role of the military, dictatorship, underdevelopment. and the agrarian problem.
$49-1501$ Middle East History: to Muhammad 3 cr . Course surveys the cultural development, contributions, and influences of ancient Mesopotamia, Egypt. Persia. Crete. Anatolia. Greece. and Arabia from the dawn of civilization to the birth of Muhammad.
$49-1502$ Middie East History: since Muhammad 3 cr Course surveys Middle East history from the birth of Muhammad to the present. Content examines the nature of Islam. Islamic culture. non-Islamic peoples. the Ottoman Empire and its succes sors. Western interests in the Middie East. and current Middie East problems.

49-1601 United States History: to $1877 \mathbf{3}$ cr.
Course examines main lines of American development from the seventeenth century to 1877 . Instruction addresses transition from colony to nation. development of an American character. growing pains of industrialization and nationalism that culminated in the crisis of the Civil War and its aftermath, and problems of minority acculturation and treatment before Reconstruction.

49-1602 United States History: from 18773 cr .
Course studies impact of institutional development on American society and life. Content focuses on the past century of vast and far-reaching changes, including the birth of corporate capitalism. immigration and urbanization, the crises of two world wars. dynamic cultural upheavals. Cold War, and the mass movements of protest in the 1960s.

## 49-1628 African-American History and Culture: to $\mathbf{1 8 6 0}$

 3 cr .African background. Atlantic slave trade, slavery, and the free black experience are all examined in detail as students trace the history of black people from Africa to the New World and explore the collective African-American experience from an ideological and philosophical basis.

## 49-1629 African-American History and Culture: since 1860

 3 cr .Course consists of a survey of modern African-American culture and a study of the black freedman and the political and economic development of black America. Principal topic of discussion is the meaning of freedom to emancipated African Americans.

49-1641 Women In United States History: to $1877 \mathbf{3} \mathbf{~ c r}$. Course examines the transformation of women's lives in the U.S. from the seventeenth to the mid-nineteenth century by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

## 49-1642 Women In United States History: since 1877

 3 cr .Class examines the transformation of women's lives in the U.S. from the mid-nineteenth century to the present by focusing on both the evolution of gender roles and specific examples from the lives of ordinary and extraordinary women.

49-1670 Gender, Race, and Class in United States History 3 cr .
Within an historical framework, course examines the interplay of gender, race. and class in U.S. history. Class explores critical themes and periods in the development of racism, sexism, and classism. especially in seeking to understand ways they interre late.
49-1710 Women In History 3 cr .
Course examines significant roles of women in history in two ways: what they themselves have done and now society socializes indivduals to regard women in various roles. Examples selected are outside U.S. history.

49-2302 Russian and Soviet History: sInce 18003 cr.
Course covers history of Russia from the 1800s to the demise of the Soviet Union. Special emphasis is given to such concepts as the political and economic development of the Russian Empire and the U.S.S.R., the role of women in imperial and revolutionary Russia, the Great Reforms, the Russian Revolution, the Stalin Era, and the collapse of the Soviet system.

49-2401 History of Mexico and Central America 3 cr . Students gain a better understanding of Mexico and the nations of Central America through an examination of key historical events. Course focuses on Spanish invasion and conquest, struggles to gain independence from Spain, United States' conquest of the Mexican Northwest, the Mexican Revolution, United States' interventions past and present, the Sandinista Revolution, EI
Salvador's civil war, and the struggles of indigenous peoples past and present.

49-2626 Writings of Black Protest: to 18603 cr .
Using the writings of African Americans during the era of slavery (1750 to 1860), content considers black protest thought in an historical perspective. Students use primary documents to discover the feelings of hope, fear, and frustration of free and enslaved blacks of this time.

49-2627 Writings of Black Protest: since 18603 cr .
Writings of African Americans from the Civil War to the present are the focus of this confrontation with the realities of the black experience and thought in American perspective. Students use primary documents to examine black history and culture.

## 49-2630 The Civil Rights Movement in Blography and Film

 3 cr .Course focuses on the modern Civil Rights movement through the mediums of biography and film. Students learn to critically evaluate these historical sources as they explore basic issues, players, events, and ideologies of the Civil Rights movement.

## 49-2632 Hispanics in the United States since 1800

3 cr .
Course tracks the growing importance of Hispanics in all aspects of American life. Their economic impact has become a topic of controversy. The development of a Latino ethnic consciousness has come into conflict with efforts to assimilate this minority group, thus raising the question of what an American really is. Instruction also addresses the controversial topic of their impact on the U.S. economy. These issues cannot be fully understood without an examination of where Hispanics have come from, their hopes, ways they are trying to achieve their dreams, and their continuing obstacles.

## 49-2641 Latinas in United States History since the 1500s

 3 cr .Class explores the interaction of the three different culturesIndian, African, and Spanish-that constitute what Latinas are today. Latina contributions in politics, art, literature, film, and community life are examined to reveal how women's lives have been affected by political, economic, and religious transformations since the Spanish conquest.

49-2656 History of Sports 3 cr .
Course examines the history of sports in the U.S., from the informal games of the colonial period to the highly organized, often commercial, contests of the present. Students study the impact
of industrialization and urbanization on the development of the nation's tradition and explore issues of race, ethnicity, and gender in relation to social, political, cultural, and economic interests.

## 49-2659 History of the American Working Class 3 cr .

 Course studies workers and their communities in the U.S. in the nineteenth and twentieth centuries. Students explore the impact of industrialization, technological change, immigration, migration, ethnicity, race, gender, and unionization as they examine the development of the American working class.49-2660 The 1960s: Years of Turbulence 3 cr . Course traces and documents changes of the 1960s, an era that has quickly become covered in myth despite its nearness to our own times. The period from the election of John F. Kennedy (1960) to the fall of Saigon (1975) remains crucial for an understanding of current issues and attitudes. Those years reshaped American culture and society in many ways. Vivid events and slogans shattered the images of an earlier time and created a new America. Course goal is to trace and document these changes.

49-2661 Family and Community History 3 cr . Class examines the interaction between families, communities, and the greater society throughout U.S. history. In so doing, course illuminates how we as individuals and as members of family, ethnic, and social groups have become what we are.

49-2672 Oral History: Art of the Interview 3 cr .
After an introduction to the theoretical and philosophical concerns in the practice of oral history, course explores various methods and uses of oral history. Students learn techniques of interviewing, transcribing, and indexing. Throughout the course, students read and discuss a variety of first person accounts from twentiethcentury U.S. history, including the Great Depression, World War II, the Civil Rights Movement, and the Vietnam War.

49-2683 History of the American Clity 3 cr .
Course examines the history of the development of the U.S. as an urban nation. It analyzes the rise and decline of various urban systems that developed over the course of American history. Students investigate the social, economic, political, technological, and demographic trends that have shaped the modern American city.
49-7680 History of Chicago 3 cr .
Content examines Chicago's economic, ethnic, racial, and political development from the early French exploration to the current urban crisis. Students develop knowledge concerning the impact of technological change on Chicago and the economic and demographic forces that have helped shape the city's history.
Prerequisite: 52-1152 English Composition II
49-2774 Atlantic World: Race, Color, and Culture since 17003 cr.
Course explores interrelations between old and new worlds in the nineteenth and twentieth centuries. Content considers effects of voluntary and forced migration on development of racial consciousness, capital markets, and economic and social class. Africa (Ghana, Senegal, and South Africa), Europe (Great Britain, France, and Portugal), North America and the Caribbean (U.S., Jamaica, Cuba, and Haiti), and South America (Brazil and Argentina) will be utilized as models. Requirements include readings, films, and other assignments.

## 49-3798 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 presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

## SOCIAL SCIENCES

50-1101 Introduction to Anthropology 3 cr . Using ethnographic readings and film, course explores social organization and customs of various societies and cultures. Social science methodologies for anthropology, comparison of cultures, ethnocentrism, relativism, and pluralism are discussed. The impact of Westernization and modernization on primitive beliefs and traditional cultures is considered, with reference to American conventions and values.

## 50-1110 Gender and Culture 3 cr .

Course studies the social construction of gender definitions. All cultures assign gender-specific roles and expectations to women and men to create a gender system designed and changed through cultural processes. Content examines gender role acquisition, individual and social consequences of gender roles, socialization theories on gender, and how gender roles in the family and workplace are constructed. Course also examines gender in American culture and other societies and explores possibilities for role change, especially in the arts and media.

50-1111 Urban Anthropology: People of the Clty 3 cr . Course explores emergence of urban anthropology, its methods and techniques, and the use of archaeological, historical, and contemporary studies to understand the roles and functions of cities. Content also considers race and social class, kinship ties, and the anthropology of urban poverty, taking examples from Western and non-Western urban cultures.

50-2101 Ethnographlc Flims 3 cr.
Exotic customs and cultures are explored through films made by anthropologists and filmmakers. Topics include history and purposes of ethnographic films, questions of ethics, finances, and techniques, and different approaches and problems faced by filmmakers and anthropologists in documenting and describing other peoples.
Prerequisite: 52-1152 English Composition II

## 50-7101 The Artist In Soclety 3 cr.

Course examines purposes of art, society's perception of artists, and the creation of society and culture by artists. Readings, films, discussions, and project presentations explore such questions as the social functions of art, the use of art for advocacy by social groups, and patronage of the arts in the U.S., Asia, and other countries. Students should be prepared to consider their own artwork in the context of course materials and issues.
Prerequisite: 52-1152 English Composition II
50-7102 Visual Anthropology 3 cr .
Course examines ways in which visual representations are manifestations of cultural values, customs, and actions. By exploring photographs, films, and material arts of specific societies, course content develops theories and concepts concerning relationships between what is seen and what is known, between humans and their representations, and between ecological context and production of visual works. Readings in anthropological literature of iconography, films on cultural artifacts, and photographic documentation of specific societies are included in the coursework. Prerequisite: 52-1152 English Composition II

50-7170 Anthropology of Performance 3 cr .
Course considers performance in the arts and performance of activities in everyday life in several cultures of the world. with an emphasis on ritual behavior, liminality, values, customs, and taboos. Anthropologists study human behavior in order to understand actions from the point of view of actors. using the ethnographic method to interpret significance and meaning in people's lives. Course includes study of texts, film, and music from cultures in Asia, Europe, Africa, and the Americas.

50-1201 Introduction to Economics 3 cr .
General theory and specific real-world applications illuminate the economic functions of our society. Topics covered include basic concepts of workings of markets, supply, demand, fiscal and monetary policy, and governmental roles. Class discusses current personal, business, governmental, and contemporary economic issues and problems.

50-1301 Politics, Government, and Soclety 3 cr . Course provides students with a broad introduction to American political ideas, individual and group political behavior, and public policy. Politics as well as local, state, and national government are examined in light of American history and traditions. Content examines the crucial role of government in the lives of Americans as well as the comparative values of political and governmental systems during various modern administrations. Semester concludes with a study of politics and government in Chicago.

## 50-1302 United States Forelgn Pollcy 3 cr .

Course analyzes various internal and external factors that influence formulation and execution of U.S. foreign policy. Content examines the crucial role of U.S. foreign policy and its importance and implications both for the U.S. and other countries. Through discussion of past and present major international problems and policy decisions, current foreign policy of the U.S. is examined in terms of historic actions, political ideas, and consequences.

## 50-1303 Urban Polltics 3 cr

Course explores various types of urban governments and politics in America. Other topics include growth and legal problems of cities, ability of governmental institutions to meet the demands of urban areas, community power and control, citizen participation and decentralization of governmental services, and municipal functions and revenue problems. Students examine the role of ethnic politics in large cities, particularly Chicago.

## 50-2301 Clvil Rights and the American Constitution

 3 cr .Course examines the theoretical and historical background of the Constitution. Content considers safeguards for civil liberties and conflicting theories concerning limited government, equal protection, due process protections, and political liberty. Coursework emphasizes experiences of African Americans, the Civil Rights Movement, and experiences of other American minorities.

50-1401 Introduction to Psychology 3 cr .
Course introduces the field of psychology and its basic concepts. theories, research methods, and contributions to the understanding of human behavior. Topics include the nervous system. perception, motivation, learning and memory, social behavior. personality, developmental, and clinical psychology. The past and current theories and contributions of major psychologists are explored.

50-1402 Social Psychology 3 cr.
Course studies human behavior in its social context to reveal how one's feelings and actions can be influenced by other people. Class examines processes of human interaction and the social influences of family, membership groups, mass media, and socioeconomic class on individuals and groups. Instruction explores basic concepts and theoretical and research perspectives on social processes. Students examine elected forms of social reaction patterns, including socialization, attitudes, language acquisition, collective behavior, deviant behavior, prejudices, and violence.

## 50-1410 Child Development 3 cr.

Instruction examines major concepts, theories, principles, and research concerning the physical, psychological, intellectual, emotional, and social aspects of development in children. Content covers the influence of environment and heredity and how they have affected child rearing practices. The role of family, educational systems, availability of child care, and the rights of children are some of the cultural factors studied. Cross-cultural perspectives on child development are explored.

## 50-2401 Theories of Personality 3 cr .

Course surveys major theoretical approaches to the study of personality. Applying theories of personality structure, students examine topics such as human nature, motivation, development, learning, and change. Instruction examines traditional personality models, including psychoanalytic, Adlerian, and behavioral, and more recent models, such as transactional, analytic, gestalt, and cognitive.

## 50-2402 Abnormal Psychology: Mental Health and IIIness 3 cr .

Content covers assessment, description, theory, research, causes, and treatments of various psychological maladaptive behaviors and disorders. Some mental health problems studied include anxiety disorders, depression, neuroses, psychoses. Students learn of classifications and definitions of mental illness and acquire a broader understanding of human nature.

## 50-7401 Psychology of Creativity 3 cr.

Definitions of creativity range from genetic attributes to learned behavior and to spiritual transcendence, from product-oriented (e.g., the arts) to process-oriented (e.g., self-actualization). Course examines psychology of creativity from analytic, behavioral, cognitive, existential, humanistic, and physiological theories, noting their practical application in arts production, intellectual and personal growth, and community development.

## 50-1501 Introduction to Sociology 3 cr .

Course focuses on basic concepts, research, and theories involved in increasing the understanding of human behavior and human societies. Utilizing a sociological perspective, the interrelations among human societies, individuals, organizations, and groups are analyzed. Topics of analysis include culture, social interaction, social institutions, social stratification, community, and various social change strategies. Numerous contemporary social problems and issues such as racial and ethnic relations, sexism, class bias, and homophobia are discussed.

50-1510 Social Problems in American Society 3 cr . Course critically examines major contemporary social problems from the perspectives of social institutions, culture, inequality, socioeconomic, racial and ethnic groups, special interest organizations, political and economic structures, and social policy. Content analyzes various causes of several major problems including physical health, chemical dependency, crime, poverty, family, discrimi-
nation, and urban problems. Course explores the impact social problems have on different groups and discusses possible solutions to social problems.

## 50-1511 Race and Ethnic Relations 3 cr .

Course provides critical examination of issues of race and ethnicity in the world, with special emphasis on the U.S. Students explore concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups. Sources of prejudice, discrimination, power relations, and stratification are discussed. Instruction covers history and present status of various major racial and ethnic groups, including some white ethnics, African Americans, Latinos, and Asian Americans. Students examine contemporary problems and issues in the area of racial and ethnic relations.

## 50-1512 Family and Society 3 cr .

Family, the basic unit of society, is studied from a social, economic, psychological, and multicultural framework. Family is examined as an interactive system, an organization, and a social institution. Topics include family patterns in various cultures, relationships within the family, family influences on personality development, marital roles, mate selection, parent-child relations, family dissolution, and reorganization.

## 50-1513 Women and U.S. Society 3 cr .

Course analyzes varying status, roles, and life opportunities of women in different historical periods and contemporary America. Content examines the socialization process of women and how and why specific roles are assigned to women. Class discusses consequences of women's roles on individuals and society. Other topics of discussion include: how women's roles vary by class, racial, and ethnic background; special problems and issues facing women; women and work; the feminist movement; and past and present strategies used by women for achieving social change.

## 50-2501 Law and Society 3 cr .

Course examines the crucial importance and objectives of laws in modern society. Constitutional law, criminal law, family law, consumer law, and employment law are studied to provide students with a better understanding of the interrelationship between law and the larger society of institutions, processes, and goals. Students are introduced to the role of judicial precedent and legislation in our society from both theoretical and practical points of view.

50-1601 Education, Culture, and Society 3 cr .
Using a broad cultural perspective, course examines educational systems and socioeconomic, political, economic, historical, and philosophical aspects of education and society. Course critiques traditional and alternative educational structures and practices. Content enables students to become critical and active participants in the educational scene as teachers, administrators, parents, and community members and to develop critical and creative academic and life skills.

50-1602 Women's Health Care Issues 3 cr .
Course covers many contemporary medical issues facing women in America. Content examines past and present institutional nature of the American medical profession and its delivery of health care for women. Class analyzes various other health care organizations and the quality of health care offered women. Other topics include women's responsibility and autonomy in relation to their health; family, work, and other societal factors affecting women's health; violence against women; women's health care centers; and how women are changing health care institutions.

50-1603 Human Sexuality Seminar 3 cr .
Course analyzes past and current research and historical and cultural perspectives on contemporary American sexuality. Content examines the broad range of attitudes, behaviors, knowledge, practices, and myths pertaining to sexuality. Topics of analysis include psychological, emotional, physiological, and developmental aspects of human sexuality. Content also covers sexuality over the life cycle, socialization, dating, marriage, family, different sexual orientations, law, relationships, contraceptives, and sexual responsibility.

50-2631 Arts and Community Development 3 cr .
Course introduces students to theory and practice of the arts as social action. Students are placed as observers in one of several ongoing arts-based community development projects. This practical work in a real-world situation is supported by readings and discussions of community development, performance studies, and the social psychology of creativity as applied to a variety of populations and settings (e.g., homeless, disabled, teens, immigrants, families, and children). Students create personal narratives in their chosen medium reflecting some aspect of the course.

50-xX70/79 Topics In Soclal Sclences 3 cr .
This series of courses explores special topics that are not likely to be given full coverage in any other social science courses.

50-3x90/91 Independent Project: Soclal Sclences 3 cr . An independent study is designed by the student, with the approval of a supervising faculty member. The independent study critically examines an area of social science not presently available in the curriculum. Prior to registration, and in conjunction with the supervising faculty member, the student must submit a written proposal that clearly outlines the project.

## hUMANITIES

51-1101 Western Humanlties 3 cr .
Course studies relationship between the individual and community and the search for meaning and values through comparative study and analysis of significant visual, performing, and literary arts.

51-1102 Eastern Humanitles 3 cr .
Central theme of this course is what it means to be human in an Eastern context, explored through particular works of Eastern literature, philosophy, and the arts, in readings and film and at local sites. Issues include western encounters with the east, engagement in finding one's true way, and the significance of devotion to family and the Divine.

51-1103 Humanitles 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, Theater, and Music Departments assist advanced performing arts students in deepening their artistic understanding by widening their humanistic context.

## 51-1104 Humanities for the Visual Artist 3 cr .

Poems, masterpieces of fiction and philosophy, and a Shakespearean play are the bases for an exploration of imagery as a vehicle for interdisciplinary humanistic study. Course is ideal for Art, Film, and Photography students who want to place their disciplines within a larger humanistic context.

51-1110 America In Art, Llterature, and Music 3 cr . Course presents a representative selection of American paintings, folk and folk-derived music, and readings in poetry and the short story to enhance the students' understanding of each period or movement in American social history.

51-1111 Latin-American Art, Literature, and Music 3 cr . Interdisciplinary humanities course provides an overview of the rich and diverse contributions of art, literature, and music of Mexico, Central America, and South America. Students learn the terminology used to describe, interpret, and appreciate these arts in the context of the culture they reflect.

51-1112 Women In Art, LIterature, and Music 3 cr.
Course examines the professional development of women, the impact of images of women on art and society, and the role of cultural contexts for artistic expression.

51-1120 Afro-American Folk Culture 3 cr .
Course explores the philosophical foundations of past and present cultural developments among Afro-American peoples.

51-1211 Introduction to Women's Studies 3 cr .
Course introduces students to the broad variety of scholarship on women through an interdisciplinary approach. Instruction begins with an exploration of the history of women's rights movements, and continues with an examination of the social construction of gender, gender roles, sexuality, and power. Applying this background of feminist analysis, students explore a wide variety of topics, ranging from media to spirituality.

51-1212 The Psychodynamics of the Underclass 3 cr . Personality of the underclass is examined through the works of Franz Fanon and other writers.

51-1301 Spanlsh I: Language and Culture 3 cr . Instruction introduces basic structures and vocabulary to develop proficiency in understanding, reading, speaking, and writing Spanish for living, working, and traveling in the U.S. or abroad. Cultural appreciation is enriched through Chicago resources.

51-1302 Spanish II: Language and Culture 3 cr . 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: 51-1301 Spanish I: Language and Culture
51-1310 French I: Language and Culture 3 cr .
Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.

51-1311 French II: Language and Culture 3 cr .
Students continue their study of basic structures and vocabulary and further develop proficiency in understanding, reading, speaking, and writing French. Cultural appreciation is enriched through Chicago-area resources.
Prerequisite: 51-1310 French I: Language and Culture
51-1320 Itallan I: Language and Culture 3 cr .
Introductory course helps the beginning student communicate in Italian and develop skills in reading, writing, listening, and speaking. Students acquire knowledge of and appreciation for the culture of Italy and the Italian-American culture in the U.S., especially in Chicago.

51-1321 Italian II: Language and Culture 3 cr .
Course continues work begun in Italian I to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.
Prerequisite: 51-1320 Italian I: Language and Culture or one semester of college-level Italian or one year of high school Italian

51-1330 Japanese I: Language and Culture 3 cr . Course for beginners introduces basic grammar and vocabulary to develop proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicagoarea resources.

51-1331 Japanese II: Language and Culture 3 cr .
Students continue their study of basic structures and vocabulary and develop further proficiency in understanding, reading, speaking, and writing Japanese. Cultural appreciation is enriched through Chicago-area resources.

## 51-1401 Philosophy I 3 cr.

Course focuses on the nature of careful inquiry and some of the enduring philosophical questions of the ages. Content examines classical and contemporary issues in philosophy, such as the existence and nature of God, the concept of human freedom, the existence and nature of the soul, and the value and meaning of artistic expression.

## 51-1410 Critical Thinking 3 cr .

Each student's skill in critical reasoning is developed by analysis of basic patterns of argument, evidence, and fallacies. Examples are drawn from such sources as speeches, advertising, journalism, and essays to clarify what is implicit in the claims being made and the reasons used to support them.

## 51-1411 Ethics and the Good Life 3 cr .

Course examines major philosophical works to provide insight into human action as the basis of a good and happy life.

51-1501 Comparative Religions 3 cr .
By studying both major and lesser known religions of the world, students relate religious traditions to questions about belief, death, ethics, and the divine in human life.

51-1602 Fundamentals of Communication 4 cr .
Course develops self-knowledge and personal growth by strengthening communication skills of writing, reading, public speaking, and listening. Through examining humanistic prose models for writing and speaking and through working with and sharing their own experiences, students become more effective communicators.

51-2101 Harlem: 1920s Black Art and Literature 3 cr. Period of artistic experimentation among black creative artists in the 1920s is studied through the works of black writers from the Harlem Renaissance. Their relationship with emerging American avant-garde writers and the evolution of the Afro-American literary tradition is explored.

## 51-2102 Development of Afro-American Theater 3 cr .

Literature of Afro-American theater is examined in terms of both the influence of African ritual and of music created in the American experience.

51-2103 Critical Vocabulary for the Arts 3 cr .
Course probes ideas and terminology that help students enjoy and appraise achievements in the arts. Students experience performing and visual arts and explore how art is created and perceived.

51-2110 Twentleth-Century Music 3 cr.
Course provides an audio and historical survey of the styles of eight major composers of the twentieth century, including Stravinsky, Bartok, Shostakovich, and Schoenberg. A system of comparative interrelations and critical vocabulary is used.

## 51-2111 Revolution and Art 3 cr.

Course is a study of artistic production during three twentiethcentury revolutionary periods in the Spanish-speaking world: the Mexican Revolution, Spain's Second Republic, and the Cuban Revolution. Course discusses the main contributions of these revolutions in literature, film, music, and art. Students examine issues of popular culture and official culture, censorship, propaganda, and public art.

## 51-2211 Urban Images in Media and Film 3 cr.

Course surveys the portrayal of metropolitan life in film, television, the press, and other media. Students discuss documentary films, such as I Remember Harlem, and full-length feature films, such as Grand Canyon, Metropolis, and Little Murders. Local city news coverage (print, television, and radio) is examined for urban stereotypes.

51-2212 Arts, Technology, and Sclence 3 cr .
Science and technology have great impact on the humanities and the arts. Course addresses the following questions: What themes and images in contemporary culture reflect the tensions and possible synthesis of the two disciplines? How have the fine arts been affected by technological advances? How can humanistic values inform and guide scientific research? Readings in these and other topics are taken from literature, philosophy, sociology, and the contemporary media.

51-2220 The Holocaust (1939 to 1945) 3 cr .
Course is guided by two major questions: Why did the Holocalist occur? How did it happen? Because the answers are complex and multifaceted, our effort to explore and understand the Nazi extermination of six million Jews draws on several kinds of material.

## 51-2301 Spanish III: Language and Culture 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: 51-1302 Spanish II: Language and Culture

## 51-2305 Spanish for Native Speakers 3 cr.

Course serves native Spanish-speakers, born or educated in the U.S., and other students whose mother tongue is not Spanish but whose proficiency level equals Spanish III at Columbia College or three years of high school Spanish study. Course strengthens command of spoken and written Spanish and includes cultural enrichment in the Hispanic arts heritage in Chicago and elsewhere.

## 51-2320 Itallan III: Language and Culture 3 cr .

Course continues work begun in Italian II to help students communicate in Italian and further develop skills in reading, writing, listening, and speaking. Students expand knowledge of and appreciation for the culture of Italy and the Italian-American culture of the U.S., especially in Chicago.
Prerequisite: 51-1320 Italian II: Language and Culture or two semesters of college-level Italian

51-2330 French III: Language and Culture 3 cr .
Building on one year of college French, course extends each student's capacity to understand, read, speak, and write French through exposure to the rich variety of arts in French cultures. Prerequisite: 51-1311 French II: Language and Culture

## 51-2401 Philosophy of Art and Criticism 3 cr .

Course explores works by radically diverse thinkers to show how assumptions about art and artists shape evaluations of the arts. Works are from such philosophers or critics as Plato, Aristotle. Hume, Sontag, Freud, Derrida, Foucault, and Stravinsky.

## 51-2402 Twentleth-Century Phllosophy 3 cr .

Course examines central issues and major movements in philosophy in the twentieth century, including existentialism, pragmatism, deconstructionism, and linguistic analysis.

51-2403 Political Phllosophy 3 cr .
Course uses a few major writings from ancient through modern thinkers to explore political philosophy, with special focus on problems of power, freedom, justice, and law.

51-2501 Exploring the Goddess 3 cr .
Course examines aspects of the divine feminine in Hinduism, Buddhism, and Chinese religions. Source material facilitates study of Hindu (including Tantric), Buddhist, and Taoist traditions. Instruction focuses on myths and rituals central to the worship of the goddess, and students explore such issues as the impact of various forms of goddess worship on social structures, the demonization of the divine feminine, and discrepancies between power and authority in the goddess figure.

## 51-3298 Independent Studies: Humanitles 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 presently available in the curriculum. Prior to registration, the student must submit a written proposal that outlines the project.

51-7101 Creative People, Creative Products 3 cr.
Course examines the creative products and lives of several exceptionally creative people, identifying those seminal ideas and processes that carry through across personality, domain (e.g., biography, dance, film, history, music, poetry, psychology, religion, science, social activism, and visual art) and environment (e.g., social, historical, and cultural).

## 51-7202 Peace Studies 3 cr .

Class studies forces at play in the course of human events that profoundly affect one's relationship to self, work, family, and others; to social justice; to the earth and its myriad life forms; to the nature and purpose of human existence; and to spirituality.

## 51-7401 Phllosophical lssues In FIIm 3 cr.

Course addresses a series of philosophical themes including ethical issues, metaphysical questions, and existential quandaries. Philosophical study can open up vistas of meaning to any student. and films can effectively realize abstract ideas in palpable and compelling ways. Several films are used with readings in philosophical literature to explore specific philosophical themes.

## 51-7402 Phllosophy of Love 3 cr .

Various aspects of love-romantic, spinitual, familial, and self-acceptance-are studied through readings. films. and weekly contemplations. Course moves from concepts and readings to the student's own experience and personal application. Self-love and selfesteem are the foundation concept from which all else evolves. Readings come from philosophical and spiritual texts. Prerequisite: 52-1152 English Composition II

51-7403 Phllosophy and History of Sclence 3 cr . Course focuses on questions concerning scientific method. natur of scientific revolutions, relationship between observation and theory, science in its socio-political context. claims of pseudoscience, and ethical dimensions of science. Students learn to think critically about these philosophical issues. learn major movi ments in the history of science, and appreciate science as social practice. Science background is not required.

51-7501 Mystical Consclousness, East and West 3 cr. Course explores a variety of philosophical and religious texts on mysticism, meditation, and spirituality from both the Eastern and Western traditions. Classroom activities of meditation, ritual process, and creative flow give students direct experience with these concepts. Weekly contemplations and two extended papers further help students understand mystical awareness at both the intellectual and experiential levels.
Prerequisite: 52-1152 English Composition II

## 51-X971 Toplcs In Humanities 3 cr .

Series of courses explores significant topics in the humanities. Topic of each course may be drawn from one field or may relate t several fields.

# Marketing Communication 

IN THE AGE OF INFORMATION THE ART OF PERSUASION IS KEY. THE CULTURE OF ADVERTISING SHAPES AND COLORS THE WORLD WE LIVE IN. THE SCIENCE OF MARKETING TURNS TECHNOLOGICAL INNOVATIONS INTO BILLION DOLLAR INDUSTRIES. THE SKILLS OF PUBLIC RELATIONS DOMINATE NOT ONLY THE MARKETPLACE OF IDEAS, BUT THE POLITICAL ARENA AS WELL.

The worldwide information industry is exploding with opportunities and fresh challenges that put a new competitive burden on artists, technicians, businesspeople, and civic leaders to promote their messages effectively.

The best way to get into the game is to work and study with the professionals who are making up the rules as they go along, then breaking them into exciting new forms. Our faculty members are working professionals: the creative minds who have made Chicago a world capital of advertising, marketing, and public relations.

Students majoring in Marketing Communication select from among four concentrations to complete a major.

## Advertising

The Advertising curriculum enables students to develop a solid academic understanding of the principles of advertising culture and technique and to acquire professional expertise and hands-on experience in applying those principles to students' creative expression as they make their place in the world of advertising communication.

## Marketing or Creative Sports Marketing

Students concentrating in Marketing or Creative Sports Marketing learn the fundamentals of conceptualizing, testing, pricing, promoting, distributing ideas, goods, and serv. ices, as well as gain practical experience in organizing and executing marketing strategies in a real world environment.

## Public Relations

The Public Relations curriculum provides the skills of organization and communication leading to a mastery of a variety of media techniques to help organizations reach, teach, and influence public opinion in the context of an integrated marketing plan.

We manage one of the country's most effective internship programs with overseas study opportunities as well. Marketing Communication majors receive a solid education in the academic fundamentals, and then complement their studies with practical experience. An internship in a Chicago advertising. marketing, or public relations agency is often the springboard to entry into the profession. The Department provides extremely competitive internship opportunities to upper division students who earn credit as they train with leading creative directors and decision makers.

Students who pursue a minor in Marketing Communication learn to become empowered to control their own artistic careers. Marketing Communication skills help creative artists turn their talent into paying careers.

## Margaret Sullivan

## Chairperson

Marketing Communication Department

# A Major in Marketing Communication <br> REQUIREMENTS FOR THE MAJOR <br> Core Requirements. $\mathbf{1 8}$ credit hours 

54-1500 Integrated Marketing Communication. 54-1600 Introduction to Advertising. 54-1601 AdCult: Cultural and Psychological Aspects of Advertising Communication, 54-1700 Introduction to Public Relations. 54-2500 Introduction to Market Research, 54-2900 Introduction to Media
Required Concentrations. Students select one of four concentrations.

## Advertising. 42 credit hours

54-1501 Introduction to Sales Promotion, 54-1605 Advertising Copywriting I, 54-2601 Advertising Workshop, 54-2602 Production I ; select 12 credits of department electives

## Markoting Program. 45 credit hours

54-1501 Introduction to Sales Promotion, 54-1503 Introduction to Sales and Sales Management, 54-2502 Creativity and Marketing. 54-3501 Marketing Case Workshop, 54-3502 Developing a Marketing Plan; select 12 credits of department electives

Creative Sports Marketing Program. 45 credit hours 54-1701 Public Relations Writing, 54-1800 Introduction to Sports Marketing, 54-2702 How to Manage Promotions and Special Events, 54-2801 Sports Marketing and Public Relations, 54-2802 Legal Aspects of Sports Marketing, 54-3502 Developing a Marketing Plan, 49-2656 History of Sports, 28-4765 Business of Professional Sports; complete 3 credits of 54-3088 Marketing Communication Internship or 54-3098 Marketing Communication Independent Study; select 6 credits of college wide, sports-related electives

Public Relatlons Program. 45 credit hours
$54-1701$ Public Relations Writing, 54-2701 Public Relations Cases and Crisis Management, 54-2702 How to Manage Promotions and Special Events, 54-2703 Public Relations Resources: Tools of the Trade, 53-1015 Introduction to Writing and Reporting: select 12 credits of department electives

## REQUIREMENTS FOR THE MINOR

## Course Requirements. 21 credit hours

54-1500 Integrated Marketing Communication, 54-1501 Introduction to Sales Promotion, 54-1600 Introduction to Advertising, 54-1605 Advertising Copywriting I, 54-1700 Introduction to Public Relations, $54-2500$ Introduction to Market Research, 54-3505 Marketing Yourself in the New Millennium. In addition, students must complete an independent project taken in the major area, and evaluated by advisors from major and minor deoartments.

## Course Descriptions

## CORE REQUIREMENTS

54－1500 Integrated Marketing Communication 3 cr ． Introductory survey course explores marketing objectives and strategies，research techniques，market segmentation，distribu－ tion，and new product development．

54－1600 Introduction to Advertising 3 cr ． Students examine the essentials of advertising in this survey course．Curriculum is designed to accommodate Marketing Communication majors and students from other departments， such as Photography，Television，and Film and Video，who are like－ ly to confront advertising issues in their careers．

## 54－1601 AdCult：Cultural and Psychological Aspects in Advertising Communication 3 cr ．

Course explores the relationship between conscious and uncon－ scious factors influencing consumers and examines the need， structure，and interaction with planned advertising messages． Survey course gives students insight into the reasons advertising works，using basic readings in the psychology of perception and attitude formation．

54－1700 Introduction to Public Relations 3 cr ．
Course is an overview of the contemporary applications and tech－ niques of public relations，one of the booming career opportuni－ ties in our service and information society．Research，planning， action，and evaluation are backdrops for studying actual and hypo－ thetical situations．

54－2500 Introduction to Market Research 3 cr． Course introduces measurement and research techniques employed in social science．Curriculum places emphasis on design，execution，analysis，and interpretation of research． Students learn to initiate and execute a meaningful research study．
Prerequisite：54－1500 Integrated Marketing Communication

## 54－2900 Introduction to Media 3 cr．

Course introduces the theory and utilization of media for the dissemination of strategic marketing communication messages． Students examine aspects of the process of buying time and／or space in different kinds of media，such as television，radio，news－ papers，magazines，supplements，outdoor／transit，and newly emerging vehicles．Students learn what considerations determine which media vehicles to include in a campaign media mix．Course also focuses on marketing and media plans，budgeting，defining target audiences，time and creative limitations，and the use of audience information services such as Arbitron and Nielsen．
Prerequisite：54－1500 Integrated Marketing Communication

## MARKETING

54－1501 Introduction to Sales Promotion 3 cr ． Course examines merchandising and sales promotion as vital elements of the media mix．Students explore how these disci－ plines contribute to the development of an effective marketing plan．
Prerequisite：54－1500 Integrated Marketing Communication
$54-1503$ Introduction to Sales and Sales Management 3 cr ．
Students examine selling techniques from a variety of perspec－ tives．Course covers initial client contact，making the sale，and customer service．Students examine effective management of a
sales force in a competitive and diverse marketplace．
Prerequisite：54－1500 Integrated Marketing Communication

## 54－2502 Creativity and Marketing 3 cr ．

Exploratory course encourages students to consider nontraditional methods of marketing products．Students engage in creative prob－ lem solving across marketing disciplines to achieve marketing objectives and increase profitability．
Prerequisite：54－1500 Integrated Marketing Communication

## 54－2503 Marketing in an Environment of Social Justice

 3 cr ．Students learn that the same marketing principles used to sell consumer products for profit are applicable when marketing not－ for－profit organizations such as charities，cultural institutions， schools，and hospitals．
Prerequisite：54－1500 Integrated Marketing Communication

## 54－2504 Techniques of Direct Marketing 3 cr．

Course is a comprehensive study of direct marketing and applica－ tions for consumer and business－to－business marketing． Curriculum covers all aspects of direct marketing，from planning and concepts to creative execution，lists and media，catalogues， direct mail，display advertising，telemarketing，and response analysis．
Prerequisite：54－1500 Integrated Marketing Communication

## 54－2505 E－Commerce／Database Marketing 3 cr ．

Course teaches students to use database marketing to increase efficiency．Students learn to create profitable one－to－one customer relationships that gain information necessary to understanding customer behavior．Course demonstrates the means to improving overall profits by using databases to link planning，forecasting， budgeting，list and media selection，product development，fulfill－ ment，and customer services．Students apply these techniques to real－life marketing problems．
Prerequisite：54－2504 Techniques of Direct Marketing，35－1100

## Foundations of Computer Applications

## 54－3501 Marketing Case Workshop 3 cr ．

Advanced marketing course focusing on case study review and discussion．Students apply basic marketing principles to real－life situations．
Prerequisite：Completion of core courses
54－3502 Developing a Marketing Plan 3 cr ．
Comprehensive course teaches students to prepare a marketing plan for a specific product or service．Students learn to formulate marketing strategies using current tools available in marketing management．
Prerequisite：Completion of core courses
54－3503 New Products Marketing 3 cr．
Course serves as a comprehensive study of product development and its components．Material covers new product research，analy－ sis of the consumer market，and distribution channel selection．
Students learn how these techniques are applied when marketing tangible and intangible products．
Prerequisite：Completion of core courses

## 54－3504 The Account Executive and the Brand Manager

 3 cr ．Course focuses on the role of two key marketing positions on the client and agency side of business．Students examine roles and responsibilities of these career options within the context of an integrated marketing environment．
Prerequisite：Completion of core courses

54-3505 Marketing Yourself in the New Millennium 2 cr.
Course introduces students to the steps involved in the job search process. Various skills, techniques, and resources for improving job hunting effectiveness are reviewed. Students develop resumes and cover letters, interview effectively, assess skills and career objectives, and manage the search process. Several guest speakers discuss job hunting in their particular marketing/advertising areas. Course is recommended for all Marketing Communications majors.
Prerequisite: Completion of core courses

## ADVERTISING

## 54-1602 The Art of the Television Commercial in Popular

 Culture 4 cr .Course studies the television commercial as advertising strategy, film production, editorial process, art form, and phenomenon of popular culture. Course materials consist of TV commercials, including hundreds of the most expensive, exciting, funny, effective, outrageous, sexy, and conceptually brilliant television spots ever made. Course is a must for employment-motivated Advertising and Film students.

## 54-1603 Advertising in America 3 cr.

Survey course emphasizes the unique role of advertising in American society. Students trace the sociological development of advertising in America from the earliest days to the present.

## 54-1604 Interactive Advertising 3 cr .

Course presents and explores marketing communication through digital media. Several converging techniques are introduced: computer-based multimedia, television, computer networks, telephone, and cable systems. Lectures and discussions cover basic components of marketing communication promotions, direct marketing, public relations, retail distribution, and advertising. Exercises focus on analysis and problem solving with digital media.
Prerequisite: 54-1500 Integrated Marketing Communication

## 54-1605 Advertising Copywriting I 3 cr .

Students learn to write advertising copy that will be used in campaigns that target large numbers of consumers. Focused on the writing of print and broadcast advertisements, the course teaches students the elements of style and creativity, introduces them to relevant communication techniques, and teaches them the basics of how advertisements are constructed.
Prerequisite: 54-1500 Integrated Marketing Communication, 541600 Introduction to Advertising

54-2601 Advertising Workshop 3 cr .
Covering the formation of a complete advertising campaign, this workshop is designed for advanced Advertising students. Prerequisite: Completion of core courses

## 54-2602 Production I 3 cr.

Course introduces students to the marketing imperatives that inform the creation and production of television commercials, radio commercials, and infomercials and includes a sequence on print production basics. Students develop, write, and art-direct creative concepts that support a stated marketing goal, which has been substantiated by qualitative and quantitative data. Focus is on such issues as talent casting, costuming, television scenic design, labor relations, and business contracts in the production industry. Students complete a field project consisting of a professional bid package that reflects real-world production costs for the commercials they create.
Prerequisite: Completion of core courses
$54-2603$ Business to Business Advertising 3 cr .
Course is an intensive workshop covering differences between consumer and industrial advertising. Class is designed to help Journalism, Marketing, and Advertising students understand the career opportunities available in the field. Course's curriculum enables professional communicators to improve utilization of available resources.
Prerequisite: Completion of core courses
54-2604 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: 54-1500 Integrated Marketing Communication, 54 1600 Introduction to Advertising

54-2605 Advertising Copywriting II 3 cr.
Course continues study of relevant communication techniques, elements of style, and creativity in writing for large numbers of people. Course emphasizes practical examination of the fundamentals of advertisement construction for print and broadcast media.

## Prerequisite: 54-1605 Advertising Copy I

54-3601 Copywriting and Popular Culture 3 cr .
Course teaches students how to develop advertising campaigns that are informed with relevance to contemporary trends in culture. Exercises challenge students to discern trends in popular thought and expression, then develop advertisements that speak to those trends. A variety of materials from diverse sources are used to help students understand and use semiotic methods in the creation of advertisements.
Prerequisite: Completion of core courses
54-3602 International Advertising Techniques 3 cr . Course challenges students to develop advertising campaigns targeted to consumers in individual foreign countries, in sets of foreign countries, and globally. Course is taught within the framework of marketing theory and integrates principles of social anthropology to provide students with a working definition of culture. Students learn to assess cultural differences to which advertising executives should be sensitive.
Prerequisite: Completion of core courses
54-3603 Copywriter/Art Director Team 4 cr.
Art and advertising majors are taught to work together on advertising projects as in many advertising agencies. Each team consists of one art director and one copywriter throughout the course.
Prerequisite: Completion of core courses
54-3604 Portfolio Development 3 cr .
Course teaches students how to prepare professionally viable portfolios composed of original advertising campaigns they create. Students are required to create five different campaigns (three print ads each) with at least two related storyboards. Course culminates in the students' presentations of their portfolios before a review panel made up of advertising agency executives and professional recruiters.
Prerequisite: Completion of core courses
54-3605 Advertising Campaigns Practicum I 4 cr.
Course focuses on the American Advertising Federation student competition. Students develop a comprehensive marketing and advertising plan that answers a problem posed by the AAF. Students then formally present the creative solution, which is
showcased during the regional competition. Course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum.
Prerequisite: Completion of core courses, permission of department chairperson

## 54-3606 Advertising Campaigns Practicum II 4 cr.

 Course focuses on the American Advertising Federation student competition. Students develop a comprehensive marketing and advertising plan that answers a problem posed by the AAF. Students then formally present the creative solution, which is showcased during the regional competition. Course offers a hands-on approach to utilizing principles learned across the Marketing Communication curriculum.Prerequisite: Completion of core courses, permission of department chairperson

## PUBLIC RELATIONS

54-1701 Public Relations Writing 3 cr.
Course covers all forms of writing for public relations, including magazine queries, securing television and radio interviews, coverage memos, media alerts, news releases, features, trade presses, and public relations presentations.
Prerequisite: 54-1700 Introduction to Public Relations

## 54-1750 Marketing Practicum: The College as Client

 3 cr .Course engages select students in a real-world marketing communication effort, with the College as client. This capstone course uses advertising, marketing, and public relations techniques to identify and address challenges posed by the marketing needs of Columbia College Chicago or individual departments or activities of the College. A professionally-oriented assignment and specific client will be given at the beginning of each term.
Prerequisite: Permission of department chairperson
54-2701 Public Relations Cases and Crisis Management 3 cr .
Course examines application of basic principles in public relations through the case history method. Students explore recent major public relations case histories and analyze and critique each decision with emphasis on public relations management. Special attention is given to crises by examining cases such as the Tylenol poisonings, the Three Mile Island accident, the Challenger explosion. Course teaches students methods of handling various events with respect to target audiences.
Prerequisite: 54-1700 Introduction to Public Relations

## 54-2702 How to Manage Promotions and Special Events

 3 cr .Class focuses on the business of special events, event management, event production, and public relations. The relationship between special events and public relations is examined.
Students plan and discuss special events ranging from parades to news conferences and planned tours. Course examines activities that promotional professionals are called upon to create, plan, implement, and evaluate. Class takes numerous field trips and frequently meets guest speakers. Students are required to participate in at least three special events during the semester for class credit. Many events are held in the evenings and on weekends. Additional emphasis is placed on budgeting and evaluation. Prerequisite: 54-1700 Introduction to Public Relations
$54-2703$ Public Relations Resources: Tools of the Trade 3 cr .
Basic course helps Public Relations students identify the tools of public relations specialists. Course addresses what these tools
cost, how to locate them, how they are used, and how results can be measured. Video news releases, clipping services, and professional directories are among the countless resources introduced to potential public relations professionals.
Prerequisite: 54-1700 Introduction to Public Relations

## 54-2704 Public Relations for Arts, Culture, and Social

 Services 3 cr .Course prepares students as skilled communicators who promote nonprofit activities in our society, ranging from performing and visual arts to social service organizations. Course discusses the various social groups, the messages tailored to these groups, and overall promotion for a wide variety of objectives, including legislative support, contributions, audiences, and organization building. Prerequisite: 54-1700 Introduction to Public Relations

54-2705 Polltical and Government Public Relations 3 cr . Course focuses on specialized promotional activities of political campaigns and the public relations activities of various government bodies at national, state, and local levels. Some of the questions addressed by the course are: What are public relations roles in the intensity of the political campaign? How are statements prepared for public officials? How does one interpret policy? How does one handle media relations? How does one handle the inevitable crises that occur in politics and government? Prerequisite: 54-1700 Introduction to Public Relations

54-3701 Public Relations Presentation Skills 3 cr . Course emphasizes verbal skills, from selling ideas and budgets to placing stories, speaking in public, and employing various forms of self-expression. Students learn techniques used by public relations professionals to guide others in presenting themselves on radio and television. Course is ideal for students who seek a career in public relations, advertising, or other related communications.

## 54-3702 Public Relations Agency/Portfolio Development

 3 cr .Course allows students to establish a real-life agency and serve the public relations needs of one or more clients. Class is taught by a veteran public relations executive and affords students the opportunity to test their skills in a real-life professional setting. Students develop a complete public relations proposal for inclusion in their portfolios.
Prerequisite: Completion of core courses

## CREATIVE SPORTS MARKETING

54-1800 Introduction to Sports Marketing 3 cr. Course explores the breadth of the sports marketing industry and its consumer and communication realities. This intermediate Marketing course introduces students to the Sports Marketing concentration or provides a Marketing elective. Students learn how to decide market selection and how to plan, create, and assess sports marketing communication programs that include advertising, marketing, public relations, and new media. Prerequisite: 54-1500 Integrated Marketing Communication
54-2801 Sports Public Relations and Marketing 3 cr . Students prepare illustrative examples of marketing and promotional programs in the areas of professional and amateur athletics. Course focuses on the preparation and distribution of communications materials pertaining to sports events, individuals, and contests.
Prerequisite: 54-1800 Introduction to Sports Marketing

54－2802 Legal Aspects of Sports Marketing 3 cr ．
Course provides students with a fundamental understanding of the causal relationship between a strategic sports marketing plan and the legal agreements that are inherent to its implementation． Students to develop an understanding of the value of sports celebrity endorsements，introduces them to methods of assessing that value，as well as to assess the legal implications of sports marketing plans．The first half of course will focus on theoretic issues and the second half will be hands－on conceptualization and development of legal agreements．
Prerequisite：54－1500 Integrated Marketing Communication
54－3800 Directed Study in Sports Marketing 3 cr．
Course provides students the opportunity to explore specific issues and areas of interest in sports marketing，under the super－ vision of a faculty member who will help develop students＇study plans and direct their completion of projects and assignments that are theoretical and relevant to＂real world＂practice． Accordingly，the directed study option provides individualized opportunities for students to bridge their academic and profes－ sional development．
Prerequisite：Completion of core courses

## MEDIA

## 54－2901 Buying Broadcast Media 3 cr ．

Course covers techniques employed in negotiating and purchasing broadcast media．The process of buying broadcast time is covered，from making the initial request for availability to negotiat－ ing rates，to making the purchasing decision．The process includes purchasing unwired networks，network and spot televi－ sion，cable and syndicated television，network and spot radio． Lectures introduce the techniques，and hands－on practice enhances them．

## Prerequisite：54－2900 Introduction to Media

## 54－2902 Selling Advertising Media 3 cr．

Course addresses general relationship between salesperson，ad agency，and client and examines the various forms an ad agency can take．Each class considers specific media，beginning with those that provide the largest audience，then moving to media that provides the next largest audience．Similarities and differ－ ences are drawn relative to the significance of the role played by client vs．agency，negotiation，environment，and other factors at play within the context of selling a specific medium．
Prerequisite：54－2900 Introduction to Media
54－3901 Media Workshop 3 cr．
Advanced course in media planning and execution enables students to develop a simulated media program including budget， media rationale，and execution．
Prerequisite：54－2901 Buying Broadcast Media，54－2902 Selling
Advertising Media
54－3088 Internship：Marketing Communication Variable cr． Internships provide advanced students with an opportunity to gain work experience in an area of interest while receiving academic credit toward their degree．
Prerequisite：Permission of department chairperson

## 54－3098 Independent Project：Marketing Communications

 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 department chairperson

54－3X70 Topics In Marketing 3 cr．
Students in all concentrations are presented a rotation of special－ ized topics of existing and emerging interest in the areas of Marketing，Creative Sports Marketing，Advertising，and Public Relations．
Prerequisite：Completion of core courses

## Music

THE MUSIC DEPARTMENT EMPHASIZES POPULAR FORMS OF JAZZ, ROCK, BLUES, AND MUSIC FOR THE THEATER, THUS PROVIDING STUDENTS WITH A FIRM FOUNDATION IN PERFORMANCE, EITHER AS SINGERS, INSTRUMENTAL. ISTS, OR COMPOSERS; IN MUSICIANSHIP-EARTRAINING, SIGHTSINGING, 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, or perform in an ensemble.

The Department utilizes full- and part-time teachers who bring to their classes broad experience as working professionals in all areas of music, and it accepts students regardless of previous training or experience. The faculty excels in teaching the beginning student as well as the student with prior training.

Though thoroughly grounded in the classical tradition, the curriculum is designed for musicians who wish to work in contemporary styles, who want to learn several diverse forms of music, and who would like to discover the varied creative directions their lives and careers can take.

## William Russo

Chairperson
Music Department

## A Major in Music

Music majors must complete 38-45 credit hours of core courses. Following the core classes, students will continue studies in their concentrations. Students may choose either a concentration in Contemporary Music; which includes Composition, Instrumental Performance, Music Directing/Conducting, and Vocal
Performance; or in Jazz Studies, which includes Instrumental Jazz, Jazz Composition, and Vocal Jazz.

Pursuing these concentrations often calls for the student to commit additional time to specialized course work beyond the required credit hours for the major itself. Students who wish to perform in addition to taking classes must understand that time needed for rehearsals and performances should be regarded as extracurricular. Senior Music majors must perform a recital and submit their portfolios for review by a faculty committee.

## REQUIREMENTS FOR THE CONCENTRATION IN CONTEMPORARY MUSIC

Core Requirements. 38 credit hours for all Contemporary Music Concentrations

32-1101 Theory: Music and How to Read It, 32-1601 Exploring the Art of Music, 32-2111 Sightsinging and Musicanship I, 32 2112 Sightsinging and Musicianship II, 32-2113 Sightsinging and Musiciansip III, 32-2121 Harmony and Eartraining I, 32-2122 Harmony and Eartraining II, 32-2131 Keyboard I, 32-2132 Keyboard II, 32-2133 Keyboard Harmony I, 32-2611 Music History and Analysis I, 32-2612 Music History and Analysis II, 32-3998 Independent Project: Music
Concentrations. Students select one of the four concentrations In Contemporary Music.

## Composition. 32 credit hours

32-2211 Composition I, 32-2212 Composition II, 32-2250 Pop Arranging or 32-3231 Jazz Composition and Orchestration, 32 2251 Orchestration, 32-2411 Fundamentals of Conducting, 322511 Techniques in Singing I, 32-2711 Private Lessons: Beginning Piano, 32-2791 Private Lessons: Advanced Composition, 32-3133 Keyboard Harmony II, 32-3211 Composition III, 32-3215 Counterpoint, 2 credit hours of electives

## Instrumental Performance. 32 credit hours

32-2250 Pop Arranging or 32-3231 Jazz Composition and Orchestration, 32-2810 Keyboard Ensemble or 32-2821 Sightreading for Instrumentalists or 32-2830 Percussion Ensemble, 14 credit hours of instrumental lessons, 7 credit hours of ensemble courses, 5-7 credit hours of electives

## Music Direction/Conducting. 32 credit hours

 32-2251 Orchestration, 32-2411 Fundamentals of Conducting (2 semesters), 32-2511 Techniques in Singing I, 32-2711 Private Lessons: Beginning Piano, 32-2712 Private Lessons: Advanced Piano, 32-2781 Private Lessons: Conducting (2 semesters), 322887 Performance Band and Cast, 32-3133 Keyboard Harmony II, 32-3998 Independent Project: Music, 6 credit hours of electives
## Vocal Performance. 32 credit hours

32-2411 Fundamentals of Conducting, 32-2511 Techniques in Singing I, 32-2512 Techniques in Singing II, 32-2520 Solo Singing, 32-2522 Styles for the Contemporary Singer, 32-2803 Vocal Performance Ensemble, 32-2805 Choral Repertory Ensemble, 32-3511 Techniques in Singing III, 12 credit hours of vocal lessons

## REQUIREMENTS FOR THE CONCENTRATION IN JAZZ STUDIES

## Core Requirements. $\mathbf{4 5}$ credit hours for all Jazz Studies Concentrations

32-1101 Theory: Music and How to Read It, 32-1601 Exploring the Art of Music, 32-1631 Jazz Tradition, 32-2111 Sightsinging and Musicanship I, 32-2112 Sightsinging and Musicianship II, 322121 Harmony and Eartraining I, 32-2122 Harmony and Eartraining II, 32-2131 Keyboard I, 32-2311 Jazz Keyboard, 322611 Music History and Analysis I, 32-2612 Music History and Analysis II, 32-3010 Jazz Styles and Analysis, 32-3031 Techniques for Improvisation I, 32-3032 Techniques for Improvisation II, 32-3998 Independent Project: Music
Concentrations. Students select one of three concentratlons In Jazz Studies.

Instrumental Jazz. 25 credit hours
32-2211 Composition I, 32-2880 Chamber Jazz, 32-2881 Jazz Ensemble I (two semesters), 32-2882 Jazz Ensemble II, 32-3231 Jazz Composition and Orchestration, 32-3881 Jazz Ensemble III, 14 credit hours of instrumental lessons.

## Jazz Composition. 24 credit hours

32-2133 Keyboard Harmony I, 32-2211 Composition I, 32-2212 Composition II, 32-2251 Orchestration, 32-3133 Keyboard
Harmony II, 32-3211 Composition III, 32-3231 Jazz Composition and Orchestration, 32-3631 Life and Music of Duke Ellington I, 2 credit hours of instrumental lessons

## Vocal Jazz. 25 credit hours

32-2511 Techniques in Singing I, 32-2512 Techniques in Singing II, 32-2520 Solo Singing, 32-2522 Styles for the Contemporary Singer, 32-2800 Vocal Jazz, 12 credit hours of vocal lessons

## A MAJOR IN MUSIC THEATER PERFORMANCE

For the Music Theater Performance major core and concentration, see the Interdisciplinary Studies section.

## Course Descriptions

32-1100 Introduction to Music Theory 3 cr . Course prepares students for study of theory and is based on intense drill in note recognition, work with basic rhythms, and preliminary development of aural skills, with special attention to note replication. Students develop a sense of self-discipline required for study of music, a sense of relative pitch, a verbal musical literacy, and an ability to listen actively.

32-1101 Theory: Music and How to Read It 4 cr . Fundamental course in music literacy covers basic concepts of notation, rhythm, tonality, and harmony, emphasizing in-depth understanding of intervals, triads, major and minor scales, duple and triple meters, sightsinging, and dictation. Students learn written musical theory for these topics and have the ability to replicate them through dictation and performance.

32-1601 Exploring the Art of Music 3 cr .
Required introductory course teaches basic material of music with little or no reference to written music. Included are eartraining, rhythms, games, words and music, form, ensemble procedures, sound, singing, and improvisation. Substantial written work is required.
Prerequisite: 52-1151 English Composition I

## 32-1610 From Chant to Zappa: Music through the Ages

 3 cr .Course surveys the entire history of Western music with copious references to the other arts, as well as to historical events and cultural environments that shaped its development.

32-1611 Black Classical Music and Musiclans 3 cr . Course offers general survey of Black classical musicians and their music with major emphasis on significant performers, repertoire, music forms, styles, and historical and sociological environments. Required student participation is integrated with lectures supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

## 32-1620 Popular Contemporary Music: A Cultural

 Upheaval 3 cr.Course examines the history of contemporary music since 1950, particularly rock and roll, and the social values that contributed to its stylistic development. Exploration of the trends in popular music focuses on movements that reflect important political and cultural currents in the United States and across the globe.

32-1621 Introduction to Black Music 3 cr . Course offers a general survey of Black music with major emphasis on significant music forms, styles, and historical and sociological environments in the United States. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists, and listening assignments.

## 32-1622 Black Popular Music: Race Records to Videos

 3 cr .Course offers a general survey of Black popular music with major emphasis on significant music forms, styles, popular dances, and historical and sociological environments in the United States. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts. visiting artists, and listening assignments.
$32-1623$ Folk Music, Spirituals to Gospel 3 cr .
Course examines historical. cultural, and musical growth of folk music traditions that evolved into modern gospel music. Emphasis is given to musical lyrics and folklore as literature in the oral tradition. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts. visiting artists, and listening assignments.

32-1624 Afro-Latin and Carlbbean: U.S. Musical Crosscurrents 3 cr .
Course offers a general survey of Black music of the African diaspora with major emphasis on significant forms, styles, and historical and sociological environments in the Americas. Required student participation is integrated with lectures that are supplemented by films, demonstrations, live concerts, visiting artists. and listening assignments.

## 32-1631 The Jazz Tradition 3 cr.

Course utilizes lecture and demonstration to explore jazz in all its forms, including its musical and social antecedents. Class covers ragtime, New Orleans jazz, swing, bebop, cool jazz, and avantgarde jazz, with special emphasis on Bird, Gillespie, Coltrane, Ellington, and Jelly Roll Morton.

## 32-1800 All School Cholr 2 cr.

Course requires no musical background except a desire to sing. Singing material ranges from portions of The Messiah to contemporary settings of gospels and spirituals. Course may be taken as many as four times for credit.

## 32-1880 The Groove Band 1 cr .

Performance class centers on popular music, particularly the various grooves of rock and roll, and culminates in a concert performance.
Prerequisite: 32-1100 Introduction to Music Theory (C or better) or by audition or invitation

32-1900 Music Theory for Recording Engineers $3 \mathbf{c r}$. Course is for sound engineers who wish to have working knowledge of music to function in a recording environment with musicians. Students gain understanding of different musical terms related to recording; learn to recognize different musical idioms; visually and aurally distinguish orchestral instruments; learn basic music theory; and follow a lead sheet, jazz score, or classical score.

## 32-1930 Sound Reinforcement 3 cr.

The process of amplifying the sound of singers, instrumentalists, and speakers is systematically taught by professional sound people using first-rate equipment.

32-2111 Sightsinging and Musicianship I 4 cr .
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 rhyth. mic values and time signatures. Students perform a diatonic melody in major or minor without the aid of an instrument. sightsing a diatonic melody in major or minor, and sing a melody while playing a simple accompaniment on the piano.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)
$32-2112$ Sightsinging and Musicianship II 3 cr .
Course continues development of skills acauired in Sightsinging

32-2711 Private Lessons: Beginning Plano Variable cr. Beginning piano lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-2132 Keyboard II (C or better) or 32-2311 Jazz Keyboard (C or better)

32-2712 Private Lessons: Advanced Plano Variable cr. Advanced piano lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-2711 Private Lessons: Beginning Piano (C or better)

## 32-2715 Private Lessons: Jazz Piano Variable cr.

Jazz piano lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-2132 Keyboard II or 32-2311 Jazz Keyboard (both C or better)

## 32-2721 Private Lessons: Finger-Style and Classical

 Guitar Variable cr.Lessons in finger-style and classical guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

32-2723 Private Lessons: Fusion Rock Gultar Variable cr. Lessons in fusion rock guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

32-2725 Private Lessons: Jazz Guitar Variable cr. Lessons in jazz guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

32-2727 Private Lessons: Bass and Bass Guitar Variable cr. Lessons on the bass and bass guitar are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or
concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

32-2731 Private Lessons: Percussion and Drums Variable cr. Percussion lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

## 32-2741 Private Lessons: Trumpet and Trombone

 Variable cr.Trumpet and trombone lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

## 32-2751 Private Lessons: Saxophone, Flute, and Clarinet

 Variable cr.Saxophone, flute, and clarinet lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

32-2761 Private Lessons: Strings Variable cr. Lessons in stringed instruments are available to music majors or those taking at least one other music course concurrently.
Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

32-2781 Private Lessons: Conducting Variable cr. Conducting lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. Private lessons may be taken as many as seven times per concentration.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

## 32-2791 Private Lessons: Advanced Composition

 Variable cr.Advanced composition lessons are available to music majors or those taking at least one other music course concurrently. Teachers are available for 15 lessons or the equivalent. Students are required to attend four Music Department recitals or concerts during the semester. These lessons may be taken as many as four times.
Prerequisite: 32-3211 Composition III: Composition Seminar (C or better)

32-2800 Vocal Jazz 1 cr.
Course offers participation in performance-oriented vocal jazz ensemble. Much memorization is required along with study of improvisation through use of jazz scales, blues scales, and modes. Course work includes a final concert performance. Prerequisite: 32-2111 Sightsinging and Musicianship I, 32-2511 Techniques in Singing I (both C or better), or by audition

32-2803 Vocal Performance Ensemble 1 cr.
Advanced vocal students rehearse and perform specific choral works. Students learn advanced ensemble techniques, with special emphasis on vocal production and intonation. Students develop sightsinging skills in the context of the ensemble and gain performance experience in staging and movement. Prerequisite: 32-2111 Sightsinging and Musicianship I, 32-2511 Techniques in Singing I (both C or better)

## 32-2805 Choral Repertory Ensemble 1 cr .

Choral music ranging from Palestrina to music of our time is performed, with a strong emphasis on sightreading. Students gain musicianship skills in the context of two, three, and four part choral music.
Prerequisite: 32-2111 Sightsinging and Musicianship I, 32-2511 Techniques in Singing I (both $C$ or better), or by audition

32-2810 Keyboard Ensemble 1 cr.
Advanced course improves students' keyboard skills while they learn ensemble literature and historical stylistic approaches to the keyboard repertoire. It is also a performance and learning opportunity for nonmajors with piano skills.
Prerequisite: 32-2132 Keyboard II (C or better), one year of instrumental instruction, or by audition

## 32-2821 Sightreading for Instrumentalists 3 cr .

Course is designed to develop the ability to read music at sight. All instrumentalists except percussion (pitched or nonpitched) or keyboard players are accepted.
Prerequisite: 32-2111-Sightsinging and Musicianship I (C or better)

32-2822 Fretboard Harmony 3 cr .
Class teaches guitarists working knowledge of chords, intervals, and standard chord progressions. Students learn how chords look and sound and how they relate to one another. Topics inciude chord constitution, the transfer process, modern extended chords, chord substitutions, chromatic alternation, chord symbols and symbol duplication, and polytonality/composite harmonic structures.
Prerequisite: 32-2821 Sightreading for Instrumentalists

## 32-2823 Classical Gultar Ensemble 1 cr.

Course provides performing group experience for classical guitar. Groups prepare classical compositions by Bach, Scarlatti, Albeniz, and others. Note reading and classical technique are applied. Class may be taken three times for credit.
Prerequisite: 32-2822 Fretboard Harmony (C or better) or by audition or invitation

## 32-2825 Jazz Gultar Ensemble 1 cr.

For intermediate and advanced guitarists, course emphasizes ensemble playing for the electric jazz guitar. Through rehearsal of appropriate multiple-part arrangements and through the practice of comping and improvisation, the group prepares a series of performances. Students increase repertoire and develop musicianship skills.
Prerequisite: 32-1101 Theory: Music and How to Read It, 322725 Private Lessons: Jazz Guitar (two semesters) and permission of instructor

32-2830 Percussion Ensemble 1 cr.
Performance ensemble is made up entirely of percussion instruments of both definite and indefinite pitch. Course develops sightreading ability and ensemble skills and may be repeated three times for credit.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better)

## 32-2880 Chamber Jazz 1 cr.

Course consists of a performing group experience in which high professional standards of small group performance are explained and achieved. Performances include music written expressly for the group and music from the literature, including works by Louis Armstrong, John Kirby, Duke Ellington, Art Blakey, Benny
Goodman, Dave Brubeck, Jimmy Giuffre, Chick Corea, and Gerry Mulligan.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better), one year of instrumental instruction

## 32-2881 Jazz Ensemble I 1 cr.

Course consists of a performing group experience in which high professional standards of jazz orchestra performance are explained and achieved. Group performs music written especially for group performance and music from the literature, ranging from Ellington to the present. Students develop skills such as composition, interpretation, and improvisation. Course may be taken as many as four times for credit.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better), one year of instrumental instruction

32-2882 Jazz Ensemble II 1 cr.
Continuing work begun in Jazz Ensemble I, course includes more complex material and more opportunity for solo and group improvisation.
Prerequisite: 32-2881 Jazz Ensemble I or instructor consent
32-2887 Performance Band and Cast 2 cr .
Performance class focuses on but is not limited to popular music of all types. Students and instructor arrange material for performance, and the course concludes with a staged, public performance by the ensemble.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better), by audition and invitation only

32-2910 Professional Music Printing with Finale 3 cr . Course is intended for the following musicians: those who wish to gain knowledge of computer music engraving to professionally print their own music; those who have knowledge to start a music typesetting/engraving business; or those who work for a publishing company utilizing Finale software. Course includes printing music with and without a MIDI keyboard and transcribing music from other software sequencers. Students work in a hands-on environment.
Prerequisite: 32-2121 Harmony and Eartraining I (C or better), computer competence, or instructor consent

32-2911 Introduction to MIDI 3 cr .
Class introduces students to computer manipulations of sound and music through a software system that allows the creation, editing, and playback of music. Use of MIDI for input and output is learned, and current trends and styles in electronic music are analyzed.
Prerequisite: 35-1100 Foundations of Computer Applications
32-2912 Advanced MIDI Sequencing 3 cr .
A continuation of Introduction to MIDI, course explores advanced MIDI techniques. Special emphasis is given to learning audio for
video, that is, combining music, video, film, animation, and other multimedia output sampling and digital audio techniques.
Prerequisite: 32-2911 Introduction to MIDI

## 32-2915 Rap to Pop Sequencer and Sampler Production

 3 cr .Course examines use of sequencers and samplers in music production. Class topics include history and development of sequencers and samplers, overview of urban-oriented music, procedures for analogue and digital recording of sequenced music, and its integration into the mainstream.
Prerequisite: 32-1100 Introduction to Music Theory, 35-1100 Foundations of Computer Applications

## 32-2920 Studlo Production for Musiclans 3 cr .

Course teaches instrumentalists, singers, composers, and arrangers procedures of assembling and recording music and features four full sessions in a recording studio. Hands-on experience is emphasized for all participants.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better), instrumental or vocal competence

## 32-2923 Demo Production 2 cr.

Course teaches instrumentalists, singers, composers, and arrangers the procedures for assembling and submitting a demonstration (demo) tape for consideration for a variety of positions in the music industry. A recognized record industry professional reviews and comments on final recorded demos. Lab or studio time is required.
Prerequisite: 32-1101 Theory: Music and How to Read It (C or better) and instructor consent

## 32-2930 Designing Sound and Music for Theater Productions 3 cr .

Class takes students step-by-step through the conception and creation of sound design for a stage work. Students learn how to read a script for sound; conceptualize thematic aural plans; support time, locale, and mood; and control all sound elements other than the spoken word.
Prerequisite: Junior or senior status
32-3010 Jazz Styles and Analysis 3 cr.
Course covers theoretical skill and analytical techniques related to jazz styles from traditional jazz to the present. Instruction examines each period and movement, with emphasis on major composers and artists.
Prerequisite: 32-3032 Techniques for Improvisation II

## 32-3031 Techniques for Improvisation I 3 cr .

Course is based on the premise that improvisation and composition are one. Course covers extensive identification and performance of scales, chords, and important jazz solos. Students learn to improvise by developing compositional skills and applying techniques used in historically significant jazz solos.
Prerequisite: 32-2111 Sightsinging and Musicianship I (C or better), 32-2121 Harmony and Eartraining I (C or better), 32-1631 The Jazz Tradition, 32-2311 Jazz Keyboard or 32-2133 Keyboard Harmony I

32-3032 Techniques for Improvisation II 3 cr .
Course examines improvisational theory, including blues form, chord substitution, and jazz applications of atonality. Master improvisations are analyzed and transcribed, and improvisation as self-composition is nurtured through the study of melodic motif and rhythmic development, or recomposition. Prerequisite: 32-3031 Techniques for Improvisation I (C or better)

## 32-3121 Advanced Harmony, Form and Musiclanship

 3 cr .As a continuation of Harmony and Eartraining II, course closely examines the harmonic language of the second half of the nineteenth century, particularly in the music of Johannes Brahms and Franz Liszt. Students write a research paper and prepare a final project to present in concert.
Prerequisite: 32-2122 Harmony and Eartraining II, 32-2211 Composition I

32-3133 Keyboard Harmony II 2 cr.
Course is a continuation of Keyboard Harmony I, extending material to all seventh chords in all keys. Students read and play at sight chord progressions employing primary and secondary chords, nondominant seventh chords, diatonic ninth chords, extended and altered chords in major and minor keys of up to three sharps or flats. Students must also play a harmonization of a standard tune in contemporary style using extended and altered chords.
Prerequisite: 32-2111 Sightsinging and Musicianship I, 32-2121 Harmony and Eartraining I, 32-2133 Keyboard Harmony I (all C or better)

32-3211 Composition III: Composition Seminar 3 cr. Course examines larger forms and chromatic harmony, adding study of extended tonality, orchestration, and atonal and serial techniques. Utilizing class techniques, students compose shorter pieces for piano and a chamber orchestra piece for performance by a professional ensemble.
Prerequisite: 32-2112 Sightsinging and Musicianship II, 32-2122 Harmony and Eartraining II, 32-2212 Composition II: Elements of Composition, 32-2132 Keyboard II (all C or better); or 32-2112 Sightsinging and Musicianship II, 32-2122 Harmony and Eartraining II, 32-2212 Composition II: Elements of Composition, 32-2311 Jazz Keyboard (all C or better)

## $32-3215$ Counterpoint 3 cr .

Course chiefly teaches students eighteenth-century counterpoint in the style of J. S. Bach, from single-line and two-part invention to the beginning of fugal writing.
Prerequisite: 32-2112 Sightsinging and Musicianship II, 32-2122 Harmony and Eartraining II, 32-2133 Keyboard Harmony I (all C or better)

32-3231 Jazz Composition and Orchestration 3 cr .
Course covers composition and orchestration and places special emphasis on music of Duke Ellington. Topics include chord progressions, melody construction, miniature forms, use of the chief jazz wind instruments (trumpet, trombone, and saxophone), and score layout. Students learn to prepare parts, reduce and expand orchestral pieces, and avoid compositional short-windedness characteristic of much jazz composition.
Prerequisite: 32-2112 Sightsinging and Musicianship II, 32-2122 Harmony and Eartraining II, 32-2133 Keyboard Harmony I, 322211 Composition I (all C or better)

32-3241 Composing For Flims 3 cr .
Taught by a top professional in Chicago, course features all procedures of composing for film. Topics covered include click tracks, sweetening, cue sheets, choice of instruments, recording to clock, when to use music, and how to further the story through music. Prerequisite: 32-2211 Composition I: Basic Principles of Twentieth-Century Composition, 32-2212 Composition II: Elements of Composition, 32-3211 Composition III: Composition Seminar (all C or better)

32-3310 Popular Plano 2 cr.
Course identifies stylistic elements of popular music that apply to the keyboard. Students are taught to play in popular styles, including blues, rock, ragtime, and show tunes.
Prerequisite: 32-3133 Keyboard Harmony II

## 32-3420 Conducting for the Theater 3 cr .

Course teaches skills necessary for successful music direction of stage works with music. Topics include assisting with performer selection, finding correct keys for singers, arranging songs, rehearsing singers and instrumentalists, and presiding over the music in a running show.
Prerequisite: 32-2411 Fundamentals of Conducting ( $C$ or better)

## 32-3511 Techniques In Singing III 3 cr .

Course further develops skills learned in Techniques in Singing II. Student continues to identify vocal strengths and weaknesses, set goals, and implement effective performance techniques.
Prerequisite: 32-2112 Sightsinging and Musicianship II, 32-2512 Techniques in Singing II

## 32-3600 Music as a Career 2 cr .

Course explores career opportunities in music. Many avenues in this field are covered through lecture, handout material, and guest speakers. Students research their areas of interest and learn to prepare an effective resume and cover letter for the position they choose.
Prerequisite: Junior or senior status

## 32-3610 Music Criticism 3 cr.

Course emphasizes the formation and expression of creative viewpoints about music rather than agreement with a particular school of criticism. Topics are approached from both musical and journalistic perspectives and encompass sound, style, and performance practice in music from 1900 to the present, including serious jazz and rock compositions of the day.
Prerequisite: 32-1610 From Chant to Zappa: Music through the Ages, or 32-2611 Music History and Analysis I, or 32-3010 Jazz Styles and Analysis

32-3631 The Life and Music of Duke Ellington 13 cr . Course deals with development and work of Duke Ellington from its earliest beginnings until the time of his death in 1974. Chief emphasis is on smaller masterpieces, such as "Ko-Ko," "Warm Valley," and "Jack the Bear." Instruction includes an introduction to larger works, beginning with "Concerts of Sacred Music."
Prerequisite: 32-2133 Keyboard Harmony I, 32-2251
Orchestration, 32-3010 Jazz Styles and Analysis
32-3632 The LIfe and Music of Duke Ellington II 3 cr . Course deals with development and work of Duke Ellington from its earliest beginnings until the time of his death in 1974. Chief emphasis is on larger pieces, beginning with "Reminiscin' in Tempo," through "Black, Brown, and Beige" with special attention given to "Toot Suite," "Suite Thursday," and "The Far East Suite." Prerequisite: 32-2133 Keyboard Harmony I, 32-2251
Orchestration, 32-3010 Jazz Styles and Analysis
32-3881 Jazz Ensemble III 1 cr.
Continuing the work of Jazz Ensemble II, course includes more challenging material focusing on appropriate stylistic elements. Prerequisite: 32-2882 Jazz Ensemble II or instructor consent

## 32-3887 Music Performance and Recording Ensemble

 3 cr .Performance class focuses on organizing and arranging various types of music for performance and recording. Ensemble records selections from the group's repertory in a professional studio and concludes the course with a live performance of their material. Prerequisite: 32-2920 Studio Production for Musicians or instructor consent

## 32-3920 CD Production Lab 3 cr.

Workshop emphasizes music production, recording, and playing technique in a studio environment. Students play instruments or sing and produce and engineer their own recording sessions consisting of original student materials.
Prerequisite: 32-3887 Music Performance and Recording Ensemble or instructor consent

32-3988 Internship: Music Variable 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.

32-3998 Independent Project: Music Variable cr. An independent project is designed by the student, with the approval of a supervising faculty member and department director, to study an area not at present available in the curriculum. Prior to registration, the student must submit a written proposal outlining the project.

## Photography

COLUMBIA'S DEPARTMENT OF PHOTOGRAPHY EDUCATES STUDENTS THROUGH<br>A MIX OF ACADEMIC CLASSES SUPPLEMENTED BY VISITING ARTISTS' WORKSHOPS, LECTURE SERIES, AND STIMULATING EXHIBITS. THE INTENT IS TO TEACH TECHNICAL COMPETENCY WHILE PROVIDING THE AESTHETIC STIMULA. TION THAT ALLOWS STUDENTS TO ACHIEVE INDIVIDUAL LEVELS OF CREATIVE INVOLVEMENT.

In the artistic process, students acquire important problem-solving skills, which will advance their intellectual and career potential.

The Department offers a B.F.A., a B.A., and a minor in Photography. All Photography majors share a required core of courses, which includes both lower level foundation courses and higher level advanced courses. The foundation core courses acquaint students with technique, theory, and criticism in both black-and-white and color in darkroom and critique settings. The advanced core courses focus on more specific technical concerns and aesthetic issues. Courses deal with experimental processes, historical and critical analysis, aesthetics, digital imaging technology, and traditional professional and technical practice. Once a student completes the required core curriculum, he or she may elect further study in a specific area. The general areas of specialization are Fine Art Photography and Professional Photography; each has its own set of elective courses beyond the core curriculum, designed to prepare students for careers in either fine arts or professional photography.

The Photography Department facilities include separate undergraduate and graduate darkrooms for both black-and-white and color printing in addition to four large communal darkrooms. Facilities for graphic-related techniques are also available. The digital imaging computer facilities contain three computer classrooms with other labs open to students outside of class time. The digital facilities include an expanding number of workstations, flatbed and film scanners, numerous laser printers, a film recorder, and Fujix processor. The 5,000 square-foot professional photo studio includes a large open shooting area, a darkroom, and food preparation kitchen. The studio, modern and fully equipped with both electronic flash and quartz lighting equipment, provides a wide range of lighting possibilities, from table-top to fashion photography. Another 4,000 square-foot studio was added in 1999.

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.

The Photography Department is dedicated to giving our students a rigorous and comprehensive education in the photographic medium. This department supports personal, exhibition-
oriented photography and also offers an extensive list of excellent pre-professional classes. We are committed to helping each student find his or her own artistic direction and career path. Our large faculty spans the range of commercial and artistic photography, yet we share an excitement about the medium and its potential.

## Bob Thall

Chairperson
Photography Department

## A Major in Photography

Starting fall 2001, the Photography department will offer a B.F.A. degree. Students interested in pursuing the B.F.A. will be eligible to declare their intention upon admission to the College. Continuation in the B.F.A. program is contingent upon a number of factors specifically outlined in the requirements for the major. At the 60 credit hour level, a determination will be made regarding a student's continuing candidacy in the B.F.A. program.

## REQUIREMENTS FOR THE MAJORS

## Bachelor of Fine Arts. 79-80 credit hours

23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I, 23-1120 Foundations of Photography II, 23-1121 Darkroom Workshop II, 23-2300 Studio I, 23-2201 Digital Imaging, 23-7655 History of Twentieth-Century Photography*, 232110 Darkroom Workshop III or 23-2100 Color Photography: Advanced, 22-1220 2D Design, 22-1230 3D Design or 22-1210 Beginning Drawing or 22-1240 Color and Composition, 23-3700 Ex-Tech I, 23-2310 Studio II, 23-2120 View Camera, 23-3202 Digital Imaging II, 23-2650 History of Nineteenth-Century Photography*, 23-3900 Senior Thesis, 23-3910 Photography Seminar, 23-3300 Studio III or 23-3203 Digital Imaging III, 233520 Documentary Photography I or 23-3500 Photojournalism I; select 3 credits of Art and Design electives; select 15 credits of electives in Photography, Art and Design, or Film and Video

Special Requirements for a B.F.A. In Photography:
Students must have a 2.5 GPA in all Photography courses at the 60 credit hour level to continue the pursuit of the B.F.A. Transfer students must meet with a faculty advisor before registration to evaluate transcripts and portfolios to determine placement of students in the appropriate courses, allowing students with demonstrated proficiencies to place out of specified courses and prerequisites. Transfer B.F.A. students must complete a minimum of 50 credit hours in the major.

## Bachelor of Arts. 50-52 credit hours

23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I, 23-1120 Foundations of Photography II, 23-1121 Darkroom Workshop II, 23-2300 Studio I, 23-2201 Digital Imaging, 23-7655 History of Twentieth-Century Photography*, 232110 Darkroom Workshop III or 23-2100 Color Photography: Advanced, 22-1220 Fundamentals of 2D Design, 22-1230 Fundamentals of 3D Design or 22-1210 Beginning Drawing or 221240 Color and Composition, 23-3700 Ex-Tech I or 23-3520 Documentary Photography or 23-3500 Photojournalism I, 23-2310 Studio II, 23-2120 View Camera, 23-3202 Digital II, 23-2650 History of Nineteenth-Century Photography*, 23-3910 Photography Seminar*

## REQUIREMENTS FOR THE MINOR

Course Requirements. 24-25 credit hours
23-1100 Foundations in Photo, 23-1101 Darkroom Workshop I, 23-1120 Foundations of Photo II, 23-1121 Darkroom Workshop II, 23-2300 Studio I, 23-2201 Digital Imaging, 23-7655 History of Twentieth-Century Photography*; select one of the following: 232110 Darkroom Workshop III, 23-2100 Color Photography: Advanced, 23-3500 Photojournalism I, 23-3202 Digital Imaging II

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## Course Descriptions

23-1100 Foundations of Photography 13 cr .
Lecture course emphasizes basic aesthetic grammar of photography and a historical and critical context for looking at and making photographs. The corresponding section of Darkroom Workshop I must be taken concurrently.

23-1101 Darkroom Workshop I 3 cr. Course provides technical skills in black-and-white photography needed to produce projects assigned in Foundations of Photography I. Photographic materials, processes, and techniques for film development and print production are covered. Students must be concurrently enrolled in a corresponding section of Foundations of Photography I.

## 23-1120 Foundatlons of Photography II 3 cr .

Course introduces aesthetics, techniques, and theory of the subtractive color printing process using color negative materials. Lectures explore more sophisticated aesthetic and technical issues introduced in Foundations of Photography I with specific emphasis on issues related to color photography. Concurrent enrollment in Darkroom Workshop II is required.
Prerequisite: 23-1100 Foundations of Photography I, 23-1101 Darkroom Workshop I, or permission of department chairperson upon portfolio review

23-1121 Darkroom Workshop II 3 cr.
Course provides necessary technical skills for color negative photographic materials and processes. Students must be concurrently enrolled in Foundations of Photography II.
Prerequisite: 23-1100 Foundations of Photography I, 23-1101
Darkroom Workshop I, or permission of department chairperson upon portfolio review

## 23-2110 Darkroom Workshop III 3 cr .

Course refines darkroom techniques by focusing on issues of film exposure and development in order to produce perfect negatives. Various films, developers, papers, and toners are examined. Proper laboratory procedures for measuring and mixing chemicals are also covered.
Prerequisite: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1220 Fundamentals of $2 D$ Design and 22-1230 Fundamentals of 3D Design

## 23-2100 Color Photography: Advanced 4 cr .

Course in color processes emphasizing technical control for aesthetic purposes and the broader possibilities of this process to achieve expressive ends.
Prerequisite: 23-1120 Photography II, 23-1121 Darkroom II
23-2300 Studio I 3 cr.
Instruction covers studio portraiture, still life, and location application of techniques to diverse situations. Course introduces greater visual control through use of the $4 \times 5$ view camera and artificial lighting. This required course is the prerequisite for subsequent view camera and lighting courses.
Prerequisite: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1220 Fundamentals of 2D Design and 22-1230 Fundamentals of 3D Design

## 23-2310 Studio II 4 cr.

Course explores the use of tungsten and electronic flash artificial light in the studio using color and black-and-white view and 35 mm cameras.
Prerequisite: 23-2300 Studio I

23-3300 Studio III 4 cr.
Students examine photographic illustration for advertising through analysis and synthesis of appropriate studio photographic means. Study includes the use of color and black-and-white processes, small and large format cameras, and tungsten and electronic flash light within a studio context.
Prerequisite: 23-2310 Studio II
23-2201 Digital Imaging 3 cr .
Course introduces the computer as a powerful imaging tool for the photographer. Students use flatbed and transparency scanners to digitize photographic images. A variety of output methods are used including laser printers, ink jet printers, the Fujix Pictography 3000 images, and the film recorder. Adobe Photoshop software package is the primary image processing program used to digitally enhance, alter, and retouch images. Electronic layout and typographical issues are discussed, and a page layout program is introduced to combine text with images.
Prerequisite: For Photography majors: 23-1120 Photography II, 1121 Darkroom II, 22-1240 Color and Composition; For Art and Design students: completion of core courses or permission of department chairperson

## 23-3202 Digital Imaging II 3 cr .

Class broadens students' understanding of digital media in its diverse manifestations through slide presentations, critical and theoretical readings, CD-ROM viewing, gallery visits, and class discussions. Using Adobe Photoshop, students cover advanced image manipulation techniques including layers, levels, curves, paths, masks and channels, and filters and color models.
Assignments are given in this class, but emphasis is placed on project development using digital tools. Supplementary programs such as Fractal Design Painter and Adobe Illustrator are introduced as complementary creative tools. Class strengthens and expands students' competence and knowledge of digital techniques, research, verbal and conceptualization skills within the realm of digital photography.
Prerequisite: 23-2201 Digital Imaging

## 23-3203 Digital Imaging III 3 cr .

Course is an advanced digital imaging seminar in which students develop and demonstrate independent working methods. Course's main goal is to foster independent imaging skills within the digital environment; thus instruction is provided on advanced desktop publishing issues, including prepress. Students are also given assignments to practice new software packages that could include Adobe Illustrator, Fractal Design Painter, and QuarkXpress.
Prerequisite: 23-3202 Digital Imaging II
23-3520 Documentary Photography 14 cr.
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: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1121 History of Art I and 221122 History of Art II

23-4525 Documentary Photography II 4 cr .
Course encourages each student to identify and develop a complex documentary project. Students refine traditional photographic practice and learn digital desktop publishing tools including Quark Xpress. Individual student projects are shaped into small self-published documents.
Prerequisite: 23-3520 Documentary I or permission of department chairperson

### 23.3500 Photojournallsm I 4 cr.

Course introduces basic elements of visual communication. Students learn how to photograph people and major current events in natural lighting conditions. Organization, printing techniques, and layout are covered. Guest speakers introduce students to specific areas of photojournalism including sports. general news, travel, documentary, and picture editing. Prerequisite: 23-1120 Photography II and 23-1121 Darkroom II

## 23-3505 Photojournalism II 4 cr.

Course expands skills acquired in Photojournalism I with an emphasis on lighting and color photography.
Prerequisite: 23-3500 Photojournalism I

## 23-3510 Photojournalism III 4 cr.

Course is designed to closely mirror experience of a working photojournalist. Students produce both a major documentary proj ect reflecting some aspect of the human spirit and a variety of single image assignments.
Prerequisite: 23-3505 Photojournalism II

## 23-3700 Experimental Photography/Graphic Techniques I

 3 cr .Course is a systematic exploration of alternative photographic processes, such as cyanotype, Van Dyke, process camera work, and halftone production. Students experiment with images through manipulation of graphic arts, film, cliche verre, and photographic prints. Each student develops a self-directed project using one of these mediums.
Prerequisite: For Photography students: completion of 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1220 Fundamentals of 2D Design and 221230 Fundamentals of 3D Design; for Art and Design students: completion of core courses or permission of department chairperson
23-3705 Experimental Photography/Graphic Techniques II 3 cr .
Course is a systematic exploration of advanced alternative photographic processes including gum-bichromate and Kwikprint. Course also teaches the use of camera and enlarger to make color separation negatives. Each student develops a self-directed project using one of these mediums.
Prerequisite: 23-3700 Experimental Photography/Graphic Techniques I
23-3710 Experimental Photography/Graphic Techniques III 3 cr .
Course challenges students to refine to a professionaHevel skills learned in Ex-tech II. Students complete one intensive project during the semester.
Prerequisite: 23-3705 Experimental Photography/Graphic Techniques II

23-2650 History of Nineteenth-Century Photography 3 cr .
Course examines emergence of photographic traditions within the context of social, cultural. political, economic, and scientific forces that formed particular tendencies in the medium. This interpretive analysis of significant impulses in photography pror to Wortd War I is structured as a balance of lectures, slide presentations. and discussion.
Prerequisite: 22.1102 History of Art II

23-7655 History of Twontleth-Century Photography 3 cr. Major movements and practitioners are studied in the context of social, cultural, and political pressures that influenced photographic trends since World War I. using lectures, slide presenta tions, and discussion.
Prerequisite: 52-1152 English Comp II

## 23-4680 Twentieth-Century Art Theory and Criticism

 3 cr .Course surveys major concepts and methods of twentiethcentury art theory and criticism from the earty formalism of Roger Fry and Clive Bell to the late Modernist critical theories of Clement Greenberg. Instruction covers other art historical points of view such as stylistic analysis, iconography. structuralism and semiotics, and the social history of art. Discussion of contemporary critical positions of Post-Modernism includes Post-Structuralist attitudes and responses to late twentieth-century art.
Prerequisite: $\mathbf{2 2 - 1 1 0 2}$ History of Art II, 52-1152 English Comp II

## 23-7760 Photography In Chicago Now 3 cr.

Course exposes students to a broad range of photography as it is currently being created and exhibited in Chicago. On alternating weeks students attend exhibitions in museums or galleries, visit photographers' studio spaces, or attend announced lectures. Class sessions also spent discussing these events in relation to texts used in class. Journals and class participation are emphesized.

## 23-2120 Viow Camera 14 cr.

Possibilities for perspective control and focus manipulation are examined theoretically and practically in this exploration of the aesthetic possibilities of the view camera. Equipment is provided. Prerequisite: 23-2300 Studio I

## 23-2125 View Camera II 4 cr.

Students develop an individual, semestertong 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: 23-2120 View Camera I
23-3400 Commerclal Photographer/Art Director 4 cr. Course simulates the real-world pairing of art directors and photographers, common within the advertising industry. Creative teams are established consisting of one art director student and one studio photography student. Each team works on two or three major projects during the semester. Coursework emphasizes analysis of problems in the creative process, visualization of solutions, and use of symbols in advertising photography.
Prerequisite: 23-2310 Studio II

## 23-3405 Fashlon Photography 4 cr .

Course concentrates on fashion and fashion accessory photogra phy and includes location as well as studio lighting techniques. Strong emphasis is placed on styling, makeup, and use of accessories. Course includes discussion of the history of fashion as well as design and style.
Prerequisite: 23-2310 Studio II

## 23-3410 Fashion Photosraphy II 3 cr.

Course simulates reatwortd assignments in the fashion world. Creative teams are established by uniting fashion photography with fashion design and fashion merchandising students. Teams work on four or five major projects during the semester. Course emphasizes analysis of problems in the creative process. visualt zation of the solution, and client presentations.
Prerequiste: 23-3405 Fashion Photograohy

23-3415 Commercial Assignment: Layout to Finish 3 cr. Students are given commercial photography assignments and learn the steps necessary for completion, including layouts, estimating costs, usage rights, and related business practices. Coursework provides students with a realistic approach to running their own commercial photography business. Assignments require completion of a photo shoot. Course covers all aspects of photographing tabletop/food product, people, and locations.
Prerequisite: 23-2310 Studio II

## 23-3770 Portralt and Figure Seminar 3 cr .

Students use large format cameras, ranging in size from $4 \times 5$ to $11 \times 14$, to create portrait and figure photographs. These images are printed using conventional materials as well as older processes such as palladium and salted prints. Emphasis is on the collaborative nature of portrait and figure photographs in a small studio setting.
Prerequisite: 23-2300 Studio I

## 23-4730 Directed Visions: Studio 3 cr.

Course explores directed, manipulated, and constructed photographs. It investigates this rich tradition by looking at both historical and contemporary photography. Instruction addresses the veracity of the photographic image by discussing artificial photographs and comparing them to traditional documentary ideas. Prerequisite: 23-2300 Studio I

23-4740 Instant Imaging: Process and Concept 3 cr . Course examines the various instant imaging possibilities of Polaroid films. Students consider ways in which the use of image transfers, Type 55 Positive/Negative film, and other Polaroid processes create new conceptual and creative possibilities for picture-making in a variety of contexts. Students also use the $20 \times 24$ Polaroid camera to produce work.
Prerequisite: 23-2300 Studio I

## $23-4750$ The Portralt 3 cr .

Course looks at the representation of human experience in photographic form. Students work on ongoing portrait projects in the studio and in natural environments. Students also have the opportunity to work with the rare $20 \times 24$ Polaroid camera.
Prerequisite: 23-2300 Studio I

## 23-3480 Professlonal Topics: Styling 1 cr.

Workshop concentrates on set design elements, including set scale, construction, and color concepts, and set decoration for table top, fashion, and food photography. Styling concepts of mood, contrast, balance, and weight are covered.
Prerequisite: 23-2300 Studio I
23-3485 Professional Topics: The Nude 1 cr.
Workshop examines the human form as it relates to fashion and the photography of fashion. Coursework includes several exercises in drawing the figure, followed by a series of photographic assignments.
Prerequisite: 23-2300 Studio I
23-3490 Professional Topics: Food Photography 1 cr. Professional workshop concentrates on preparation, styling, and lighting employed in food photography. Students produce individual projects under the tutelage of an expert in the field.
Prerequisite: 23-3300 Studio III
23-3220 Digital Imaging: Portfollo Development 3 cr . Course explores computer technology with which visual professionals might present and distribute artwork. Students design and produce digital portfolios, which can be stored on digital media such as disks and CD-ROMs. Students should enter class with an
existing body of visual work. Audience, hierarchy of information, interactivity, and interface design are also explored.
Prerequisite: 23-3202 Digital Imaging II
23-3210 Digital Imaging: Virtual Spaces 3 cr .
Course introduces 3D modeling and the construction and manipulation of objects within virtual space. Concepts covered are 3D space, applying and creating textures, and lighting spaces.
Students incorporate 2D images made by traditional photographic means along with 3D forms and environments created within the computer.
Prerequisite: 23-2201 Digital Imaging
23-4755 Digital Printmaking: Image to Paper 3 cr .
Course bridges photographic practices of the nineteenth and twen-ty-first centuries. Students investigate the connections between aesthetics of the photographic print and contemporary technologies by creating handmade prints from digitally constructed negatives. Liquid light, cyanotype platinum printing, and heat-transfer processes are used to translate digitally constructed negatives to a variety of surfaces. Students consider the question of whether or not there exists a "digital aesthetic."
Prerequisite: 23-2201 Digital Imaging I

## 23-3375 Web Site Design I 3 cr.

Course is intended for art, design, and photography majors who wish to study fundamental web site design topics. Studies include hypertext, graphic style information, graphic file formats, digital imaging, and basic user-interface issues. Course assignments include design and execution of HTML documents and graphics and completion of a written thesis.
Prerequisite: 23-2201 Digital I

## 23-3376 Web SIte Design II 3 cr .

Content covers advanced topics in web site design and is intended for art, design, and photography majors. Studies cover humancomputer interface design, multimedia use in Internet and intranet publications, and network systems design and functions. Course assignments include design and execution of HTML documents, graphics, and other media objects and completion of a written thesis.
Prerequisite: 23-3375 Web Site Design I

## 23-3425 Professional Printing 4 cr.

Course addresses the joys and problems faced by professional printers. Students shoot specific assignments that involve tricky printing in the darkroom. Each student prints another's work, learning to successfully handle improperly processed, dirty, or scratched film. Course is designed for students who want to improve not only their printing skills but also their communication with labs and printers encountered in their photography career. Prerequisite: 23-2300 Studio I, 23-2110 Darkroom Workshop III

## 23-3735 Nineteenth-Century Photographic Processes

 3 cr .Course explores development of photography through its first four decades. Students use their own photographic materials to gain insight into both historic and aesthetic precedents of contemporary photographic vision.
Prerequisite: 23-2650 History of Nineteenth-Century Photography, 23-2110 Darkroom Workshop II

23-3150 Sensitometry 3 cr .
Course removes the guesswork from making good negatives. Instruction covers plotting densities on parametric curves to determine optimum development times for normal, high, and low
contrast situations. Course addresses idea of previsualization, that is, predicting what the images will look like before making the exposure.
Prerequisite: 23-2300 Studio I, 23-2110 Darkroom Workshop III

## 23-4450 Architectural Photography 4 cr.

Course explores the wide range of photographic responses to the man-made environment, from classical documentation to the search for personal and formal images. Course also emphasizes view camera skill, discussion of work, and development of individual projects.
Prerequisite: 23-2300 Studio I or permission of department chairperson

23-4720 Image and Text 3 cr .
Course introduces students to photographic works that use text as a significant strategy in their communication. Students study examples of contemporary practice: photo/slogans and visual puns through illustrated story, memorist pictures and prose, and documentarians' photos with fact. Students complete assignments combining images and text.
Prerequisite: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1101 History of Art I and 22-1102 History of Art II

23-4580 Community Arts 3 cr .
Course explores areas of potential collaboration between student photographers and community-based social organizations.
Students develop photographic projects in conjunction with teaching and other modes of community service.
Prerequisite: 23-1120 Photography II, 23-1121 Darkroom II

## 23-3420 Medical Photography 4 cr.

Survey presents photographic techniques currently in use in hospitals and laboratories, such as ultraviolet, infrared, and copy photography. Instruction is supplemented by class visits to clinical settings and consultations with medical personnel.
Prerequisite: 23-2300 Studio I
23-3460 Theater Photography 3 cr .
Students learn theater photography through cooperative participation in productions mounted in the Getz Theater.
Prerequisite: 23-2300 Studio I

## 23-3730 Visual Books 3 cr .

Each student works from a proposal to make a photographic or visual book. Course covers conceptual aspects of visual books including structure, editing, sequencing, and integration of text and images. Book production includes graphic arts films, layout, manipulation, reproduction, binding, and finishing. Course covers history of books with emphasis on development of artists' books over the last thirty years. Content also emphasizes working with the means at hand in order to provide alternatives to high-cost production.
Prerequisite: For Photography students: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 221220 Fundamentals of 2D Design and 22-1230 Fundamentals of 3D Design; For Art and Design students: completion of core courses or permission of department chairperson

## 23-2720 Hand Bookmaking and Binding 3 cr .

Course studies traditional and nontraditional Western and Oriental techniques including Western Codex. Instruction includes casebound, 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: 23-1120 Foundations of Photography II, 23-1121 Darkroom Workshop II

23-2730 Pinhole Photography 3 cr .
Course explores this approach to image-making, utilizing found, constructed, and organic cameras. Understanding of simple resources employed in class and on-site shooting enhances students' understanding of primitive and non-static expression. Course offers opportunities for interfacing low-tech with high-tech computer manipulation. Students also examine pinhole Polaroid transfers.
Prerequisite: 23-1120 Foundations of Photography II, 23-1121 Darkroom Workshop II

23-4770 Myth, Symbol, Image 3 cr .
Course explores connections between idea, meaning, and image. Students study devices such as analogy and metaphor in literature, art, and photography and apply theories of Carl Jung, such as the archetype, anima/animus, and synchronicity. Course requires assigned readings, group discussion, one paper and a small group of photographs.
Prerequisite: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1220 Fundamentals of 2D Design and 22-1230 Fundamentals of 3D Design

## 23-4775 Beauty and Photography 3 cr .

Course explores the nature of beauty and its relationship to photography. It examines the boundaries that encompass our ideals of beauty and investigates when, where, and why photography crosses over traditional boundaries and develops students' understanding of how codes of beauty function in visual representation. Critiques and discussions of readings inform the work produced during the semester.
Prerequisite: 23-1120 Photography II, 23-1121 Darkroom II, 232650 History of Nineteenth-Century Photography, 23-7655 History of Twentieth-Century Photography

23-3450 Professional Toplcs: Sports Photography 2 cr . Professional workshop examines issues in sports photography such as selection of equipment and materials and utilization of photographic techniques. It includes demonstrations and a photo session at a professional sports event.
Prerequisite: 23-3500 Photojournalism I
23-3455 Professional Topics: Stock Photography 2 cr. Course introduces concepts involved in producing photographs for the resale markets. Subjects include composition for stock images, concept illustrations, captioning, use of computers in stock photography, and archival storage methods.
Prerequisite: 23-3500 Photojournalism I

## 23-3775 Landscape Photography 3 cr .

Course explores the wide range of photographic responses to the broad subject of the landscape. Issues of nature, art theory, social history, and urban design are addressed in this course. Students survey historic and contemporary work and, most importantly, develop individual photographic projects.
Prerequisite: 23-2300 Studio I
23-4765 Alternative Presentation 3 cr .
Course explores contemporary photo-based artworks and theoretical and critical developments in recent art practices. It provides an overview of various interdisciplinary approaches to photography, including installation, public works, text/image, activist/political work, artists' books, and other strategies. Class format includes lectures, discussions, readings, and class critiques of student work.
Prerequisite: 23-1120 Photography II and 23-1121 Darkroom II, 52-1152 English Composition II, 22-1220 Fundamentals of 2D Design and 22-1230 Fundamentals of 3D Design

## 23-3780 Speclal Subjects 3 cr .

Course studies recent developments in the practice of contemporary photography. Instruction provides students with a thorough introduction to visual sources that inform projects of their choice. Students produce pictures specific to course discussions.
Prerequisite: 23-1120 Foundations of Photography II and 23-1121 Darkroom Workshop II, 52-1152 English Composition II, 22-1220 Fundamentals of 2D Design and 22-1230 Fundamentals of 3D Design

23-1200 Photography for Interactive Multimedla 3 cr .
Students acquire fundamental photography skills including optics, chemistry, and aesthetics. Course emphasizes the connection between film and digital formats. Main objective of instruction is the production of visually effective images and the creative use of photographs within the electronic multimedia.
Prerequisite: Designed for non-Photography majors

## 23-3530 Photography Communications 3 cr.

Course provides students with a better understanding of photographic images and their application in design. In shooting photographs that are specifically destined for design layouts, students develop better visual language, enhancing photo selection and editing skills. Students learn to previsualize the look of the design as well as the structure and form of the photographs they shoot. The basic format is 35 mm location photography and tabletop and lighting work. Course covers alternate ways to generate photographic images, including high contrast, photo-posterization, tone line, and halftone.
Prerequisite: Designed for non-Photography majors

## 23-1110 Photography for Interlor Design Majors 3 cr .

Course teaches basic camera operation; conceptual and technical photographic skills; a sensitivity to light, color, and composition in photography; the ability to photograph drawings and models; and the process of fully describing architectural exteriors and interiors.

## 23-3798 Independent Project: Photography 3 cr .

An independent project is designed by the student, with the approval of a supervising faculty member and chairperson, to study an area that is not at present available in the curriculum. Prior to registration, the student must submit a written proposal that outlines their self-defined project.
Prerequisite: Approval of instructor and department chairperson

## 23-3910 Photography Seminar 3 cr .

Seminar teaches students how to develop and shape a long-term photography project. The student-generated, semester-long project is interspersed with mini-projects including photo assemblage, which is designed to expand students' expertise in seeing, selecting, and crafting. From models, students learn to create and structure their own projects based on personal concerns and values. This is the capstone for a B.A. in Photography. Prerequisite: 22-1101 History of Art I, 23-1120 Foundations of Photography II, 23-1121 Darkroom Workshop II, 23-2300 Studio I, 52-1152 English Composition II

## 23-3900 Senior Thesls 4 cr .

Course examines the photographic image, its form, content, and meaning. Seminar assists the student in articulating a personal photographic viewpoint. Issues of portfolio development, career strategies, and professional challenges are also addressed. This is the capstone course for the Photography B.F.A.
Prerequisite: Senior status

## 23-3810 Professlonal Portfollo Development 3 cr .

Course assists students who are preparing to enter the job market by examining methods for assembling a portfolio, writing and designing a resume, and interviewing with prospective employers. Job-hunting skills and procedures are discussed. Prerequisite: 23-3300 Studio III and senior status

23-3488 Internship: Photography Variable 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: 23-2300 Studio I or 23-3505 Photojournalism II

## Radio

FROM TRAFFIC AND WEATHER TO THE LATEST HEADLINES AND BUSINESS
NEWS, RADIO IS AN INDISPENSABLE TOOL FOR KEEPING UP WITH INCREAS. INGLY DYNAMIC PROFESSIONAL AND PERSONAL ENVIRONMENTS. RADIO KEEPS US UP-TO-DATE; IT ALSO SERVES AS A STAGE FOR CREATIVE ENTERTAINMENT, A COMPANION TO PASS THE TIME, AND A DEMOCRATIC FORUM GIVING VOICE tO A DIVERSE LISTENERSHIP.

Ask anyone to recall an important time in their life-high school, a first romance, a national tragedy, or a personal triumph-and chances are their memory will be accompanied by a soundtrack of songs they heard on the radio. For that matter, a great many of us depend on our radios to wake us up each morning, and we make decisions about the rest of our day according to what we hear.

The programs of the Radio Department are designed to help students discover their own creative voices within radio. Students learn the art and craft of radio through hands-on training and instruction from working professionals who provide a foundation for careers in creative, technical, and managerial sectors of radio. Course offerings include commercial announcing and production, news and public affairs, sports, broadcast law and research, programming, management, and broadcast ethics.

The diverse curriculum of the Radio Department, along with that of the College at large, ensures that Columbia students receive a well-rounded, liberal arts education; training in their chosen professions; and preparation to lead personal and professional lives infused with a sense of social responsibility.

A robust internship program offers students a chance to gain practical work experience and develop professional contacts in the nation's
third largest radio market. Opportunities to acquire skills as on-air talent, programmers, producers, and marketing are available at top Chicago radio stations, including WBBM Newsradio 78, WLS-AM, WMAQ All News 670, WXRT-FM, and many others. Graduates of Columbia's Radio program are employed in every area of radio throughout the country, and many alumni have won national recognition.

Radio students might also participate in Columbia's student-run educational station, WCRX 88.1. The station reaches as many as 250,000 Chicago-area listeners with quality news and public service programming as well as dance, blues, jazz, hip hop, metal, disco, alternative, R\&B, reggae, and world music. Under the guidance of a Radio faculty advisor, qualified students may receive course credit for on-air and behind-the-scenes work in promotion, news, sports, music, and production, all in the context of a live broadcast environment. WCRX also gives voice to the local Columbia College community, serving as a marketplace of ideas on local issues, a forum to discuss ongoing concerns affecting the College, a venue for faculty and students to showcase their work in the arts, and an arena for building communities.

## Doug Jones

Acting Chairperson
Radio Department

## A Major in Radio

## REQUIREMENTS FOR THE MAJOR IN RADIO

Radio majors must complete a minimum of 57 credit hours of course work.

## Core Requirements. 22 credit hours for all Radlo Majors

41-1107 Voice and Articulation, 41-1100 The Business of Radio, 41-1114 Introduction to Radio Technology, 41-1128 Radio Production I, 41-2114 Ethics in Broadcasting, 41-3114 Radio Programming, and 41-3107 Radio Marketing and Promotion
Concentrations. Students may choose to specialize in one of two concentrations.

Talent/Production. 19 credit hours
41-1121 Radio Broadcasting I, 41-2400 Radio Production II, 41-1135 Radio Producer, and one of the following: 41-3300 College Radio Practicum: Talent, 41-3307 College Radio Activities: Talent, 41-3400 College Radio Practicum: Production, or 41-3407 College Radio Activities: Production. Students may then choose up to six hours of advanced courses in music, news, talk, sports, or community affairs.

## Business. 18 credit hours

41-2300 Broadcast Law, 41-3100 Radio Sales, 41-3121 Radio Station Management and one of the following: 41-3514 College Radio Practicum: Management or 41-3521 College Radio Activities: Management. Students may then choose up to 7 hours of advanced courses in radio station marketing, promotion, sales, research, and management.

## Radio Electives. 16-17 credit hours

Students may choose from a wide range of radio electives in news, sports, talk, music, production, and management areas. Also offered for qualified students are internships in commercial and public radio stations and independent projects.

## Course Descriptions

## 41-1100 The Business of Radio 3 cr.

Introductory course deals with the language and concepts of radio broadcasting. Students are introduced to an overview of radio broadcast history, station organization, past and present technologies, and terminology through the use of lectures, special guests, projects, films, quizzes, exams, and group exercises.

## 41-1107 Voice and Articulation 3 cr.

Students acquire pronunciation and grammar of oral Standard English that is necessary for broadcasting and oral communication in any professional environment. Students receive an individual evaluation of articulation and voice. Course stresses the concept of becoming "bi-dialectic," or learning and using Standard English in addition to your primary dialect. Classroom exercises focus on using Standard English when reading copy and engaging in improvisational conversation.

41-1114 Introduction to Radio Technology 3 cr . Entry-level course provides an introduction to theory and practice in microphones and microphone use, field recording, and control board operation.

## 41-1121 Radio Broadcasting I 4 cr .

Course introduces radio broadcasting and station procedure. Course offers practical on-air experience in the main broadcasting functions and an examination of radio as a medium of mass communication.
Prerequisite: 41-1114 Introduction to Radio Technology, 41-1107 Voice and Articulation

41-1128 Radio Production I 4 cr.
Course uses lecture and hands-on projects to familiarize students with the basics of radio production. Students learn production techniques, including editing, splicing, mixing, dubbing, and sound effects. Students utilize analog audio equipment for in-class projects and studio time facilities for out-of-class assignments

## 41-1135 The Radio Producer 3 cr .

Course covers behind-the-scenes production techniques for telephone talk-radio programs, live interview shows, and news programs. Curriculum emphasizes aspects of the radio producer's job, such as tracking down guests, contacting VIPs, and researching talk show topics. Class completes actual production assignments and interviews.

## $41-1142$ News for the Music Format 2 cr .

Course is an introduction to basic principles of contemporary radio news writing. Students learn basic broadcast news writing style with an emphasis on headline writing style. Course also includes performing newscasts and headline stories for music formatted radio stations.
41-2100 Radio Broadcasting II 4 cr.
Course assists students in understanding the technical and aesthetic functions of radio broadcasting through concentrated programming productions. Development of individuality and a personal style of broadcasting are emphasized through integrated practice in the various broadcasting functions.
Prerequisite: 41-1121 Radio Broadcasting I
41-2107 Writing for Radio 3 cr .
Course covers style, format, and writing techniques specific to the radio industry. Public service announcements, station promos, sales proposals, commercials, public file reports, news and sports reports, and business writing are analyzed and practiced. Prerequisite: 41-1114 Introduction to Radio Technology

## 41-2114 Ethics In Broadcasting 3 cr.

Course explores the ethical decisions and issues involved in the broadcast industry. Students analyze ethical theories and conduct through various case studies, videos, readings, lectures, and classroom discussion. The course introduces students to legal issues such as defamation, the use of anonymous sources, the privacy torts, and the media's role in First Amendment theory. Prerequisite: 41-1100 The Business of Radio, 52-1151 English Composition I

## 41-3100 Radio Sales 3 cr.

Course introduces basics and principles of broadcast. Students analyze local and national sales techniques, rate cards, and ratings in preparation for work in radio sales.
Prerequisite: 41-1100 The Business of Radio
41-3107 Radio Marketing and Promotion 3 cr .
Course explores establishing a station's identity and growth through market positioning, advertising, non-profit involvement, utilizing current technology, incorporating sales promotions, press and public relations, and understanding demographic and psychographic profiles.
Prerequisite: 41-1100 The Business of Radio
41-3114 Radio Programming 3 cr .
Course covers day-to-day radio programming issues for all radio formats including music, talk, news, and sports. Discussions focus on station imaging, management techniques, music and audience research, diversity issues, and use of computers for program scheduling.
Prerequisite: 41-1100 The Business of Radio
41-3121 Radio Station Management 3 cr .
Course focuses on current media management issues facing the radio manager in the daily operations of the programming, sales, promotion, news, and engineering departments. Curriculum analyzes management theories and approaches in addition to covering topics such as the Telecommunications Act, labor and discrimination law, crisis management, Federal Communication Commission (FCC) rules, and contract and employment law. Through case studies and role playing exercises, students learn how to legally interview prospective employees, conduct performance evaluations, and terminate employees.
Prerequisite: 41-1100 The Business of Radio, 41-3114 Radio Programming, 41-3107 Radio Marketing and Promotion

## 41-3128 Career Preparation: Radio 3 cr .

Course deals with elements that are important for a successful job search in radio broadcasting. Topics include Internet employment search, writing informative business letters, preparing resumes, and developing interpersonal communication skills. Students produce and record a professional quality audition tape suitable for submission to prospective employers or talent agents. Prerequisite: Senior status and completion of Radio core

## 41-2200 Radio Sportscasting 3 cr.

Course covers the writing and delivery style of sports anchoring and reporting. Students learn how to cover various sports events and conduct sports interviews. Course work requires seeking information from various sources and gathering and disseminating sports news while utilizing news judgment.
Prerequisite: 41-1114 Introduction to Radio Technology
41-2207 Radio Writing and Newscasting 3 cr .
Course introduces basic journalistic skills and familiarizes students with procedures necessary in constructing an on-air newscast from wire copy and other news sources. In addition to covering the news gathering and selection process, course focus-
es on broadcast style newswriting and news anchoring. Students perform various news style formats on the air during "All-News" radio days in which students write stories, screen tape, stack stories, and anchor newscasts.
Prerequisite: 41-1114 Introduction to Radio Technology, 41-1100 The Business of Radio or 53-1002 Introduction to Writing and Reporting

41-2214 Radio Interviewing 3 cr .
Students examine and practice styles and techniques unique to the in-studio interview. Students also practice choosing and securing guests and researching topics for discussion.
Prerequisite: 52-1151 English Composition I, 41-1107 Voice and Articulation, 41-1114 Introduction to Radio Technology

## 41-3200 WCRX Actualities 4 cr.

Advanced course teaches the roles of reporter, anchor, and editor in a working newsroom environment. Students assume roles of various positions in a newsroom and are responsible for producing a weekly one-hour news program that airs live on WCRX Radio. Students conduct phone interviews, edit tape, provide live and recorded reportage, write news packages, stack newscasts, and make on-air decisions working under real deadline pressure. Prerequisite: Permission of Radio Broadcast Journalism Coordinator

## 41-3207 College Radio Practicum: On-Air News/Sports

 4 cr .Intended for the advanced student, course requires a minimum of eight hours per week. Student news anchors are responsible for the gathering and dissemination of news/sports. Participants are responsible for four newscasts in mornings and afternoons over the Columbia College radio station WCRX. Students participate in tape gathering process and perform radio interviews for actualities in a working newsroom environment.
Prerequisite: Permission of WCRX Faculty Advisor
41-3214 College Radio Activitles: News/Sports 2 cr. Entry-level college radio staff position requires a minimum of four hours per week. Students function behind the scenes assisting on-air staff in the production of news and sports programming for WCRX.
Prerequisite: Permission of WCRX Faculty Advisor
41-3288 Internship: Radio News and Sports Variable 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: Junior status and permission of Internship Coordinator

## 41-3298 Independent Project: Radio News and Sports

 Variable 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.

41-1300 The Club DJ 2 cr.
Course prepares students for a position as a personality in discos and nightclubs utilizing the talents of a live disc jockey. Course includes instruction in use of portable equipment such as turntables, speakers, and microphones. Content covers production techniques inherent to this specialized fieid of audio entertainment. More advanced radio students should be able to use what is learned to secure full- or part-time employment before graduation from college and thereafter.
41.1307 Rade Sperts Play-by-Piay 3 cr.

Students develop playbyplay techniques. analyze statustcs. senerste sources. and mternew athietes. Course vilises a combnation of actual game noeotape, ontocation traning at vanous sports venues. and classroom instruction.
41.1314 Rock and Soul on the Radio: Roots 2 cr . Course covers the prodression of rock music from its roots in thythm and blues and country music in the 1950s to curremt sounds and artists. Students study individual artists and the bends who created the music. trends and styles of music. the music's influence on modern culture, and the impact of current ovents on the music.

### 41.1321 Rock and Soul on the Radio: Contemporary

 2 cr.Course covers the progression of rock and soul music on the radio from the 1970s to current times. Students study individual artists and bends who perform this music. music trends and styles. the music's influence on modern culture. and the impact of current events on rock and soul music as it is programmed for the radio.
41.2300 Broadcast Law 3 cr .

Course concentrates on practical applications of broadcast law and examines vanous general pnnciples that apply to the daily broadcast business. In addition to covering libel law and the Federal Communications Commission (FCC). course encompasses issues related to radio employment contracts, trademarks, copy ngits, the First Amendment, obscenity, and indecency.
Prerequiste: 52-1152 English Composition II
41-2307 Commercial Announcing 4 cr .
Course introduces elements of this highly competitive profession. including timing. voiceovers, industrial narration techniques, interpretation, and the degree of persuasion necessary for successful delivery of the sponsor's message.
Prerequistte: 41.1121 Radio Broadcasting I
41.2210 Volce and Articulation II 2 cr .

Course serves the senous student seeking improvement of oral communication skills. Study focuses on appropriate use of voice and articulation when reading news and commercial copy.
Students improve language organization and formulation skills for adib. summarizing, and storyteling in broadcest contexts.
Prerequisite: 41-1107 Voice and Articulation
41.3300 Colloge Radio Practicum: Talent 4 cr .

Course is intended for the advanced student and requires a mintmum of eught hours per week. Student personalities host one or more on-ar shows per week on WCRX. Formats vary from dance and hip hop to aternative rock and heavy metal. Students use advenced analog and digtal equipment and have access to extensive show prep resources.
Prerequiste: Permission of WCRX Feculty Advisor
41.3307 College Radio Activities: Talent 2 cr .

Entryleval college radio staff position requires a minimum of four hours per week. Students function behind the scenes. assisting on-ar stafl in the production of music. entertanment. and communty proeremming for WCRX
41.3388 Internahip: Radie Tabent Venisble Cr .

Internships pronde advenced studerts with an opportunty to eain work expenence in an ares of concentrstion or meerest whive recemne acsdemic credr toward their degrees.
Prerequisite: hunor status and permission of internstip Coordinetor
41.3398 Independent Project: Radie Talent Variable $a$. An independent project is designed by the student. whth the approval of a supervising faculty member. to study an area thet is not at present available in the curriculum. Prior to rearetration. the student must submit a written proposal thet outines the profect.

### 41.2400 Radio Production II 4 cr.

Course enhances basic foundation in production procedures gained in Radio Production I. These skills are honed to a more professional edge using a team approach to the production of onair material. Such concerns as copy. timing. choice of music. and sound effects are critical to the success of individual studemt productions.
Prerequisite: 41-1128 Radio Production I

## 41-2407 Digital Production for Radio 4 cr.

Advanced-level course focuses on types of digital audio equipmem currently used for radio production. Through lecture and handson application students learn about samplers. DAT, mini disc. DCC. hard disc recording and editing. CD-ROM, and digital sienal processing. Students produce final projects using diettel recording and editing techniques taught in class.
Prerequisite: 41-2400 Radio Production II and 35-1100
Foundations of Computer Applications

### 41.2414 Writing and Producing WInning Radle

 Commercials 3 cr .Class focuses on writing effective and colorful redio commercials using the mind-picture writing technique. Studio production of each radio spot not only gives students information sbout success or failure of their commercial writung. but also gives them the beginnings of a sample tape useful in securing their first job. Course also provides hands-on experience with acting. directine. and radio production.
Prerequistte: 41-1121 Radio Broadcasting I, 41-1128 Radio Production 1
41.3400 College Radio Practicum: Prodwetion 4 cr. Course is intended for the advanced student and requires a mint mum of eight hours per week. Using advenced production studio facilities. students wrtte, voice, and technically produce station promos. public service announcements, and other projects for ainng on WCRX.
Prerequisite: Permission of WCRX Faculty Adwisor
41.3407 Colloge Radio Activities: Prodmetion 2 cr. Entrytevel college radio staff position requires a mimmum of four hours per week. Students assist aovenced proouction steff in producing station promos. pubic service announcements. and other profects for anne on WCRX.
Prerequinte: Permission of WCRX Faculty Aovisor
41.3488 Intermemip: Radio Preswetien Vennole Cr . internghips pronde sovenced students with an ocoortunnty to eam

## 41-3498 Independent Project: Radio Production Variable 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 Radio faculty41-3500 Communlty Affairs Programming 3 cr .
Course involves students in using public service broadcast programs to identify and address community problems and issues. Class covers critical Federal Communications Commission (FCC) rules and regulations. Students participate in the creation of Media Workshop Forums and public service programs for broadcast on WCRX.
Prerequisite: 41-1100 The Business of Radio, 41-1128 Radio Production I

41-3507 Broadcast Research 2 cr .
Course outlines application of basic marketing research techniques to radio situations. Course material covers conducting research from music testing to perceptual studies and evaluating research supplied by outside companies, including ratings services.
Prerequisite: 41-3114 Radio Programming
41-3514 College Radio Practicum: Management 4 cr.
Course is intended for the advanced student and requires a minimum of eight hours per week. WCRX Faculty Advisor appoints students to manage one of the station's following departments: programming, music, news, sports, community affairs, promotion, traffic, production, or sales. With assistance from the Faculty Advisor, student managers evaluate staff performance. Course stresses basic management skills and oral and written communication skills. Music and traffic managers use advanced computer software to generate station logs.
Prerequisite: Permission of WCRX Faculty Advisor
41-3521 College Radio Activitles: Management 2 cr. Students hold a position on the college radio staff. Position requires a minimum of four hours per week. WCRX Faculty Advisor appoints students to assist student managers in one of the station's following departments: programming, music, news, sports, community affairs, promotion, traffic, production, or sales. Course stresses basic management skills and oral and written communication skills.
Prerequisite: Permission of WCRX Faculty Advisor
41-3588 Internship: Radio Sales/Marketing/Promotion Variable 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: Junior status and permission of Internship Coordinator

## 41-3598 Independent Project: Radio Management

 Variable 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.

# Science and Mathematics 

SINCE ITS INCEPTION, THE SCIENCE AND MATHEMATICS DEPARTMENT HAS<br>SERVED AS AN IMPORTANT EXTENSION OF THE PROFESSIONAL DEVELOPMENT OF COLUMBIA'S STUDENTS. THE CURRICULUM, DESIGNED SPECIFICALLY FOR<br>THOSE CONCENTRATING IN PERFORMING, VISUAL, AND COMMUNICATIONS ARTS, PROVIDES BASIC SCIENTIFIC INSTRUCTION AND A MASTERY OF MATHEMATICS FUNDAMENTALS.

The primary objectives of the Department are to provide students with a comprehensive scientific and mathematical background, the adaptability and flexibility they will need in order to evolve with continuing changes in the world, and the ability to deal effectively with specific changes in their professional disciplines. Thus, rational thinking and problem solving are major objectives of the various departmental programs.

To prepare students and to integrate science and mathematics concepts into the various arts, actual problems encountered in the majors are featured in the course work. Also offered are semester-length projects wherein students may use their respective fields of interest to pursue a scientific or mathematical theme. Invariably, this type of practical, handson approach enhances the interaction of mathematics and science with the arts and communications media. Students are better able to make the connections of science, mathematics, and the importance of having a working knowledge of the disciplines in everyday life.

The department strives to introduce new technology to students. The integration of technology such as the World Wide Web into course instruction is an important enhancement of the teaching and learning environment.

The Department also seeks to fill in the knowledge gap between scientific and political decision-makers and the lay public on current issues such as energy policy, the economy, education, genetic engineering, and nuclear energy. The curriculum is designed to educate students so that they may participate intelligently in the national debates of such survival concerns. In order for every citizen to understand and participate in discussions of such issues, they must have some level of scientific literacy.

The Department provides students with a Learning Center staffed by professional tutors. Its one-on-one and group tutoring environments offer increased learning and understanding in all disciplines encompassing the fields of science and mathematics. New instructional techniques, including computerassisted self-study programs, are available. A Developmental Mathematics curriculum features a laboratory component, which provides assistance to those students who need to sharpen their basic skills.
"Science, mathematics, and technology can be viewed as foreign languages by nonscientists. Like other languages they must be translated to have meaning and to make them more accessible to everyone. This is the guiding premise adhered to by those who are charged with modifying existing courses and with designing new ones in the Science and Mathematics Department. Arts and communications majors, not unlike other citizens, need and deserve a basic education in science, mathematics, and technology that prepares them to live more interesting, productive, and well-rounded lives. Literacy in these areas has emerged as the main focus of education today."

Charles E. Cannon
Chairperson
Science and Mathematics Department

## A Minor in Environmental Studies

The Science and Mathematics Department offers a minor in Environmental Studies. Interdisciplinary by definition, the minor gives students a basic understanding of the biosphere; of the different types of environmental issues viewed in scientific, legal, social, and political contexts; and of the ecological balance between all living things and their environment. With global environmental problems deepening and ecological consciousness increasing, environmental studies programs provide crucial training that can make college graduates more employable in a variety of work places. With such a background, Columbia's students may one day be writing newspaper and magazine stories on a wide variety of environmental topics, creating advertising campaigns for environmental organizations or for "green" products, managing environmental organizations, or producing television, video, and radio broadcasts that explore environmental issues. Columbia's arts and communications graduates will be instrumental in informing the lay public of vital scientific issues.

REQUIREMENTS FOR THE MINOR

## Course Requirements. 18-22 credit hours

56-1110 Biology: Living World Around Us, 56-2610 Environmental Science, 56-1410 Ecology and Human Affairs; select two courses from the following: 56-1420 Animal Ecology and Behavior, 561120 Botany: The Plant World, 56-1210 Chemistry in Daily Life, 56-1630 Energy and Planet Earth, 56-1310 Geology: Earth as a Planet, 56-2320 Geology of National Parks, 56-1415 Human Involvement in the Environment, 56-1621 Science, Technology, and Society, 56-1622 Scientific Issues behind the News, 56-2310 Oceanography and the Marine Environment; select one of the following: 56-2210 Molecules and You or 56-2725 Environmental Algebra

## Course Descriptions

## BIOLOGY

56-1110 Blology: The Llving World around Us 4 cr . Course focuses on the study of living organisms and life processes: how and why they grow, how they adapt to their environments, how they reproduce and change over time, and how they interact with one another and the environment. Through observations, hands-on experimentation, and interpretation of the living world, students develop an understanding of how the body functions to support life.

56-1115 Blology of Human Sexuallty 3 cr .
Course examines biological aspects of sexuality from structural, functional, psychological, sociological, and other standpoints. Topics focus on definitions of gender, parenting, role-modeling, anatomy of reproductive organs, physiology of reproduction, pregnancy and contraception, sexual disorders and sexually transmitted diseases, and other related problems and issues from a biological perspective.

56-1120 Botany: The Plant World 3 cr .
Plant morphology and anatomy are considered in this course. Topics include structure, function, growth processes, reproduction, ecology, genetics, and resources derived from the plant world. Specimens will be investigated in class and on a field trip to the Botanical Gardens. Student gains an understanding of the critical roles plants play in the ecosystem, including the areas of food and shelter, soil formation, atmospheric cleansing, building materials, medicines, industrial products, and energy.

56-1130 Darwin: Revolution from Evolution 3 cr . Course studies conditions for the development of the theory of evolution. Students examine the structure of the theory and its impact on society in religion, philosophy, politics, literature, and natural science. The effects of Darwin's theory of evolution on modern thought is also studied outside of the context of natural science.
$56-1132$ Origins of Life 3 cr .
The formation of our planet, the nature of living matter, genetic materials and processes, and the evolutionary processes behind the origin of life, specifically man, are explored in order to answer some of the hows, whats, and whys of the evolution of life.

## 56-1160 Bloethics: A Mlliennium Issue (On-Line Course)

 3 cr .Course addresses the legal and ethical problems that are part of present and future science. New technologies require individuals, families, and society as a whole to make decisions that will affect everyone. Class analyzes cases, questions the legal system's role in regulating this field, discusses the options, and reads pertinent articles in the daily media. Gene therapy, DNA forensics, new reproductive techniques, and cloning are only a few of the topics that are addressed.

## 56-2110 Blology of the Human: Anatomy and Physiology

 3 cr .Course examines the basic concepts of structure and function of the human body. Processes of cardiovascular, respiratory, nervous, digestive, and reproductive body systems will be surveyed. Organ systems will be discussed using models and other lab materials. Special topics include AIDS, cancers, and human sexuality.
Prerequisite: 56-1110 Biology: Living World around Us or equivalent

56-2130 The Blueprint of Llfe: Genetics 3 cr .
Fundamental mechanisms of genetics and their application to current areas of research are discussed. Topics include genetic engineering, medical genetics, agricultural crop breeding, DNA fingerprinting, and conservation of genetic diversity in nature. Prerequisite: 56-1110 Biology: Living World around Us or 56-1115 Biology of Human Sexuality

56-2134 Evolution of the Human 3 cr.
Course is a survey of principle theoretical approaches to human evolution. Major topics include general biological evolution, primate evolution, comparative anatomy, and prehistoric archaeology.
Prerequisite: 56-1110 Biology: Living World around Us or equivalent

## 56-2140 Blotechnology: The Shape of Things to Come

 3 cr .Course examines the biotechnological revolution with specific emphasis on changes in the fast-growing applied science fields of biology and medicine. Topics include biotechnology from farm to supermarket, the new gene revolution, energy, fuels for the future, and the prevention, diagnosis, and cure of diseases.
Prerequisite: 56-1110 Biology: Living World around Us or 56-2130 Blueprint of Life: Genetics

## CHEMISTRY

56-1210 Chemistry In Dally Life 4 cr .
This introductory chemistry course includes the exploration of the high prevalence of chemical occurrences in the world. Topics such as chemical terminology, atomic structure, bonding, reactions, acids and bases, oxidation and reduction, and nuclear chemistry are considered. Materials from organic chemistry, biochemistry, and polymer chemistry are integrated into discussions and lab activities to demonstrate practical application of everyday substances.

## 56-1211 Scientific Investigation: Sherlock Holmes to the Courtroom 3 cr.

Course provides an introduction to the basic principles and uses of forensic science. The basic applications of the biological, physical, chemical, medical, and behavioral sciences currently practiced and limitations of the modern crime laboratory are presented.

## 56-1215 Chemistry of LIfe Processes 4 cr.

This introductory level biochemistry course is designed to explore the chemical reactions that are essential to life through lectures and laboratory experiments. Topics include fermentation of sugar to alcohol, aspirin synthesis, caffeine extraction from tea, the functioning of anti-acids and the manufacturing of soap.

56-1217 Safety and Environmental Practices 3 cr .
Methods exist by which artists can protect themselves and others from hazardous exposure to potentially dangerous commonly used materials. These basic safety practices will be explored through hands-on exercises.

56-1220 Chemistry and Art: Textiles and Dyes 3 cr . Course focuses on natural and synthetic textiles, their chemistry, properties, and applications. Paper and dye chemistry is extensively covered. Dye synthesis and interaction of fibers with vat, reactive, acidic, basic, azoic, and mordant dyes are also investigated. Special emphasis is placed on the extraction of natural dyes from plants.

56-1222 The Chemistry of Metals 3 cr
Course explores the chemistry of metals and metal technology from the beginnings to present. Common metals used in sculpture and jewelry-making, such as copper, iron, aluminum, tin, silver, gold, and titanium, as well as alloys, such as brass, bronze, pewter, and steel, are surveyed. The primary focus is on completing laboratory experiments. These include alloying, photography, electroplating, and coloring through electrical, chemical (patination), and oxidation processes.

56-1224 The Chemistry of Art and Color 3 cr .
Course deals with atoms and molecules and how they create color, or light, and reflect and absorb light (dyes and pigments). Topics include additive and subtractive color mixing; interference, or iridescence, which is demonstrated through niobium anodizing; history and chemistry of pigments; various paint media, including encaustic, or wax, egg tempura, linseed oil, gouache, or gum Arabic, fresco, or calcium compounds, and oriental lacquers. The chemical reactions that set these paints are discussed.

## 56-1226 Chemistry of Photography 3 cr .

Chemical processes behind all major photographic methods are explored in this course. These processes include: daguerreotypes, black-and-white, color, non-silver, image making using alternative materials such as gum dichromate, holography, and xerography. Science of additive and subtractive color mixing is also explored. Laboratory experimentation constitutes significant part of course.

## 56-2210 Molecules and You 4 cr .

Course includes the application of chemistry (organic) to art and nature. Topics include: neon, textiles, dyes, polymer sculpture, paint, papermaking, perfume, natural dyes, food, sex hormones, drugs, and vision. Students learn chemical concepts by engaging in hands-on activities and performing experiments and demonstrations.
Prerequisite: 56-1210 Chemistry in Daily Life or equivalent

## EARTH SCIENCE

56-1310 Geology: The Earth as a Planet 4 cr .
Course examines the basic scientific principles governing Earth and its operation. Through numerous hands-on activities, students study earth materials and how they form; surface processes and how they shape the land; and internal processes and how they lead to earthquakes, volcanic activity, and even movement of whole continents. Topics also include geologic time, the history of Earth and life on it, climate and climate change, and the impact of human activities on Earth.

## 56-1320 Natural Disasters: Causes, Consequences, and

 Prevention 3 cr .Both geologic and climatic natural disasters are explored in this course. Central focus is on causes and effects of disasters, particularly on the results of human attempts to prepare for these disasters. Topics include meteorite impacts, volcanoes, earthquakes, landslides, floods and the effects of floods on human and animal life.

## 56-1330 Meteorology: ForecastIng Tomorrow's Weather

## 3 cr .

Course provides an introduction to the dynamics of the atmosphere and the methods of forecasting weather. Topics include theories of Earth's climate, effects of pollution on the weather, applications to marine and aviation agencies, and careers in meteorology. Activities include graphing, weather forecasting, and maintenance of a weather log.

## 56-2310 Oceanography and the Marine Environment

 3 cr .Introductory course explores the oceans of the world, the living organisms of the ocean, and the vast mineral wealth of the ocean floor. New discoveries in the ocean sciences are discussed. The dynamic, growing field of oceanography and the physical, chemical, and biological aspects of oceans are investigated.
Prerequisite: 52-1152 English Composition II
56-2312 Planetary Geology 3 cr.
Course examines the geology and geologic history of the planets, moons, asteroids, and other bodies that inhabit the solar system. The study of other objects in space is based upon an understanding of Earth and comparison of other planets to Earth and to each other. Course features frequent hands-on activities to understand basic planetary processes and extensive use of Internet resources to access new data and interpretations from planetary exploration.
Prerequisite: 55-1310 Geology: Earth as a Planet

## 56-2320 Geology of National Parks 3 cr.

Course examines the regional geology and geologic history of North America through the medium of the national parks of the United States and Canada. Class looks at the human history of the national park movement and at some of the controversies that still surround the national parks. Particular emphasis is given to interpretation of visual features of the parks, using photographs, maps, and other hands-on materials.
Prerequisite: 56-1310 Geology: Earth as a Planet or equivalent

## ECOLOGY

56-1410 Ecology and Human Affairs 3 cr.
Course introduces global and local environmental issues from an ecological perspective. Topics included are food, agriculture, garbage, hazardous waste, population growth, public health, human rights, and urban ecology. Study focuses on the ways an environmental crisis can be addressed.

56-1412 Ecology through Art 3 cr .
Course capitalizes on the use of visual thinking and expression, primarily drawing, to learn scientific and ecological concepts. It is specially designed for students in the arts who think, learn, and express their understanding of concepts visually. Students use observation, experimentation, interpretation, and drawing of the world's ecosystems to develop an understanding of how all the components of ecosystems function to support life and how various ecosystems contribute to sustain life on Earth.

56-1415 Human Involvement In the Environment 3 cr . Course uses readings, lectures, films, and independent research to examine some of the ways humankind interacts with the environment. Students discuss natural hazards produced by human activities-agricultural, industrial, military-and their beneficial and adversarial effects on human existence.

56-1420 Animal Ecology and Behavior 3 cr .
Course explores the ways animal populations survive and adapt to their environments. Topics include the consideration of animals' roles in humans' daily lives, explanation of animal behaviors, and discovery of meaning for these behaviors. Students acquire a basic understanding of animal ecology and behavior. End-of-course presentations include classroom appearance of some personal pets.

## HEALTH AND NUTRITION

56-1510 The Sclence of Nutrition 3 cr .
Course provides an overview of the basic nutrients required by the body for health and life. The role of nutrition in various phases of the life cycle and the psychological and sociological implications of food are discussed. Emphasis is placed on dispelling common nutrition myths and on questioning nutrition information presented in the media.

56-1515 Personal Wellness 3 cr .
Course focuses on a holistic approach to health management. Topics include sleep, medical self-care, first aid, CPR, communicable and chronic disease prevention, stress management, nutrition, exercise, drugs and alcohol, and sexuality.

## 56-1517 Controversies and Hazards in Health and

## Nutrition 3 cr .

Course presents an appraisal of current controversial topics in health and disease prevention, diets and food supply. Topics include dietary approaches to health and physical performance, fad diets, food supply as a contributor to chronic diseases, and toxicants and carcinogens in the natural environment and the work place. Emphasis is placed on scientifically evaluating health and diet claims made in the media.

56-1520 Llfe Savers or Killers: The Story of Drugs 3 cr. Psychological and social impact of drug use and abuse is examined in this course. Illicit and therapeutic drugs are surveyed. Students increase their awareness of drug education and proper drug usage and learn to distinguish between scientific facts and lay anecdotes or media claims.

## INTERDISCIPLINARY

56-1610 History and Phllosophy of Science 2 cr . Course considers the advancement of science due to contributions made by such giants as Galileo, Newton, Darwin, and Einstein. Class examines a selection of these scientific discoveries and their impact on science and society. Course also examines some of the unexpected spin-offs of science throughout history in such areas as technology, art, politics, and religion.

56-1615 Sclence, Sensation, and Perception 3 cr . Course studies sensation and perception entering the body through sight, hearing, taste, touch, and smell. Course examines the senses as they relate to biology, chemistry, physics, and psychology. Other senses dealing with coordination and balance will be studied also.

56-1620 Sclence, Technology, and Ethics 3 cr.
Course explores the effects of scientific and medical progress on society's ethical fabric. Students develop the skills needed to communicate the importance of addressing these issues. Course gives emphasis to the principles of effective science writing. Prerequisite: Prerequisite: 52-1152 English Composition II

56-1621 Sclence, Technology, and Soclety 3 cr . Course provides an introduction to current events in science and technology and their effects on everyday life. Topics include environmental pollution, benefits of space exploration, superconductivity, and technical education in various nations. Students are required to complete individual projects such as videotapes, slides, or practical demonstration.

56-1622 Sclentific Issues Behind the News 3 cr .
Course focuses on major current scientific issues covered by the media. Discussions analyze issues facing society, such as toxic waste, acid rain, acquired immune deficiency syndrome (AIDS), and genetic engineering.

## 56-1624 Sclence FIIm Seminar 1 cr.

Scientific methodology, concepts, and applications are presented and discussed using the film/video medium. Topics include astronomy, biology, chemistry, genetics, medicine, energy resources, preservation, and unexplained scientific phenomena.
56-1630 Energy and the Planet Earth 3 cr.
Course deals with the fundamental science and laws that govern the behavior of energy and its conversion from one form to another. The economics, politics, and environmental effects in the exploration, production, and use of different energy resources are also discussed. Students are required to complete an individual project that integrates energy with an art form.

## 56-2610 Environmental Sclence 3 cr .

This lecture/lab course considers several important environmental concerns, including water pollution, PCBs, pesticides and herbicides, dangers and benefits of asbestos, and toxic metals. Lectures and lab experiments include study of the deleterious environmental effects of chemical leaks, oil spills, and various air pollutants.

## MATHEMATICS

56-1710 Basic Math Skills and Lab 3 cr.
Course is designed for college students who have a weak background in mathematics and may exhibit math anxiety. Class concentrates on operations involving fractions, decimals, and percents. Measurement, geometry, statistics, number series, and computer spreadsheets are also introduced. Courses focuses on student participation, group work, and activities that require problem solving and critical thinking.

## 56-1720 College Mathematics 3 cr .

Course covers essential mathematical skills expected at the college level. These skills are presented in an integrated way, with emphasis on applications of math. Topics include algebra, geometry, statistics, and consumer math. Students solve problems, improve understanding of concepts, and interpret statistics and graphs. Effort is made to incorporate mathematical applications reflecting students' majors.
Prerequisite: 56-1710 Basic Math Skills and Lab or equivalent

## 56-1722 Introduction to Statistical Methods 3 cr .

Course presents the foundation of statistics using a case study approach. Model cases are examined where statistics were both used and misused. Special emphasis will be placed on concepts commonly used in Marketing Communication and Management classes from a statistical standpoint. Statistics are used to demonstrate cause and effect of physical phenomena. Topics include sampling, statistical models, probability and chance theory, graph analysis, correlation, central tendencies, regression, hypothesis testing, and dispersion.
Prerequisite: 56-1720 College Mathematics or equivalent
56-1724 Geometry in the Arts 3 cr .
Course presents basic geometric concepts such as the Pythagorean theorem, properties and measurements of points, lines, angles, plane figures, and classic solids. In-class activities include the integration of small group work and individual research projects. Effort will be made to apply geometrical concepts to students' major areas of study.
Prerequisite: 56-1720 College Mathematics or equivalent

56-1726 Math for Marketing and Management 3 cr .
Course provides specific applications of mathematics for marketing and management majors. Emphasis is placed on solving problems in the areas of interest, discount negotiable instruments, payroll, buying and selling, checking accounts, and other business related applications.
Prerequisite: 56-1720 College Mathematics or equivalent

## 56-2710 College Algebra I 3 cr .

Course examines linear equations with one variable, word problems, polynomials, graphing and straight lines, systems of equations, rational expressions, radicals, and quadratic equations. Relevance to everyday mathematical usage is emphasized. Prerequisite: 56-1720 College Mathematics or equivalent

## 56-2711 College Algebra II 3 cr .

Course continues study of algebra. Topics include the real number system; linear and quadratic equations; inequalities, functions, and graphing; exponential, logarithmic, and trigonometric functions; and complex numbers. Practical applications are integrated into problem-solving components. Discussion includes new items making reference to mathematical or numerical ideas.
Prerequisite: 56-2710 College Algebra I

## 56-2713 College Algebra and Trigonometry 3 cr .

Course builds on the computational, problem solving, and graphing skills learned in College Algebra I and II. Key trigonometric concepts relevant to the arts and communication fields are introduced. Course provides the preparation required for calculus and some advanced computer graphics courses. Computer-aided instruction is included.
Prerequisite: 56-2711 College Algebra II or equivalent

## 56-2715 Mathematics in Art and Nature 3 cr.

Students study the relationships between mathematics and art in nature, as in the shape of a butterfly and spiral on a pineapple. Using a compass and a straightedge, students learn geometric concepts in order to do basic Euclidean Constructions, and they construct a Golden Rectangle, a Baravelle Spiral, and the Lute of Pythagoras.
Prerequisite: 56-2710 College Algebra I or equivalent

## 56-2720 Calculus I 3 cr .

Course introduces higher mathematics by examining the fundamental principles of calculus-functions, graphs, limits, applications of the derivative, anti-derivatives, area, and the integral. Course presents additional mathematical applications in business, the arts, and the social sciences.
Prerequisite: 56-2713 College Algebra and Trigonometry
56-2721 Calculus II 3 cr .
Course includes application of the derivative, the integral, differential equations, and the functions of two variables. Students discover the historical and logical developments of calculus. Applications in management as well as in the social, behavioral, medical, physical, and natural sciences are emphasized. Prerequisite: 56-2720 Calculus I

## 56-2725 Environmental Algebra 3 cr.

Students use mathematical concepts to study real-world problems, particularly global warming and the greenhouse effect. Students analyze real data and gain a new perspective of mathematics as a tool. Assignments include hands-on group work, written and oral reports, modeling, and use of the graphing calculator. Prerequisite: 56-2713 College Algebra and Trigonometry or equivalent

56-2727 Application of Math to Graphics 3 cr .
Students examine events from their major fields of study and from their everyday lives using trigonometric (periodic phenomena, such as tides and radio waves) and exponential (such as population growth, epidemics, nuclear fission, and radioactive decay) concepts. Problem-solving tools, including the computer, are used extensively in this course.
Prerequisite: Calculus I or equivalent
56-2740 Tutoring Mathematics Variable cr.
Course enables students with a strong background in mathematics to apply their knowledge by tutoring their peers. Students analyze the art of tutoring through reflection and evaluation of their own experiences and through observation of professional tutors and teachers in the Learning Center and the classroom. Students enhance interpersonal and teaching skills and gain a better understanding of mathematical concepts and applications. Prerequisite: Permission of the department chairperson

## PHYSICS

56-1810 Physics: Light, Sound, and Electricity 4 cr . Course explores selected topics from the world of physics. Emphasis is on the study of vibrations, waves, sound and light, and the fundamentals of electricity. Course includes weekly classroom demonstrations and experiments. Final topics include an introduction to the aspects of modern physics, such as relativity, quantum theory, and cosmology.

## 56-1815 Physics of Dance 3 cr .

Course is specifically designed for dance and theater majors as well as students who have a keen interest in the science of motion. Course deals with the concepts of physics that link the human body with forces, equilibrium, a variety of motions, energy, momentum, and pressure. Learning is reinforced with activities, demonstrations, and experiments. Students are required to create an art project that integrates the physics of motion with an art form.

## 56-1817 Lasers and Holography 3 cr .

Course covers the basics of holography, including technical and aesthetic history, photochemical procedures, uses of lasers, and procedures for setting up fundamental holograms, or single- and double-beam transmission and reflection. Students are required to generate their own holograms.

## 56-1820 The Sclence of Electronics 4 cr.

Course provides an introduction to electronics. Students acquire knowledge in the fundamentals of electric circuit theory. Course teaches the operation and use of electronic components and instruments such as multimeters and oscilloscopes. Regular laboratories provide opportunities for hands-on activities. During the final weeks of the course students construct an electronic project. Prerequisite: A working knowledge of algebra is strongly recommended.

56-1830 Astronomy: Exploring the Universe 12 cr .
This is the first part of a two-semester astronomy course. It includes investigation of the Earth's motions and how they affect the appearance of the day and night sky; the major planets, their moons, and other bodies of the solar system; and the current theories of the origin and fate of the solar system.

56-1831 Astronomy: Exploring the Universe II 2 cr .
This is the second part of a two-semester astronomy course. It includes the study of the birth and death of stars; a survey of larger structures of the universe, such as galaxies, clusters, and super clusters; the evolution of the universe from the Big Bang to the present and possible future fate.
Prerequisite: If students have not taken 56-1830 Exploring the Universe I, independent background reading is required.

56-1833 Space Exploration 3 cr.
Course explores present and future methods of space exploration. It covers basic science, instruments, technology, dangers, benefits, costs, and drama of space exploration. Discussion topics include space stations, moon colonies, quasars, black holes, the search for extraterrestrial intelligence, and the origins and ultimate end of our universe.

56-1837 The Origin and Fate of the Unlverse 3 cr . Course examines what the universe made of, how and when it began, and how it is changing. Class offers information about the different methods scientists use in their ongoing research of the Big Bang model and the mysteries of black holes, quasars, neutrinos, and dark matter. Students are required to create an art project that relates to any aspect of the course.

56-1840 Einstein: His Sclence and His Humanity 3 cr . Course examines the basic concepts of Einstein's science. humanity, and philosophy and his views on religion. politics, and the arms race. Course studies his theories, which inspired the invention of such modern technology as lasers. nuclear energy. photoelectricity, and concepts such as curved space. Course enables students to gain a better understanding of the universe.

56-2810 Image Optics 3 cr .
Course explores geometrical and physical optics for photographers and cinematographers. Topics include reflection and refraction of light, virtual and real optics. the eye and perception, and demonstrations of optical systems and various scopes. Students must be competent in high school algebra and geometry.
Prerequisite: 24-1101 Film Techniques I

## 56-2820 The Sclence of Acoustics 13 cr .

Course introduces the physics of sound and considers how it is perceived by the ear. The concepts and applications of acoustics include sound wave theory, sound in music and musical instruments, recognition of musical sound qualities, auditorium acoustics, and electronic reproduction of sound.
Prerequisite: 56-1720 College Mathematics or equivalent
56-2821 The Sclence of Acoustics II 3 cr .
Psychoacoustics, auditorium acoustics, tuning systems, pitch perception, electronic sound generation, and acoustics of musical instruments are explored, and opportunities are provided for students to delve more deeply into problems specific to the physics of sound.
Prerequisite: 56-2820 The Science of Acoustics I

## 56-3640 Tutoring Sclence Variable cr.

Course enables students with strong background in one or more of the sciences to apply their knowledge by tutoring their peers. Students analyze the art of tutoring through reflection and evaluation of their own experiences and through observation of professional tutors and teachers in the Learning Center and the classroom. Students enhance interpersonal and teaching skills and gain a better understanding of scientific concepts and applications.

56-XX70 Toplcs In Sclence and Mathematics 3 cr .
This series of courses explores special topics not likely to be given full coverage in any other interdisciplinary science course. Topics courses are available in Biology, Chemistry, Earth Science, Ecology, Health and Nutrition, Interdisciplinary Science, Mathematics, and Physics.

56-3×98 Independent Project: Sclence and Mathematics Variable 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. Independent projects are available in Biology, Chemistry, Earth Science, Ecology, Health and Nutrition, Interdisciplinary Science, Mathematics, and Physics.
Prerequisite: Permission of department chairperson

## Science Institute

THE INSTITUTE FOR SCIENCE EDUCATION AND SCIENCE COMMUNICATION WAS<br>ESTABLISHED IN SEPTEMBER OF 1991 TO ADDRESS ONE OF THE NATION'S<br>MOST PRESSING CONCERNS: EDUCATION AND COMMUNICATION IN THE SCIENCES.

The citation reads: "The Institute will design new initiatives in science and public policy, science communication, and science education and will develop associations with the national and world scientific communities. The Institute will play a major national role in science education and public policy and will give Columbia College impressive visibility in the national and international scientific arenas."

Funded by the National Science Foundation (NSF), the Science Institute has developed a curriculum for non-science majors whose innovations have been a model for universities and colleges around the country and abroad. Collaborations with Princeton and Indiana Universities provided Columbia College students with unique opportunities to travel to these institutions, where they attend joint classes and have the opportunity to present their work in a variety of mediums, including but not limited to artwork, videos, CD-ROMs, film, dances, theatrical presentations, and songs.

While conducting the NSF visit to Columbia College with regard to this project. Dr. William Cohen observed: "The class meeting I sat in on was scintillating. I have rarely been in a
classroom where students had such energy and enthusiasm. It is quite important that the results of this project be shared with faculty at as many institutions as possible; [this will] certainly help faculty at other institutions to adopt/adapt this successful approach."

Additional NSF funding has enabled the Science Institute to develop a Science Visualization and Communication Laboratory where students can produce 2D and 3D projects on scientific concepts and processes. In addition to this computer-assisted laboratory and its instructional labs, the Science Institute has constructed an analytical laboratory where students can conduct and replicate sophisticated experiments similar to those used in forensic and environmental investiga tions.

With funding from the U.S. Department of Naval Research, Science Institute students have had the opportunity to conduct research projects in collaboration with Northwestern University, and with funding from the U.S. Air Force Office of Scientific Research, students worked with Duke University.

The Science Institute's carefully modulated curriculum and innovative methods of teaching science have been honored with many distinguished awards and prizes. The success of this curriculum and methodology prompted the NSF to fund the Science Institute to conduct science workshops for Chicago public school teachers, with additional funding by the Joyce Foundation, Chicago Annenberg Challenge, and others. The Science Institute is involved in many outreach programs in the community, including workshops for parents, teachers, and the Day of Science Program for Chicago public school children.

The Science Institute incorporates the principals of scientific freedom, human rights, democracy, and world peace in its endeavors. It is the tenet of the Science Institute that free and equal access to science education is a basic human right that belongs to all.
"You can make anything understandable and interesting if you teach it the right way. If you move from the concrete to the abstract, from the known to the unknown, there is no barrier that a student cannot overcome. When students can visualize abstract concepts by using dance, drama, artwork, computer visualization, or whatever mode is best for each student, they enjoy the process of learning, retain the information longer, and can use the product of their own visualization for their professional portfolios. I cannot imagine a greater personal victory than when former students frequently return to inform me that the video or dance they created in my class helped them get the job they were seeking."

## Zafra Lerman

Director
Institute for Science Education and Science Communication

## Course Descriptions

## 57-1110 Frontlers of Science 3 cr .

Course provides students with an understanding of contemporary scientific discoveries and issues that cross the disciplines of biology, chemistry, astronomy, and physics in addition to the economic, sociological, and political impacts of these discoveries on society. Topics are discussed to enhance scientific literacy, provide a strong laboratory component, and promote appreciation and understanding of how various disciplines of science relate to each other.

## 57-1310 Blology: Coffee, Chocolate, Sugar, and Spice

 3 cr .Plants are the basis of all life on earth. All food is obtained either directly or indirectly from plants. Using examples from major agricultural crops such as chocolate, coffee, and sugar, students learn how directly science affects their everyday lives. This interdisciplinary approach combines botany, ecology, human physiology, nutrition, anthropology, and geography. Course includes a strong hands-on laboratory component and projects that allow students to incorporate their interests and cultural backgrounds with course material.

57-1360 Blology of the Human Immune System 3 cr. Course examines determinants of health, disease, defenses against disease, and the immune system. These and other important topics of health are discussed. The effects of diet, stress, and drugs are debated with discussions of AIDS, genetics, cancer, and other related current topics. Students learn to make sound decisions regarding their bodies. Students complete projects integrating their major field of study with topics in health and illness. Laboratory work is a required component of the course.

57-1425 Crime Lab Chemistry 3 cr.
A multi-disciplinary approach to the contemporary issues of science and the law provides students with the general knowledge and ability to understand applications of science in society. Students study basic principles of scientific investigation and the application of sciences to evidence and law. A significant part of the course includes hands-on laboratories, evaluation of DNA evidence, and projects where students incorporate their interests and majors with what they learned in the course.

## 57-1450 From Ozone to Oll Spllls 4 cr.

Environmental science topics, such as nuclear power, acid rain, and the Greenhouse Effect will be used in this course to communicate basic scientific concepts in a relevant way. Environmental issues offer a unique way to introduce the major disciplines since many of them have important physical, geological, chemical, and biological dimensions as well as others involving engineering, economics, political science, and psychology. An extensive handson laboratory complements the course. Students incorporate the skills of their major field of study in a course project.

## 57-1465 Modern Methods In Sclence: Discovering Molecular Secrets 4 cr.

Students experience how science finds solutions to everyday problems where hands-on laboratory exercises play a dominant part. Course investigates topics such as oxidation-reduction reactions through preparation of sparklers and subsequent discussion of fireworks and also uses analytical instrumentation to determine the level of calcium in specific food or drink items and further looks at the presence of pesticides in such foods as the potato. Course also allows students to create a project that relates their personal interests to the subject matter.

57-1510 DInosaurs and More: Geology Explored 3 cr Students investigate the geological processes that have shaped the environment and life on Earth over the past 4.5 billion years. The development and disappearance of dinosaurs and other instances of prehistoric mass extinction are emphasized during several sessions, which meet at the Field Museum of Natural History. Students gain hands-on experience with rocks and fossils; participate in the preparation of an authentic fish fossil; and create projects incorporating their interests, hobbies, talents, and cultural backgrounds with the subject.

## 57-1601 Atmospheres and Motions of the Earth and Other

 Planets 3 cr .Course explores atmospheres of the Earth and other planets in our solar system. Students gain knowledge about the origin, evolution, and dynamics of the Earth's atmosphere through study of meteorology of other planets. Students also gain insight into Einstein's theories and how they may enable humans to travel between planets. Students complete projects integrating their major field of study.

## 57-1620 Physics of Music 3 cr.

Students study the mathematical foundation of musical scales and the physics of common instruments. Course explores mechanical oscillation, frequency, wavelength, and the harmonic series. Students investigate the tones of musical instruments through hands-on laboratory experiments and utilize the Science Institute's Computer Visualization and Communication Laboratory to study sound spectra and to develop original musical scales. Students build simple working instruments to demonstrate various frequency scales and how mechanical vibrations can be converted to musical sounds.

## 57-1705 Math for Survival: From Random Patterns to Ordered Sense 3 cr .

This college level mathematics course builds on students' natural curiosity to engage them in developing and refining their problemsolving and critical thinking skills. Course uses visualization, simulation, and writing as tools to enhance student understanding. Topics covered include: logic, number systems, algebra, geometry, consumer finance (credit cards, interest, mortgages), probability, and statistics. Concepts are reinforced through group discussion.

## 57-2470 The Extraordinary Chemistry of Ordinary Things

 4 cr.Course provides an experience in the what, why, and how involved in laboratory analyses. Students learn the scientific method, use basic analytical techniques, and conduct experiments with modern instrumentation. For example, gas chromatography/mass spectrometry is used to investigate toxic organics in soil and water, and atomic absorption spectrometry is used to determine heavy metals in air, water, soil and foodstuffs. Students are coached in conducting small-scale research projects and use their major fields of study to communicate project results.

## 57-2810 Computer Models and VIrtual Worlds In Sclence

 3 cr.Students explore different techniques, including 2D and 3D modeling and animation, to visualize scientific concepts, such as nuclear power, acid rain, the ozone layer, and the Greenhouse Effect. Students design and create models for communicating science in the Science Institute's Science Visualization and Communication Laboratory. Students with prior 3D modeling experience have the opportunity to work with advanced 3D modeling and animation software, such as LightWave. Laboratory work outside of class time is a required component of the course.

## 57-3210 InterdiscIplinary Environmental Sclence 3 cr .

Course enhances substantive knowledge and instructional skills of science teachers; develops hands-on experiments utilizing common and inexpensive materials; increases the achievement level of students in science; and creates a lasting school environment designed to foster an interest in science and a positive attitude toward science and school. An important feature is the integration of science with the arts, which enables teachers to teach science across the curriculum and use a variety of methods in the teaching and assessing of students.

57-3830 Imaging Sclentific Concepts 4 cr.
Class is designed for the advanced computer artist with prior knowledge of non-linear techniques and an interest in science. Students learn advanced digital compositing and presentation skills using up-to-date industry standard software. Course focuses on aesthetic and technical issues as they relate to individual endeavors and emphasizes scientific accuracy.

57-3X98 Independent Project Variable cr.
Students can customize a course of scientific study combined with their major field of study, hobbies, interests, and cultural background. An independent study of variable credit hours is set up with a faculty advisor who oversees and guides the student's work and progress. Two opportunities may include creating computer-generated scientific models and animation in the Science Institute's Science Visualization and Communication Laboratory, and scientific research conducted on analytical instrumentation in the Science Institute's Analytical Laboratory. Prior to registration, the student must submit a written proposal that outlines the project. Projects are available in all areas of science or mathematics.

## Sound

SOUND IS AN IMPORTANT PART OF ALMOST EVERYONE'S LIVES. MUSIC, RADIO, TELEVISION, MOVIES, AND NOW THE WEB ALL USE AUDIO TECHNOLOGY. THE SOUND DEPARTMENT IS DEDICATED TO EDUCATING THE NEXT GENERATION OF PROFESSIONALS IN THE VARIOUS DISCIPLINES OF AUDIO. OUR "PRIME-DIREC. TIVE" IS TO TEACH NO EQUIPMENT-SPECIFIC SKILLS.

We want our students to understand the technology that they are working with and learn how to use new technologies as they emerge. We offer concentrations in Acoustics, Recording/Production, Sound for Picture, Live Sound Reinforcement, and Sound Contracting.

The Columbia College Audio Technology Center (ATC) is the home for the major in Audio. The ATC houses 24 tk recording facilities, film mix suites, video postproduction suites, and voiceover and production labs. For the student interested in acoustics, the ATC has equipment for virtually every type of acoustic analysis and acoustical modeling and auralization software. The ATC also serves as the "clubhouse" for the Sound Reinforcement students. The Department owns world-class PA equipment for students to use in the context of their classes.

The major is not just about the technology that is used in bringing audio to the masses. It is about the aesthetics as well. The curricula of the Sound Department are designed to help students discover their own creative voices within audio. Hands-on training and instruction from working professionals provide a strong foundation for students seeking careers in the various concentrations.

An aggressive internship program offers students a chance to gain practical work experience and develop professional contacts in the one of the nation's largest audio markets. Graduates of Columbia's Audio program are employed in every area of audio throughout the country, and many alumni have won national recognition.

## Doug Jones

Acting Chairperson
Sound Department

## A Major in Sound Technology

## REQUIREMENTS FOR A MAJOR IN SOUND TECHNOLOGY

Core Requirements. 20 credit hours
The Sound major consists of a core curriculum composed of 13 hours of sound classes and 7 hours of Science/Mathematics classes. Required classes for all majors are: 43-1110 Introduction to Audio, 43-1115 Production I: Audio, 43-2110 Basic Audio Systems, 43-2115 Careers in Audio, 56-2870 Science of Acoustics, 56-1820 Science of Electronics

Contact the Department for more details.
Concentration. Students select one of the five concentrations in Sound.

## Recording. 23 credit hours

43-2210 Audio Processing, 43-2215 Random Access Audio, 43-
2220 Live Sound Recording, 43-2730 Sound Engineering, 43-
3210 Audio Technologies, 43-3220 Contemporary Music Engineering

## Acoustics. 26 credit hours

43-2725 Studies in Hearing, 43-2310 Psychoacoustics, 43-2315 Architectural Acoustics, 43-3310 Acoustics of Performance Spaces, 43-3315 Environmental Acoustics, 43-3320 Acoustical Modeling, 43-3325 Acoustical Testing I, 43-3326 Acoustical Testing II

## Sound for Picture. 23 credit hours

43-2210 Audio Processing, 43-2215 Random Access Audio, 432220 Live Sound Recording, 43-3210 Audio Technologies, 432420 Audio for the Visual Medium I, 43-3420 Audio for the Visual Medium II

## Sound Reinforcement. 20 credit hours

43-2510 Aesthetics of Sound Reinforcement, 43-2515 Sound Reinforcement, 43-2725 Studies in Hearing, 43-3515 Studies in Transducer Theory, 43-3510 Advanced Live Sound Reinforcement, 43-3525 Sound Engineering Practicum

## Sound Contracting. 25 credit hours

43-2710 Audio Equipment Overview, 43-2715 Audio Measurement Techniques, 43-2725 Studies in Hearing, 43-3515 Studies in Transducer Theory, 43-3610 Sound System Design, 43-3615 Topics in Systems Contracting, 43-3620 Computer-Aided Drafting for Audio

## Course Descriptions

## 43-1110 Introduction to Audio 3 cr .

Lecture course familiarizes first-semester students with the language and concepts common to all fields where audio is used. Classes make use of a wide assortment of audio synthesis and analysis. Topics include an introduction to sound and hearing, electronics, and audio systems theory. Course may be taken concurrently with Production I: Audio.

## 43-1115 Production I: Audio 4 cr .

Course introduces student to basic theories and techniques of recording, editing, and mixing. Instruction covers fundamentals of microphone usage, mixing console operation, and both linear analog and non-linear digital recording and editing. Course is taught in a ciassroom laboratory where lectures and labs focus on the production of radio-style commercials of voice with music to develop and improve engineering and production skills.
Prerequisite: 43-1110 Introduction to Audio (may be taken concurrent/y)

## 43-2110 Basic Audio Systems 4 cr.

Course is the last of a series of core curriculum courses that emphasize fundamental technologies of audio systems and components. Students are introduced to equipment used in professional audio systems from a technical and functional point of view. Course is held in a classroom/lab with occasional lectures held in the ATC studios. Students must pass this course with a grade of $C$ or better to continue in the Sound program. Prerequisite: 43-1115 Production I: Audio, 56-1820 Science of Electronics, 56-2820 Science of Acoustics I

## 43-2115 Careers in Audio 2 cr.

Course provides an overview of career opportunities in the field of audio. Recognized experts from a variety of fields discuss employment options for Sound majors in this lecture class. Students also begin the process of developing resumes and portfolios as they explore the possibilities of their own futures in professional audio.
Prerequisite: 43-2110 Basic Audio Systems

## 43-2210 Audio Processing 4 cr .

Hands-on studio is designed to help students develop a working understanding of systems and procedures associated with multitrack control rooms. Topics include console and tape machine operation, signal routing, mixing concepts, and audio signal processors. Class is taught in Audio Technology Center studios and requires additional lab time.
Prerequisite: 43-2110 Basic Audio Systems
43-2215 Random Access Audio 4 cr .
Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of sound and music production. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, digital multi-track postproduction, automated mixing, and other computer based production techniques commonly used in music and broadcast production. In addition to classroom activities, students complete assigned work in the ATC Digital Audio Production Laboratory.
Prerequisite: 35-1100 Foundations of Computer Applications, 432110 Basic Audio Systems

## 43-2220 Live Sound Recording 4 cr.

Hands-on course explores minimal microphone location recording. These techniques are fundamental to those employed in multitrack studio recording. Course highlights understanding, selection, and placement of microphones through a wide variety of acoustical environments and instruments. Emphasis is placed on classical and acoustic music, ambient sound recording, and sound effects recording. Students check out location recording equipment and record a number of events during the semester. Prerequisite: 43-2110 Basic Audio Systems

## 43-2310 Psychoacoustics 3 cr .

Class provides necessary basis for understanding how we hear the world around us. With contributions from the academic disciplines of music, biology, physics, and psychology, students learn how physical attributes of time, energy, and frequency translate into perceptual attributes such as loudness, pitch, and timbre. Course examines how the human auditory system defines information it receives and how that information is processed and shaped by central nervous system and cognitive processes. Numerous demonstrations are used to reinforce theoretical material presented.
Prerequisite: 43-2110 Basic Audio Systems
43-2315 Archltectural Acoustics 3 cr .
Course reviews fundamentals of acoustics covered in previous classes and presents all of the materials within the context of the behavior of sound in a bounded space. Practical aspects of class are emphasized by dedicating a large portion of semester to case studies. Demonstrations are provided throughout the semester to emphasize both theoretical and practical concepts.
Prerequisite: 43-2310 Psychoacoustics, 43-2725 Studies in Hearing

## 43-2415 Random Access Audio for Fllm 4 cr.

Course provides students with a solid foundation in working with digital audio workstations, the role of which is expanding rapidly in the field of video and film postproduction. Through lectures, demonstrations, and production assignments, students gain valuable knowledge of theory and practices of digital audio recording, wave form editing, synchronization with visual media, digital multitrack postproduction, automated mixing, and other computer based production techniques commonly used in multi-media, video, and film production. Students participate in classroom activities and complete assigned work in the ATC Digital Audio Production Laboratory.
Prerequisite: 43-2110 Basic Audio Systems, 35-1100 Foundations of Computer Applications

## 43-2420 Audio for the Visual Medlum I 4 cr.

Studio class presents technology and techniques used in creating sound tracks for television, film, and multimedia. Students learn the technology and techniques of synchronizing video with many audio platforms, including analog and both linear and non-linear digital recording and editing systems. Course requires additional lab time at the Audio Technology Center.
Prerequisite: 43-2110 Basic Audio Systems

## 43-2510 The Aesthetics of Sound Reinforcement 3 cr .

 Course defines in a structured fashion psychology of the musician and physics of the instrument within a framework of sound reinforcement and analysis. Students are familiarized with one instru-ment-musician sound reinforcement approach per week.Prerequisite: 43-2110 Basic Audio Systems (may be taken concurrent/v)

## 43-2515 Live Sound Reinforcement 4 cr .

Course is designed to teach techniques and tools of sound reinforcement. Content combines product awareness with ear training and hands-on practice. Students complete lab assignments in the Audio Technology Center Live Sound Laboratory and spend two lab sessions at local music clubs.
Prerequisite: 43-2110 Basic Audio Systems

## 43-2710 Audio Equipment Overviow 3 cr.

Course is an orientation to major lines and manufacturers of professional audio equipment. Content focuses on understanding. interpreting, and evaluating manufacturers' specifications in light of subjective performance. Course includes presentations and demonstrations by manufacturers' representatives and field trips when possible.
Prerequisite: 43-2110 Basic Audio Systems

## 43-2715 Audio Measurement Techniques 4 cr .

Course introduces analog and computer-based analysis of electronic, electro-acoustic, and acoustic systems. Students gain experience using various techniques including computer systems such as TDS from Techron and Audio Precision.
Prerequisite: 43-2110 Basic Audio Systems

## 43-2720 History of Audio 3 cr.

This is the only writing intensive course that has been developed specifically for the Sound major. Content deals with the full scope of achievements in audio from mid 1800s to present day. Through readings, recordings, films, and guest lecturers, students learn what it means to be a part of the ongoing revolution in audio technology. Students write a cogent research paper that fully integrates books, periodicals, recordings, and archival materials as they research an area or period of audio that they find most inspiring.
Prerequisite: 43-2110 Basic Audio Systems, 52-1152 English Composition II

## 43-2725 Studies In Hearing 3 cr .

Course focuses on hearing conservation and protection for audio professionals. Topics covered include anatomy and physiology of the ear; audiology and audiometry; occupational, recreational and environmental noise hazards; and noise-induced hearing loss and its effect on communication. Students also receive an introduction to state and federal laws and regulations, including the Americans with Disabilities Act. Each student is required to receive an evaluation of hearing conducted by a licensed audiologist.
Prerequisite: 43-2110 Basic Audio Systems

## 43-2730 Sound Engineering 4 cr.

Lecture and demonstration are combined to examine multi-track studio recording. Instruction provides an overview of equipment. procedures, and psychology of recording sessions.
Prerequisite: 43-2110 Basic Audio Systems

## 43-3210 Audio Technologies 4 cr.

Hands-on studio class helps students develop understanding of theories. systems. and procedures of multi-track recording. Topics include studio set-up. signal flow, microphone usage. console design, and automated mix-down. Coursework requires addrtional lab time at the Audio Technology Center.
Prerequisite: 43-2210 Audio Processing

43-3220 Contemporary Music Engineering 4 cr.
Course gives an overview of current studio recording techniques, covering such topics as microphone usage, signal routing, synchronization, as well as session set-up and psychology. Course is taught by leading Chicago recording engineers and is geared toward advanced students who desire a career in music engineering. Course is taught in a commercial 24 -track studio with lab work at the Audio Technology Center.
Prerequisite: 43-3210 Audio Technologies

## 43-3230 Master Class In Music Design on the Audio Digital Workstation 3 cr .

Course introduces students to advanced concepts of musical design using tools of random access audio on a digital workstation. Each week, a component of musical design (for postproduction, editing, processing, and mixing) is introduced and illustrated by the instructor, who supervises the creation of a class project. This project serves as a model for techniques and aesthetics of DAW production. Students bring the weeks' instruction to their own team projects, which they complete in a time frame that parallels class project.
Prerequisite: 43-2215 Random Access Audio, 43-3210 Audio Technologies, senior status, consent of faculty member

43-3290 Advanced Studies in Sound Design 3 cr.
Course explores aesthetics and techniques of sound design as an independent abstract art form. A major component of the course is ongoing analysis and critique of students' works in progress. In addition to lecture, discussion, and analytical listening, students have the opportunity to work one-on-one with the instructor. Students work independently on projects using Audio Technology Center facilities.
Prerequisite: Senior status and consent of instructor

## 43-3292 College Studio Operations 3 cr.

Practicum/lab course explores theories, techniques, and procedures employed in complex audio and media productions. Content includes studying the manner in which individual skills of audio engineering are applied in the context of real-world environments. Students engineer for classes from Music, Television, and Film/Video Departments, producing four to six finished pieces by the end of the semester.
Prerequisite: Permission of faculty supervisor
43-3310 Acoustics of Performance Spaces 3 cr .
A continuation of Architectural Acoustics, course is dedicated to design of performance spaces and recording aural environments. Course covers issues pertaining to architectural design and to sound reinforcement in various indoor contexts such as movie theaters, performance halls, control rooms, recording studios, and houses of worship. Course combines case studies spanning many centuries with current foundation material to provide students with critical understanding of acoustical design issues and reinforcement of their aesthetic sense for music and voice performances.
Prerequisite: 43-2315 Architectural Acoustics, 52-1152 English Composition II

43-3315 Environmental Acoustics 3 cr.
Course aims at providing comprehensive understanding of issues pertaining to noise pollution and noise control in a wide range of environments such as urban, industrial, airport, entertainment venues, and so forth. Comprehensive course equally covers both theory and practice with field measurements performed by students and teacher. Data are used to reinforce theoretical
models. Course emphasizes noise studies in the workplace and reviews current regulatory issues pertaining to noise pollution. Prerequisite: Should be taken concurrently with 43-2310 Psychoacoustics, 43-2110 Basic Audio Systems, 52-1152 English Composition II

## 43-3320 Acoustical Modeling 3 cr.

Modeling is rapidly becoming an essential component of the acoustical design process. Course reviews modeling options currently available to acoustical designers and presents strengths and limitations of various methods. Students perform modeling exercises of actual buildings using the most effective programs currently available. Results of models are used to simulate various acoustical environments using auralization techniques.
Prerequisite: 43-2315 Architectural Acoustics

## 43-3325 Acoustical Testing I 2 cr.

Testing is an integral component of acoustics. Testing on an acoustical space represents proof of performance in the design phase. Testing is also the first step taken when assessing an existing acoustical environment. Class introduces students to a variety of testing tools and techniques used in a wide range of situations. Course makes extensive use of real-world situations to present accurate acoustical testing and to reinforce methodology introduced during lectures. A substantial portion of class is devoted to student projects that are completed over the course of two semesters to provide an extensive research period.
Prerequisite: 43-3320 Acoustical Modeling, 52-1152 English Composition II, 52-2802 Business and Technical Writing, and permission of department

43-3326 Acoustical Testing II 2 cr.
Course is a second semester continuation of Acoustical Testing 1.

## 43-3330 Engineered Acoustics 3 cr .

Course examines control of noise in heating, ventilation, and air conditioning (HVAC) systems, from the mechanical noise source to the air distribution unit. Instruction provides an in-depth analysis of design process, including system layout, equipment selection and sizing, installation practices, and computer simulations of noise. Vibration issues are also investigated in the context of equipment installation and mounting. An extensive amount of the course is dedicated to equipment testing and case studies. Prerequisite: 43-3320 Acoustical Modeling (may be taken concurrently)

43-3510 Advanced Sound Reinforcement 4 cr .
Design of systems for large concerts is a growing and complex field. Course introduces students to various types of sound systems appropriate for large concert systems and deals with some non-audio aspects, such as rigging and power distribution. Each semester class is taken behind the scenes of a major event. There are also opportunities for hands-on experience with smaller systems.
Prerequisite: 43-2515 Live Sound Reinforcement, 43-2510

## Aesthetics of Sound Reinforcement

## 43-3515 Studies In Transducer Theory 4 cr .

Course presents the scientific principles behind loudspeaker and loudspeaker enclosure design. Instruction introduces detailed survey of processes used in creating models that predict the performance of loudspeakers in enclosed boxes. Students examine application of computers to model speaker enclosures. Course also presents subjective analysis of loudspeakers.
Prerequisite: 43-2110 Basic Audio Systems

## 43-3520 Sound for the Theater 4 cr .

Course covers many aspects of sound engineering for the theater from first production meeting to final tech dress rehearsal. Subjects covered include sound effects, sound tracks, live pit orchestras, special miking techniques, such as body miking, and ways engineers interact with other facets of theatrical productions.
Prerequisite: 43-2110 Basic Audio Systems

## 43-3525 Live Sound Practicum 3 cr.

Course presents extremely advanced live sound operationai theory in a production context. Instructor presents a theory as it applies to a specific problem, followed by the application of that theory to an actual live performance. Students then apply this knowledge by operating the same systems themselves.
Prerequisite: 43-3510 Advanced Live Sound Reinforcement and permission of instructor

43-3610 Sound System Design 4 cr.
Course offers an in-depth look at what goes into designing and installing permanent sound systems. Students learn to design systems for coverage, intelligibility, and cost effectiveness. Emphasis is placed on understanding specifications of system components and predicting system performance.
Prerequisite: 43-2110 Basic Audio Systems

## 43-3615 Systems Contracting I 3 cr.

Advanced course focuses on technical design issues in contracting. Students learn principles of power and signal networks through hands-on troubleshooting, design exercises, lecture, and critical analysis of real systems. Course includes exercises in writing system proposals and specifications.
Prerequisite: 43-3610 Sound System Design
43-3620 Computer-Alded Drafting for Audio 4 cr . Course introduces students to the process of using computeraided drafting in the context of professional sound system design. Prerequisite: 43-2110 Basic Audio Systems, 43-3610 Sound System Design

43-3725 MIDI Programming and Digital Synthesis 4 cr. Course introduces students to theory and practices of MIDI Programming and Digital Synthesis for applications in computer music and digital audio production. Using object oriented programming languages, students learn basic programming techniques as they apply to new computer based technologies of music and audio production. Process enables students to master concepts behind MIDI based music and audio applications such as sequencing, sampling, synthesis, and automation. Students participate in classroom activities and complete assigned work during lab time in the ATC Digital Audio Production Laboratory. Prerequisite: 43-2215 Random Access Audio

43-3X88 Internshlps Variable 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. Internships are available in all concentrations: Recording, Acoustics, Sound for Pictures, Sound Reinforcement, and Sound Contracting.
Prerequisite: Departmental approval

## 43-3X91 Independent Projects Variable cr.

An independent project is designed by the student, with the approval of a supervising faculty member, to study an area that is not presently available in the curriculum. Independent projects are available in all concentrations: Recording, Acoustics, Sound for Pictures, Sound Reinforcement, and Sound Contracting. Prior to registration, the student must submit a written proposal that outlines the project.

## Television

IN ITS BRIEF FIFTY-YEAR HISTORY, TELEVISION HAS BECOME THE GLOBAL PROVIDER OF ENTERTAINMENT AND INFORMATION. BUT NEW DEVELOPMENTS haVe made it much more than that. in the Last ten years, the TELEVISION INDUSTRY HAS UNDERGONE UNPRECEDENTED GROWTH AND TRANSFORMATION.

Changes in technology and ownership, combined with the marriage of television and the computer through the Internet, have put television center stage. With its reach and power, television has naturally become an influential force in political, economic, and cultural arenas. This is good news for someone contemplating a television career, because now, poised at the beginning of the new century, the television industry can promise one of the most versatile, exciting, and rewarding careers in the next century.

As the television industry has grown in understanding the importance of writing, producing, editing and storytelling, graphic design, and the new media, so too has the Department grown. Our curriculum is responsive to the changes in the industry without ignoring the basics. What is unequivocally required is the ability to plan, design, and produce visual messages so that they reach the right people effectively and efficiently. The curriculum also provides a detailed hands-on training program for every phase of television, video, and new media, beginning in the first semester of study.

To add to the real-world aspects of this curriculum, in 1987, the Department instituted a course entitled Cable Program Workshop, which, coupled with the Professional Writing

Workshop, has created a very successful soap opera. Now called "Hungry Hearts," this series has been widely accepted by local cable outlets and is shown in Chicago as well as over 50 other communities and will soon be shown on the Department web page.

In cooperation with the Journalism Department, the Television Department offers a combined course of study in Broadcast Journalism: Television. As a function of this curriculum, a news program entitled "600 South" has been created, and it too is distributed on cable and throughout the College. A live news update program is the latest addition to the Broadcast Journalism major.

The Department is also engaged in an innovative program in non-linear editing. This program, begun in 1993, now provides the latest technological training for undergraduate students and, in a special continuing education program, has been selected by the Avid Corporation as the designated center for training professional editors in the Midwest region. In support of our non-linear editing curriculum and Avid workshops the Department has over 20 Avid editing systems.

The Department fields a fully equipped mobile unit with three cameras, audio gear, and recording and editing equipment unlike anything available at any other college in the Midwest.

Over the past four years the Television Department has been engaged in an ambitious program of upgrading its instruction to reflect the totally computerized reality of contemporary television practice. Students now use computers in virtually all aspects of production: storyboards, budgets, proposals, graphics, editing, and job searches. However, the television industry is in the midst of a radical transformation. The traditional broadcast model is now searching for its place alongside an expanding range of new distribution paradigms. Television itself is being incorporated into a new media universe. The Television Department continues to adapt.

Chairperson's statement
Television Department

## A Major in Television

## REQUIREMENTS FOR THE MAJOR

Television majors must complete 60 credit hours of course work, which include 34 credits in a basic core and 26 credits in a required concentration.

## Core Requirements. 34 credit hours

40-1101 History of Television, 40-1103 Aesthetics of Television, 40-1302 Television and New Media Production, 40-2301 Television Studio Production, 40-2302 Video Techniques I, 402401 Video Techniques II, 40-2202 Writing for Television, 402201 The Television Producer, 40-3101 Television and Society, 40-2100 Individual Visions

Required concentrations. Students should select one of the four. $\mathbf{2 6}$ credit hours

## Writing/Producing

40-3232 Program Development, 40-3212 Television/Video Analysis, 40-7211 Culture, Race, and Media, 40-3211 Producer's Workshop; select 12 credits from the following: 40-3412 Video Techniques III, 40-3221 Writing the Situation Comedy, 40-3732 Writing for Multimedia, 40-3222 Professional Writing Workshop, 40-3231 Writing for Television Genre, 40-3223 Producing the Television Talk Show, 40-3224 Producing the Electronic Newsletter

## Production/Directing

40-3412 Video Techniques III, 40-3310 Television Equipment Practicum, 40-3312-40-3316 Directing Production (choice of genres), 40-3311 Advanced Production Techniques; select 12 credits of the following: 40-3322 Making the Documentary, 403324 Experimental Video Production, 40-3323 Television News: Field Production, 40-3312-40-3316 Directing Production (genre not already taken), 40-3226 Cable Workshop: Production, 403231 Writing Television Genre

## Postproduction/Effects

40-3412 Video Techniques III, 40-3310 Television Equipment Practicum, 40-3411 Graphics for Television, 40-3312-40-3316 Directing Production (choice of genres); select 12 credits from the following: 40-3421 Advanced Postproduction, 40-3424 Advanced Non-Linear Editing, 40-3322 Making the Documentary, 40-3324 Experimental Video Production, 40-3422 Digital Illusions, 40-3423 Professional Television Graphics Designer

## Interactive Television

40-3412 Video Techniques III, 40-1511 Interactive Television: Games, the Web, and Television, 40-2511 Interactive Production I, 40-3511 Interactive Production II; select 13 credits from the following: 40-3421 Advanced Production Techniques, 40-3422 Digital Illusions, 40-3423 Professional Television Graphics Designer, 40-3324 Experimental Video Production, 40-3732 Writing for Multimedia, 40-3521 Creating Interactive Television: A Team Approach, 40-3425 Special Topics Seminar

## REQUIREMENTS FOR THE MINORS

## Minor In Non-LInear Editing. 18 credit hours

This minor focuses on teaching a set of skills that includes basic video acquisition and non-linear editing. It prepares students to use these skills in a wide variety of fields that now utilize video and need more people trained in the craft. This market is open to trained personnel because of the expansion of outlets that demand the capability of skilled editors. With the continued growth of the Internet, individuals skilled in this type of work will have opportunities in a variety of industries. This minor appeals to students from a variety of departments who are interested in entering a market with expanding possibilities.

40-1103 Aesthetics of Television, 40-2302 Video Techniques I, 40-2401 Video Techniques II, 40-3411 Graphics for Television, 40-3424 Advanced Non-Linear Editing

MInor In Writing for Television. 19 credit hours
This minor prepares students for a career in writing for television in all its forms, from entertainment and corporate productions to the emerging field of interactive media. This market is open to new talent because of the expansion of outlets that require the talents of a trained scriptwriter. The minor should be of interest to students from a variety of departments who focus on writing and are interested in entering a market with increasing possibilities.

40-2202 Writing for Television, 40-3231 Writing for Television Genre, 40-3221 Writing the Situation Comedy, 40-2201 Television Producer, 40-3732 Writing for Multimedia, 40-3222 The Professional Writing Workshop

## Course Descriptions

40-1101 History of Television: Evolution to Revolution 3 cr .
This introductory course is designed to familiarize students with the formative traditions of broadcast and cable television as well as independently produced video, both documentary and experimental. Material ranges from the early beginnings in the 1940s to the current scene in television and video and the implications of the new technologies on future directions of the medium. The format of each session will be one half-hour of paper exchange and reading and one hour of lecture followed by 90 minutes of video and discussion.

40-1103 Aesthetics of Television 3 cr .
Aesthetic concepts in television are concerned with basic visual language. Students learn how to obtain desired effects using the visual elements at their command and learn how to exploit the powers and deal with the limitations of the television medium. Some of the exercises include pre-production planning, organization and paperwork, scripting, computer interface, visualization, and presentation. Special emphasis is given to the basic artistic framework of television.

## 40-1302 Television and New Medla Production 4 cr.

This introductory class provides students with an overview of television today in the studio and control room, in the basics of single camera production, and in the world of new media. Course employs interactive demonstrations, instructor lecture, textbook information, and hands-on drills and team television productions.

40-1511 Interactive Television: Games, the Web, and Television 3 cr .
This is the foundation course for the Interactive Television concentration. Students receive an intimate introduction to the ideas and technologies available, ranging from the fundamentals and history of how interactive television works to the in-depth study of creation of interactive cable programs, games, and projects. Examination of case studies and group projects provides integration and practical application of lecture material.

40-1701 Video for Interactive Multimedia 4 cr .
Students develop basic skills in the operation of video field production equipment and the ability to plan, organize, and carry out video field production for editing and use in digital media: compact discs, web pages and other digital video output formats. Students learn and practice the fundamentals of conceptual development, planning production management, field production techniques, and the use of cuts-only editing system and low-level digital editing software packages. Students practice the basic aesthetic rules of visual and audio composition and design as applied to various steps of creating video projects.
Prerequisite: 40-1103 Aesthetics of Television
40-2100 Individual Visions 3 cr .
By looking at the creative process of media artists, writers, and producers, students will examine and fine-tune their own processes. They will take stock of their own experiences, interests. and values and come up with viable concepts for projects of their own. The goal of this course is to generate an idea that will become their Senior Project. This is the gateway course to our concentra tion selection.
Prerequisite: 40-2201 Television Producer

40-2201 The Television Producer 3 cr .
Course introduces the student 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 is also examined.
Prerequisite: 40-1302 Television and New Media Production and 52-1151 English Composition I

40-2202 Writing for Television 3 cr .
Course is designed to provide background and experience in all phases of writing for the media. Stress is placed on conceptual skills not covered in production classes, with emphasis on idea development, story planning, scripts with dialogue, silent techniques for dealing with images only, comedy, and drama. In this intensive writing seminar there are weekly writing and reading assignments 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: 52-1152 English Composition II and completion of 32 credit hours

40-2301 Television Studio Production 4 cr .
After an initial study of production terminology and techniques, this intermediate production class uses the facilities in Studio B to produce a full-scale television program. The first part of the class focuses on hands-on, multiple-camera directing skills. This is a necessary technical and creative course in preparation for advanced production classes and multiple camera directing. Prerequisite: 40-1302 Television and New Media Production

40-2302 Video Techniques I 4 cr .
Students develop basic skills in the operation of field equipment and in the ability to plan, organize, and carry out Electronic Field Production and Editing. Students put into practice the basic rules of visual composition learned in Aesthetics of Television, as they apply to developing, planning, shooting, and editing their projects. Students learn and practice the fundamentals of conceptual development, planning, production management, field production techniques, and the use of a cuts-only editing system.
Prerequisite: 40-1103 Aesthetics of Television

## 40-2401 Video Techniques II 4 cr.

Students gain an understanding of the basic principles and methodologies of editing. Students study and work with prepared footage from documentary, dramatic, and commercial (PSA) formats. Participants are expected to develop proficiency in managing, organizing, and manipulating project footage in preparation for off-line and on-line editing sessions. Class is taught using digital, non-linear editing stations. Students learn the basics of digital video editing operation. Using preselected program segments, each student works hands-on in developing professional competencies and general understanding of editing aesthetics and non-linear editing techniques.
Prerequisite: 40-2302 Video Techniques I
40-2511 Interactive Television: Production I 3 cr . As a gateway to upper-level courses in the Interactive Concentration, this course introduces students to aesthetic and conceptual bases for 2D Screen Design for interactive television and serves as an introduction to 3D Design for interactive television. Students develop a working knowledge of interactive televi-sion-authoring software and benefit from class discussions with industry professionals. Students' work is critiqued by peers. Prerequisite: 40-1511 Interactive Television: Games, the Web, and Television and 40-2401 Video Techniques II

40-2601 Creating the Television News Package 3 cr .
Course prepares Broadcast Journalism students for shooting and editing news package material. This hands-on/lecture class provides opportunity for the future reporters and video journalists to practice with their own material in the production of edited news stories for television. Stand-ups, interviews, voice-overs, sound bites, cut-aways, and the use of the television medium to tell the journalistic story are hallmarks of this course. Prerequisite: 40-2401 Video Techniques II and 53-2310 Broadcast News Writing (Journalism); must be taken concurrently with 533310 Writing and Reporting Television News (Journalism)

40-2621 News: On-Camera Reporting 3 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: 40-1302 Television and New Media Production, 532310 Broadcast News Writing (Journalism)
40-2721 Video for Interactive Multimedia II 4 cr . In this course each student continues their education in field production, editing, and related aesthetic areas. Students produce individually conceived and edited work; however, students will accomplish the production (shooting) component in cooperative teams. Students also learn how to develop voice and point-of-view as well as understand how to edit and work within a particular genre style. Editing will be accomplished using Adobe Premiere DV and AVID non-linear editing workstations.
Prerequisite: 40-1701 Video for Interactive Multimedia
40-2722 Screenwriting II 3 cr.
This course trains students to produce longer and more complex screenplays and to facilitate a deeper understanding of the screenwriting process. Course assists students in developing character, story, and linear structure; assists students in developing systematic work habits to carry the student from idea development through revisions to a completed script; and provides students with the opportunity for consistent critique of their screenwriting.
Prerequisite: 40-2202 Writing for Television

## 40-2788 Television Career Strategies 1 cr .

Students will acquire an overview of the marketplace and will develop strategies for building a portfolio and resume videotape, refining interview techniques, and networking within the television business for employment opportunities. Class time is devoted to prioritizing and packaging personal data, creating resumes, and organizing videotape for the job search. Students will learn research and prospecting techniques from guest experts. Three hours of special editing time, for use during the summer months, will be granted to senior students who have passed this course. Prerequisite: 40-2302 Video Techniques I

## 40-3101 Television and Society 3 cr .

This senior level seminar will discuss the landmark issues that arise from the medium of television. Some of the topics that will be explored are censorship, political content, professional ethics and responsibilities, sexual and violent content, journalistic values, race and gender stereotypes. Readings include some of
the classic cases and opinions on these issues and look at the current thoughts. In class, students will brainstorm scenarios that solve ethical dilemmas, debate current issues, and write essays about the issues at hand.
Prerequisite: Completion of 75 credit hours
40-3201 Freelance Business Practicum 3 cr .
Students are provided with the vision, knowledge, skills and tools needed to effectively own and operate an independent television production business.
Prerequisite: 40-2201 Television Producer

## 40-3211 The Producer's Workshop 4 cr .

This course is intended to hone specific producing skills.
Students will be required to plan a real or fictional production in complete form during the semester. Each production will require a production "book" including the production description, time chart, preproduction and postproduction planning notes, site survey (for remote), storyboards, personnel and facilities breakdown, and a budget.
Prerequisite: 40-2202 Writing for Television, 40-2100 Individual Visions and 40-2401 Video Techniques II

40-3212 Television/VIdeo Analysis 3 cr .
This intermediate course will help the media student understand the underlying meanings and messages beneath the superficial storylines played out nightly on our screens. This course looks closely at the structures and methods of deeper analysis that not only make us more critical viewers but make us more insightful television and film producers. We will view in class and deconstruct the most current prime time offerings on broadcast and cable using four types of analysis, Historic, Auteur, Genre, and Ideology. This is a writing intensive course, so we will be writing a brief analysis every week.
Prerequisite: Completion of 32 credit hours and 52-1152 English Composition II

40-3221 Writing the Situation Comedy 4 cr .
Course is an advanced 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. This course may be repeated once for credit.
Prerequisite: 40-2202 Writing for Television or 24-1710 Screenwriting I

40-3222 The Professional Writing Workshop 4 cr .
This advanced writing course will be central for the writing staff of Columbia College's cable soap opera "Hungry Hearts." Writing dialogue and storyline for the program will be the hallmark in this intensive writing workshop. This course may be repeated once for credit.
Prerequisite: 40-2202 Writing for Television and 52-1152 English Composition II

## 40-3223 Producing the Television Talk Show 4 cr .

This course will deal with the producer's role in the current popular talk show genre. Students will be responsible for at least one show and will work with such concepts as style and formatting; the ethics of content selections; ethics and guest relations; audience management; and special skills for crew and staff. The workshop type class will cover casting, audience gathering, and research of topics.
Prerequisite: 40-2201 Television Producer

40-3224 Producing the Electronic Newsletter 4 cr.
Students will learn the techniques of intra-organizational communications, preparing programmatic material for dissemination in television format by interview, alpha-numeric character generation, and on-site production, which will generate a thirty-minute program for college-wide viewing on a weekly basis currently known as C.C.E.N. Course may be repeated once for credit.

Prerequisite: 40-2401 Video Techniques II and 40-2201 Television Producer

## 40-3225 Corporate Fleld Production 4 cr .

This course combines the preparation procedures of successful corporate productions (research, scripts, storyboards, budget, presentations, etc.) with sophisticated $3 / 4^{\prime \prime}$ field production equipment to yield a professional product. Students will study the production process, 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: 40-2201 Television Producer and 40-2401 Video Techniques III

40-3226 Cable Program Workshop: Producing 4 cr . In this advanced workshop, students will serve as producers for Columbia College's cable television program "Hungry Hearts," a monthly soap opera. Students will have the opportunity to experience all phases of producing, from concept development through the finished program segments to be aired on Chicagoland cable systems. Course may be repeated once for credit.
Prerequisite: 40-2301 Television Studio Production and 40-2201 Television Producer

40-3227 Decision Making: The Television Industry 3 cr . Students will study television broadcasting's structure and all of the issues affecting the decision-making process. Students will consider the human and economic factors governing decision making in all phases of television operations. Lectures and 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 operations at top levels of management. Prerequisite: Completion of 32 credit hours

## 40-3229 The Business of Broadcasting 3 cr .

This course is planned for undergraduates in Television and graduate students in Management. Course provides the historical background of the television business, including the launch of the industry in the 1940s; the establishment of the regulatory system; the operational structure of stations and networks; the development of cable and satellite broadcasting; and the programming policies and strategies of the present broadcasting industry. The class is intended to provide a road map to the business practices and methods of operation of broadcasting entities at the beginning and at the end of the twentieth century.
Prerequisite: Completion of 32 credit hours
40-3230 Writing and Producing Sketch Comedy 3 cr .
This course will focus on the writing and producing of sketch comedy culminating in the production of a variety program in the style of Saturday Night Live. This advanced writing/producing course will be paired with the Directing Production: Music and Entertainment course to facilitate the production. The course will also review the history and analyze this style of comedy that has been a television staple since the fifties.
Prerequisite: 40-2202 Writing for Television
40.3231 Wrtting for Television Cemre 3 cr.

This course is an savanced level writing class with much time devoted to the development of analyic skills. The class will be broken up into two parts. The first will be an investigation of a variety of analyic methods. The second half will be spent examining a variety of genres and writing a series of outlines and script excerpts. The topics would include action/adventure, melodrama. oramaedy, mystery, and science fiction. Each would be examined whth examples drawn from both current and past television programming. The class would conclude with the completion of a full-ength script.

40-3232 Television Program Development 3 cr . In this advanced level producing course students will have an opportunity to work on the creation of a television program pilot for the department. As a companion class to the Producer's Workshop, students will be responsible for a program idea from creative conception to the completion of the production.
Prerequiste: 40-2201 The Television Producer and 40-2100 Individual Visions

40-3233 Production and Facilitios Managoment 3 cr .
This course prepares the student for middie 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: $40-2201$ Television Producer and 40-2401 Video Techniques II

40-3310 Television Equipment Practicum 3 cr.
This course offers extensive drill-related hands-on experience with studio production equipment. It is designed to assist the student in mastering the technical and aesthetic functions of cameras. video switchers, audio mixing, studio lighting, and graphics preparation. State-of-the-art broadcast quality equipment is used throughout the class as students rotate from one intensive drill experience to another.
Prerequisite: 40-2301 Television Studio Production
40-3311 Advanced Production Techniques 3 cr .
This lighting and comera class is a required course for students in both the Production and Postproduction/Effects concentrations.
Focusing on advanced techniques for lighting and camera operations. students will further develop their understanding and skills ganed in the basic core courses. Hands-on work as well as a deeper understanding of the principles and concepts that guide these production techniques will be the hallmark of this upper level course.
Prerequiste: 40.2301 Television Studio Production and 40-2401 Video Techniques II

### 40.3312 Television Directing Production: Music and

 Entertalnment 4 cr.This sovenced cless further develops directing skills specifically for ive performance. utilizing lerger studio facirives and creating more sophisticeted productions. The students will be required to produce and direct vanety show productions that approach profes sional broedcest and commercial lovels.
Prerequiste: 40.2301 Totevision Studio Production and 40.3310 Tevevision Equipment Precticum
40.3313 Television Direeting Predwetion: News 4 Cr. This advanced directing class inctudes the development and presentation of the news program under rigid studio opertines condt tions. Using graphics and videotape on a production deadiline. the productions 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 progrem.
Prerequisite: $40-2301$ Television Studio Production and 403310 Television Equipment Practicum

40-3314 Television Directing Production: Drama 4 cr . This advanced class further develops directing skills, specifically dramatic performance, utilizing larger studio facillies and will be cotaught with a Theatre/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: $\mathbf{4 0 - 2 3 0 1}$ Television Studio Production and 40.3310 Television Equipment Practicum

40-3315 Television Directing Production: Interviow 4 cr . This advanced directing course will develop directing skills specift cally for the public affairs, talk shows and interview formats. Utilizing the larger studio facilties, students will be working directly with a producing class toward the production of a collegewide intracommunication program (C.C.E.N.) to be viewed at all campus locations.
Prerequistte: $40-2301$ Television Studio Production and 40-3310 Television Equipment Practicum

40-3316 Television Directing Production: Remote 4 cr. Students will learn to adapt both studio and field production, utilizing a mobile remote production truck to shoot ontocation 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 Alve" and selected scenes from the department soap opera "Hungry Hearts." Emphasis is placed upon pre-planning, meeting deadlines, survey of locations. and performance of a wide range of crew duties. including directing.
Prerequisite: $40-2301$ Television Studio Production and $40-3310$ Television Equipment Practicum

40-3317 Television Direction Production: Live Broadcast 4 cr.
In this class students will serve as crew members for
-NewsBeat." All phases of studio production including audio. camera. switching. graphics, videotape, and directing will be included as part of the student's fast-paced, deadine-oriented experience.
Prerequisite: 40-2301 Television Studio Production
40-3321 Advanced Control Room Techniques 2 cr. This equipment operstion course will focus on the Studio A control room, building on the skills ganned in Telension Equipment Practicum. Students will spend a sienificant portion of the class time working with the production switcher and the dideal ndeo effects system. This course is an advanced elective in both the Production and Postproduction concentrations.
Prerequisite: 40.3310 Tetevision Equipment Practicum
40.3322 Maklars the Decumentery for Tolerision 4 Cr . Emphasis in twis course is on devetoping an understending of and expenence in the techmoves of tetevision documentery produc.
tion. Major areas of instruction deal with theory, preproduction, production, and postproduction 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.
Prerequisite: 40-3412 Video Techniques III
40-3323 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: 40-2401 Video Techniques II
40-3324 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 will produce an innovative program in one of the genres covered in class. At the end of the semester, a premiere exhibition of work produced during the semester will be open to the public at the Hokin Center Gallery.
Prerequisite: 40-3412 Video Techniques III
40-3325 Cable Program Workshop: Production 4 cr . This advanced workshop will serve as the "production house" for Columbia College's cable television program "Hungry Hearts," 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. Course may be repeated once for credit.
Prerequisite: 40-2301 Television Studio Production and 40-3310 Television Equipment Practicum

40-3411 Graphics for Television 3 cr .
Students will develop a command of several methods of producing graphics specifically designed for television. Through a series of lectures and assignments, students will produce examples of various forms of television graphics. Planning, storyboarding, and designing images as well as the aesthetic issues of 2D design for television will be addressed. Students will become competent in designing still images, sequencing images, compositing images, and motion graphics for television. The final production of the assignments will be integrated into a program and output to tape. Prerequisite: 40-2401 Video Techniques II

40-3412 Video Techniques III 4 cr .
Students develop an individual project and follow through from preproduction. Emphasis will be on fieldshooting, producing a finished videotape, content to be determined by the students through a written proposal, script and storyboard. Course follows Video Tech II and pursues a continuation of non-linear editing techniques. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a non-linear system. Critical skills will be developed through in-class critiques.
Prerequisite: 40-2401 Video Techniques II
40-3421 Advanced Postproduction 4 cr .
This advanced editing class addresses issues of both on- and offline editing systems and includes an $A / B$ roll editing suite with
digital effects capability. The process begins with an off-line edit on a non-linear system. The class then moves to the $A / B$ roll edit system. Students are trained in the flow of information, system design, control structure, and operational skills of the advanced editing suite. Waveform analysis and signal modification utilizing the equipment in the advanced suite will be covered in depth. This seminar-format class is designed for the advanced-level editing student. Individual project analysis will be ongoing in regard to structural analysis and aesthetic concerns.
Prerequisite: 40-3412 Video Techniques III

## 40-3422 Digital Illusion: Special Effects for Television

 3 cr .Special effects through computer tools have become a viable aspect of many television shows. There is a fast-growing field for those people with the skills in creating or producing effects work. Paintbox artists, Effects Producer, and motion graphics production are all very real skill positions within the industry.
Prerequisite: 40-3423 Professional Television Graphics Designer or 40-3511 Interactive Television: Production II

40-3423 Professional Television Graphics Designer 3 cr . Students will develop a command of several methods of producing graphics specifically designed for television. Planning, storyboarding, and designing images as well as the aesthetic issues of 2D design for television will be addressed. Advanced topics and new forms for broadcast graphics will be addressed. Final product will be producing storyboards and graphics each week for use in the several cable productions and for webcasting of these shows and other productions.
Prerequisite: 40-3411 Graphics for Television
40-3424 Advanced Non-Linear Editing 4 cr.
Students will develop individual projects and follow them through from preproduction to postproduction. Emphasis will be on producing finished projects, content to be determined by the students through written proposals, scripts, and storyboards. This course follows Video Techniques III and pursues a continuation of nonlinear editing techniques. Practical tutorials will focus on advanced editing techniques, styles, and strategies for editing on a nonlinear system. Critical skills will be developed through in-class critiques with visiting editors
Prerequisite: 40-3412 Video Techniques III
40-3425 Special Topics Seminar: Avid 1 cr.
Course is designed to address special topics each semester that are of importance to students, but not necessarily worthy of an entire course. Topics will range from conceptual to technological and be completed in two intensive workshop days.
Prerequisite: Film student: 24-2401 Editing the Narrative Film
40-3511 Interactive Television Production II 3 cr .
This course addresses a broad range of design and aesthetic issues relating to interactivity, the electronic image, and electronic media. Critical viewing of interactive works in artistic, educational, and entertainment genres are a central component. Practical workshops focus on the preparation of various media materials for incorporation into interactive format and include planning, resource management, and distribution strategies.
Prerequisite: 40-2511 Interactive Television: Production I

## 40-3521 Creating Interactive Television: A Team Approach

 3 cr .This interdisciplinary course will offer students from several departments a workshop experience in producing an interactive television program. The course assumes an understanding of the

## 40-3522 Interactive Television: Instructional Design

 3 cr .Instructional Design organizes the framework for the content, including learning theory, function programming, execution of action, task accomplishment and other components. Both computer and television are merely tools and are as valuable as the skill, knowledge and commitment of the producer/designer of the programs within. Principles of theory, aesthetics, psychology, development, management, and evaluation of interactive programs will be emphasized.
Prerequisite: 40-1511 Interactive Television: Games, the Web, and Television and 40-2201 Television Producer and 40-2511 Interactive Television: Production I

## 40-3601 The Television News Practicum 4 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" or "Newsbeat," Columbia College's student news/news magazine programs.
Prerequisite: 40-2601 Creating the Television News Package and 53-3310 Writing and Reporting Television News

## 40-3621 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 story ideas and sources for each story. The course will relate these decisions to the real world with the class serving as executive producers for the ongoing production of "600 South" or "Newsbeat," the campus television news/news magazine programs. Course may be repeated once for credit.
Prerequisite: 40-3601 Television News Practicum and department approval

## 40-3721 Introduction to Flimmaking 3 cr .

This course is designed for the Television major as an introduction to film production. Given the convergence of the mediums, a Television major interested in broadening their background would find it beneficial to have some knowledge of shooting on film. Students will have an opportunity to create their own work, shot on film and edited digitally. The course is taught by a filmmaker and uses the Film Department camera equipment. Editing is completed on non-linear systems in the Television Department. Prerequisite: 40-2401 Video Techniques II

## 40-3732 Writing for Multimedia 3 cr .

Students will learn the skills involved in writing for the complex and branched narrative of tomorrow's games, educational, and entertainment programs. The course will begin with an overview of the area from a writer's perspective. After an analysis of the basic formats and tools involved in writing this type of program, the class will move on to a close analysis of the basic types of
programs being created at this time. The last third of the class will have the students creating their own programs and presenting their final scripts to the class.
Prerequisite: 24-1710 Screenwriting I or 40-2202 Writing for Television

40-3788 Internship: Television Variable 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: 40-2788 Television Career Strategies and 3.0 GPA and completion of 60 credit hours

40-3798 Independent Project Variable 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: Department approval

40-7211 Culture, Race, and the Medla 3 cr .
The media has a pervasive influence upon how we view the world. This course will enable us to analyze subtle and subliminal messages about culture, race, ethnicity, gender, religion, class, and ability as presented to us through the media. We will further develop an authentic sense of our own culture through research, readings, and open discussion of "difference." Expected outcomes include analysis of readings from related social sciences, a research project in cultural anthropology, and selfexamination of personal cultural and racial identity. Prerequisite: Completion of 32 credit hours

40-7221 Speech: Communicating the Message 3 cr .
Oral Communication includes effective presentation skills, the ability to persuade, motivate, inspire, teach, react, and the ability to listen well. Television offers myriad examples of speakers. This course utilizes the medium for visual "proof" using cameras and microphones to videotape students for instant feedback, selfappraisal, and motivation and employs a team approach for peer evaluation. This is a basic speech course incorporating skills of the media age: sound-bites, correct visual support, appropriate dress, body language and eye contact, speeches of persuasion, exposition demonstration, and motivation.

## Theater

THE THEATER DEPARTMENT OFFERS A PROGRAM AIMED AT EQUIPPING ITS<br>STUDENTS WITH THE SKILLS NEEDED FOR FULLY DEVELOPING THEIR<br>CAREERS. PERFORMANCE IS CONSIDERED TO BE THE KEY TO PROGRESS. THE<br>FACULTY AND STAFF ARE ALL WORKING PROFESSIONALS-ACTIVE AND PROMINENT MEMBERS OF CHICAGO'S LIVELY THEATER COMMUNITY.

The Department stresses intensive one-on-one training and supplies a multitude of opportunities for applying this learning in performance situations.

All Theater majors must learn the basics of every aspect of the profession. Along with these basics, students with a concentration in acting must take a combination of traditional scene study, spoken and sung vocal technique, body movement, acting techniques, and theatrical styles. In addition, they choose among studies in camera techniques, improvisation, stage combat, accents and dialects, musical theater, and other subjects of general interest in the field. For those interested in the technical and design programs, extensive training is available in stage management and in set, costume, lighting, and makeup design and construction. The Department also offers equally extensive training programs in directing and playwriting.

The Theater Department produces a six-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 and one musical. In the 60-seat New Studio, we present full productions of one musical and two plays, including the annual winner of the Theodore Ward Prize for a new play by an African-

American playwright. Additionally, many facultyand student-directed workshops are produced each semester in the 60-seat Classic Studio and in our other two performance spaces. Students who wish to perform in addition to taking classes understand that time needed for rehearsals and performances is extracurricular. Auditions for all shows are open to anyone taking courses in the department; no shows are pre-cast. Students also take advantage of professional internships frequently available with local companies.
"The performing arts are collaborative by nature. By learning within a professional environment, students in the Theater Department see first-hand how this collaborative environment works and what is expected of each individual within the community. And because they are working side by side with professionals, students are much better prepared for the rigors of earning a living in their chosen field than typical beginning professionals."

## Sheldon Patinkin

Chairperson
Theater Department

## A Major in Theater

Theater majors must complete specified credit hours of core courses and may select one of the four specializations: Directing, Acting, Theater Design, and Playwriting. Minors are also offered in Directing, Acting, and Interdisciplinary Playwriting.

Starting fall 2001, the Theater Department will offer Bachelor of Fine Arts degrees in Directing, Acting, and Theater Design. Students interested in pursuing the B.F.A. will be eligible to declare their intention upon admission to the College. Continuation in the B.F.A. program is contingent upon a number of factors specifically outlined in the requirements for the majors. At the 60 credit hour level a determination will be made regarding the student's continuing candidacy in the B.F.A. program. Bachelor of Arts programs will also be offered in the above three areas of Directing, Acting, and Theater Design as well as in Musical Theater Performance and Playwriting. After fall 2001, students presently in the B.A. programs may apply for entrance into the B.F.A. degree program or continue with their present course of study. Major requirements for 1998-2000 are listed in the previous college catalog or in brochures available in the Department.
The requirements for the new B.F.A.s, B.A.s, and minors are listed below and available from the Theater Department or Admissions Office.

## REQUIREMENTS FOR THE MAJORS AND MINORS

## Bachelor of Fine Arts in Directing. 77 credit hours

31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-2200 Acting II: Advanced Scene Study and Rehearsal Lab, 31-1300 Voice Training for Actor I, 31-1305 Body Movement for Actor I, 31-1210 Improvisation Techniques, 31 3100 Styles and Crafts: Ancient to Baroque, 31-3105 Styles and Crafts: Baroque to Modern, 31-3110 Styles and Crafts: Nineteenth and Twentieth Century, 31-2120 Text Analysis, 31 3125 Introduction to Dramaturgy, 31-1500 Production Techniques: Crew, 31-1505 Production Techniques: Stagecraft, 31-1600 Introduction to Design for Stage, 31-1605 Stage Makeup, 312530 Stage Management, 31-3625 Collaborative Seminar; select one of the following: 31-1520 Lighting Technologies, 31-2610 Set Design and Rendering Studio or 31-2615 Costume Design and Rendering Studio; 31-2700 Directing I, 31-3700 Directing II, 313701 Directing III, 31-3799 Independent Project: Directing 6 credits; select one of the following: 28-2190 Fund Raising: Introduction, 28-1150 Government: Arts Policy Resources, or 28 1170 Grant Proposal: Planning and Writing; select 3 credits from the following: any of 31-3200 through 31-3234 Acting III Styles, 31-2905 Community Based Performance, 31-2900 Cold Readings, 31-2270 Text Interpretation and Mask, 31-2271 Introduction to Puppetry, 31-2370 Physical Comedy Workshop, 312371 Classical Text Workshop, 31-2970 Introduction to Theater in Chicago, 31-2971 Theater Education for Children

Special requirements for B.F.A. In Directing: Students interested in pursuing the B.F.A. in Directing will be eligible to declare their intention upon admission to the College. Continuance in the B.F.A. in Directing program is contingent on a number of factors, including a 2.5 GPA in the major courses, project assessment, and adherence to curricular structure. Transfer students must meet with a faculty advisor before registration to evaluate transcripts. To complete a B.F.A. in Directing, transfer students must be in full-time residence a minimum of two years and complete a minimum of required course work determined by the Department.

## Bachelor of Arts in Directing. $\mathbf{5 0}$ credit hours

31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-2200 Acting II: Advanced Scene Study and Rehearsal Lab, 31-1300 Voice Training for Actor I, 31-1305 Body Movement for Actor I, 31-1210 Improvisation Techniques, 31 1500 Production Techniques: Crew, 31-1505 Production Techniques: Stagecraft, 31-1600 Introduction to Design for Stage, 31-2120 Text Analysis, 31-2530 Stage Management, 31-2700 Directing I, 31-3700 Directing II, 31-3701 Directing III, 31-3799 Independent Project: Directing; select one of the following: 31 3100 Styles and Crafts: Ancient to Baroque, 31-3105 Styles and Crafts: Baroque to Modern, 31-3110 Styles and Crafts: Nineteenth and Twentieth Century

## Minor In Directing. 24 credit hours

31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-2120 Text Analysis, 31-1600 Introduction to Design for Stage, 31-2530 Stage Management, 31-2700 Directing I, 31-3700 Directing II

## Bachelor of Fine Arts in Acting. 74-76 credit hours

31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-2200 Acting II: Advanced Scene Study and Rehearsal Lab, 31-2205 Acting II: Character and Ensemble and Rehearsal Lab; select two Acting III: Styles 31-3200 through 31 3234, may require rehearsal lab; 31-3240 Acting IV, 31-1300

Voice Training for Actor I, 31-2300 Voice Training for Actor II, 313300 Voice Training for Actor III, 31-3305 Singing for Actor I, 31 1305 Body Movement for Actor I, 31-2305 Body Movement for Actor II, 31-1210 Improvisation Techniques I, 31-1500 Production Techniques: Crew, 31-1505 Production Techniques: Stagecraft, 31-1605 Stage Makeup, 31-3100 Styles and Crafts: Ancient to Baroque, 31-3105 Styles and Crafts: Baroque to Modern, 313110 Styles and Crafts: Nineteenth and Twentieth Century, 312120 Text Analysis, 31-3900 Professional Survival and Auditioning; select 3 credits of the following: 31-1310 Feldenkrais Technique, 31-2315 Stage Combat I, 31-3301 Voice Training for Actor IV, 31-2325 Accents and Dialects I, 31-2370 Physical Comedy Workshop, 31-2371 Classical Text Workshop, 31-2270 Text Interpretation and the Mask, 31-2271 Introduction to Puppetry; select 3 credits of the following: 31-2700 Directing I, 31-2900 Cold Reading, 31-2905 Community Based Performance, 31-3810 Solo Performance, 31-2970 Introduction to the Theater in Chicago, 31-2971 Theater Education for Children

Speclal requirements for B.F.A. In ActIng: Students interested in pursuing the B.F.A. in Acting will be eligible to declare their intention upon admission to the College. Continuance in the B.F.A. in Acting program is contingent upon a number of factors, including a 2.5 GPA in the major courses, performance assessment, and adherence to curricular structure. Transfer students must meet with a faculty advisor before registration to evaluate transcripts. To complete a B.F.A. in Acting, transfer students must be in full-time residence a minimum of two years and complete a minimum of required course work determined by the Department.

## Bachelor of Arts In Acting. $\mathbf{5 0}$ credit hours

31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-2200 Acting II: Advanced Scene Study and Rehearsal Lab, 31-2205 Acting II: Character and Ensemble and Rehearsal Lab, 31-3299 Independent Project: Performance, 313200 Acting III: Acting and Performing and Rehearsal Lab, 311300 Voice Training for Actor I, 31-2300 Voice Training for Actor II, 31-1305 Body Movement for Actor I, 31-1210 Improvisation Techniques I, 31-1500 Production Techniques: Crew, 31-1505 Production Techniques: Stagecraft, 31-1600 Introduction to Design for the Stage, 31-2120 Text Analysis, 31-2700 Directing I; select one of the following: 31-3100 Styles and Crafts: Ancient to Baroque, 31-3105 Styles and Crafts: Baroque to Modern, 313110 Styles and Crafts: Nineteenth and Twentieth Century

## Minor In Acting. 22 credit hours

31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study and Rehearsal Lab, 31-2200 Acting II: Advanced Scene Study and Rehearsal Lab, 31-1300 Voice Training for Actor I, 31-1305 Body Movement for Actor I, 31-1210 Improvisation Techniques I, 31 1500 Production Techniques: Crew or 31-1505 Production Techniques: Stagecraft
Bachelor of Fine Arts In Theater Design. 80 credit hours
Bachelor of Arts In Theater Design. 50 credit hours
Core courses for B.F.A. and B.A. Requirements. 50 credit hours

31-1200 Acting I: Basic Skills, 31-1510 Drafting and Model Making, 31-1515 Rendering lechniques, 31-1520 Lighting Technologies, 31-1525 Costume Construction I, 31-1530 Introduction to Set Construction, 31-1600 Introduction to Design for the Stage, 31-1605 Stage Makeup I, 31-3100 Styles and Crafts: Ancient to Baroque, 31-3105 Styles and Crafts: Baroque to Modern, 31-3110 Styles and Crafts: Late Nineteenth and

Twentieth Century, 31-2120 Text Analysis, 31-2610 Set Design and 31-2677 Design Studio concurrently, 31-2615 Costume Design and 31-2677 Design Studio concurrently, 31-2620 Lighting Design and 31-3621 Lighting Design Lab concurrently, 31-3905 Creating a Career in Technology and Design, 31-3998 Independent Project: Portfolio; select one of the following: 313610 Advanced Set Design, 31-3615 Advanced Costume Design, 31-3620 Advanced Lighting Design

## Additional Requirements for B.F.A. In Theater Design

 17 credit hours credit hours of additional required courses: 313625 Collaboration Seminar, 31-3650 Theater Design Practicum: Assistant Designer, 31-3650 Theater Design Practicum: Design Directing Project, 31-3650 Theater Design Practicum: Design Mainstage, 22-1210 Beginning Drawing; select one of the following: 22-2175 Fashion: An Historical Perspective, 22-1131 History of ArchitectureSelect a minimum of 13 credit hours of the following electives: 31-2510 Scenic Carpentry, 31-2515 Scene Painting, 31-2526 Costume Construction II, 31-2670 Topics: Experience in Sound for the Theater, 31-2970 Introduction to Theater in Chicago, 31-2521 CAD for the Performing Arts, 31-3605 Stage Makeup II, 31-2520 Current Technology for the Performing Arts, 22-2214 Figure Drawing, 22-2222 Watercolor Studio, 22-1230 Fundamentals of 3D Design, 23-1100 Foundations of Photography and 23-1101 Darkroom Workshop I concurrently, 28-2111 Legal Aspects of the Arts and Entertainment.

Special requirements for a B.F.A. In Theater Design: Students interested in pursuing the B.F.A. in Theater Design will be eligible to declare their intention upon admission to the College. Continuance in the B.F.A. in Theater Design is contingent on a number of factors including a 2.5 GPA in the major courses, project assessment, and adherence to curricular structure. Transfer students must meet with a faculty advisor before Registration to evaluate transcripts. To complete a B.F.A. in Theater Design, transfer students must be in full-time residence a minimum of two years and complete a minimum of required course work.

## Bachelor of Arts In Playwriting

At the time of this printing, the Playwriting B.A. is being reconfigured. Students interested in pursuing a B.A. in Playwriting should contact the Theater Department for information about course offerings and production opportunities.
Interdisciplinary Minor In Playwriting. 24 credit hours
31-2800 Playwriting Workshop I, 55-1101 Fiction Writing I, 313800 Playwriting Workshop II, 55-4204 Critical Reading and Writing: Drama and Story; select 10 credit hours of 31-1200 Acting I: Basic Skills*, 31-1210 Improvisational Techniques I, 312120 Text Analysis, 31-3805 New Plays Workshop, 31-1600 Introduction to Design for the Stage, 31-3899 Independent Project: Playwriting, 55-4102 Fiction Writing II*, 55-4302 Story and Script, 55-4309 Story to Stage, 55-9000 Independent Project: Fiction Writing
(*strongly recommended)

## Major in Musical Theater Performance

The Musical Theater Performance major is an integrated curriculum of courses from the Dance, Theater and Music Departments. See the Interdisciplinary Studies section of the catalog for the major requirements.

## Course Descriptions

## 31-1200 Acting I: Basic skills 3 cr.

Students learn the discipline of acting through physical, vocal, and improvisational exercises. Course uses some text work consisting of short scenes and monologues from plays to teach beginning actors awareness of their own and others' needs on stage. Scenes are not presented during performance weeks. Voice Training for the Actor 1 is recommended as a concurrent course. Required course for all Theater majors.
$31-1205$ Acting I: Scene Study 3 cr.
Students learn to solve beginning acting problems through work on two-person scenes from contemporary plays. Students study acting text for clues to character behavior and motivation fleshed out during the rehearsal process in preparation for performance. Scenes may be presented formally during performance weeks. Rehearsal Lab must be taken concurrently.
Prerequisite: 31-1200 Acting I: Basic Skills, 31-1305 Body Movement for the Actor I (may be taken concurrently), 31-1300 Voice Training for the Actor I (may be taken concurrently)

31-1210 Improvisational Techniques I 3 cr.
Course teaches fundamental improvisational skills needed for all acting and character work and the basic techniques for becoming an improvisational actor. Course is taught by people who work with Chicago's famed Second City.
Prerequisite: 31-1200 Acting I: Basic Skills, 31-1300 Voice Training for the Actor I, 31-1305 Body Movement for the Actor I (may be taken concurrently)

31-1215 African American Performance Lab 3 cr.
Course introduces theatrical process in the African continuum and explores creation and development of individually and collaboratively generated performance. Weekly workshop provides an indepth exploration of performance aspects of narratives, oral tradition, and plays; letters, sermons, and speeches; ceremonial and gestural forms, poetry, and non-text sources.
$31-1300$ Volce Training for the Actor 13 cr .
Course introduces various techniques to aid beginning actors in development and use of their natural voices for the stage. Students practice fundamentals of breathing, resonation, and articulation; learn vocal warm-up in preparation for performance; and study several monologues from contemporary material. Acting I: Basic Skills is recommended as a concurrent course.
$31 \cdot 1305$ Body Movement for the Actor 13 cr .
Course focuses on development of proper physicality, stretch, and strength and on activation and direction of energy. Students develop an individual movement voice and understand how to modify it to respond to emotional and physical needs of a character. Acting I: Scene Study is recommended as a concurrent course.

### 31.1310 Foldenkrals Method: Awareness through

 Movement I 3 cr .Course is based on Moshe Feldenkrais Awareness through Movement lessons. Through select breathing and movement sequences. students learn new vocal patterns and make spontaneous acting choices beyond habitual movement. Movement sequences are light and easy and may be accomplished by anyone regardiess of age or physical limitations.
31-1400 American Musical Theater: From the Beginnings to 19452 cr .
Course is required for Musical Theater magors in the first semester of their first year. This is the first hall of a two-semester
course covering development of musical theater from its roots in opera. operetta. and vaudeville, to the revues and musical comedies of the 1920s and 1930s. to the emergence of the modern musical in the work of Rodgers and Hammerstein. Students are introduced to shows and songs from each period through readings, recordings. and videos. Course is offered fall semester only.

## 31-1405 American Musical Theater: From 1948 to Present

 2 cr.Course is required for Musical Theater majors in the second semester of their first year. Course is the second half of a twosemester course continuing study of the history of the musical begun in American Musical Theater: From the Beginnings to 1945. Instruction covers development of musicals of Rodgers and Hammerstein to the pop-operas and spectacles of the present. Content gives some attention to movie musicals and the introduction of shows and songs from each period through readings. recordings, and videos. Course is offered spring semester only.

## 31-1500 Production Techniques: Crow 2 cr.

Students work as backstage crew for Theater Department produc. tions. Students gain understanding of behind-the-scenes labor that supports on-stage performance. Participants also get the opportunity to observe nuance and change in live performance as it occurs over several performances. Time is required outside of class.

31-1505 Production Techniques: Stagecraft 2 cr . Through lecture and hands-on experience students are introduced to fundamentals of costume construction, scenery construction and design, and technical aspects of stage lighting.

## 31-1510 Drafting and Model Making 2 cr.

Course introduces mechanical drawing techniques as applied to the performing arts. Students execute transfer of two-dimensional drafting into three-dimensional model form. Course is recommended for those interested in visual design elements of performing arts and is a prerequisite of all theater design courses.

## 31-1515 Rendering Techniques 2 cr .

Course introduces figure drawing, color, light and shadow, and a variety of rendering materials and techniques. Coursework focuses on rendering of costumes, stage lighting effects, and sets. This is a prerequisite for all costume, lighting, and set design courses. Prerequisite: 31-1510 Drafting and Model Making
31-1520 Lighting Technologies 3 cr .
Basic skills course addresses primary information for those interested in the art of stage lighting. Instruction includes purposes. allied techniques, equipment terminology, use of color, and fundomental drafting.
31.1525 Costume Construction I 3 cr .

Course provides introduction to costume shop techniques and procedures. Through assigned projects. students learn basic machine and hand-sewing techniques. pattern development with special emphasis on drafting and draping. and all aspects of costume building from rendering to finished project. Content provides overview of related subjects such as millinery. costume props. and formal wear.
31.1530 Introduction to $\mathbf{s e t}$ Construction $\mathbf{3} \mathbf{c r}$. Course introduces set construction in the Classic and Now Studio Theaters utilizing the component preces of the available studio kits. Students work with reading and interpreting ground pians. designing and assembling simple sets. and anolyzing the construction of sets both on campus and in the professional wortd. Basics of studio lightine and sound svstems are covered.

31-1600 Introduction to Design for the Stage 3 cr . Students gain better understanding of theatrical design as a whole and learn terminology and principles basic to all aspects of theatrical design. Students explore theatrical design through selected readings and individual and group projects. Course is a prerequisite for all theater design courses and is a recommended general introduction to production process for all Theater majors. Course requires no special vocabulary, experience, or art skills.

31-1605 Stage Makeup I 3 cr.
Course focuses on communicating character to audience through makeup. Students learn basics of stage makeup, including aging techniques, character analysis, corrective makeup, use of color, use of simple modeling materials, crepe hair, and beginning special effects. Students work as makeup crew for at least one main season show.

## 31-2120 Text Analysis 3 cr .

Students study different methodologies of script analysis to develop greater skill in interpretation. Analytical methods provide students with glimpses of plays' underlying structural principles, leading to deeper understanding of overall meaning. Instruction includes overview of the history of dramatic criticism in Western theater. Course provides common working vocabulary and methods of analysis, facilitating communication of production ideas. Writing intensive course is useful for actors, directors, and designers.
Prerequisite: 31-1200 Acting I: Basic Skills, 52-1152 English Composition II

## 31-2177 Rehearsal Lab 1 cr.

Taken concurrently with most acting classes, course guarantees two free hours each week at the same time as other students in class. Lab ensures adequate rehearsal time outside of class for scenes being prepared for class. When students have no scenes to rehearse, lab becomes study period.

31-2200 Acting II: Advanced Scene Study 3 cr.
Students further develop knowledge of basic dramatic scene structure, exploring more difficult two-person scenes and focusing on specific, individual acting problems. Scenes are presented formally during performance weeks. Concurrent enrollment in Voice Training for the Actor II is recommended. Rehearsal Lab must be taken concurrently.
Prerequisite: 31-1205 Acting I: Scene Study, 31-1300 Voice Training for the Actor I, 31-1305 Body Movement for the Actor I (may be taken concurrently)

31-2205 Acting II: Character and Ensemble 3 cr . Students develop several different characters through work on scenes requiring an ensemble style among actors on stage. Instruction focuses on stage concentration in the give-and-take situation of three or more actors on stage at the same time. Large cast scenes are presented during performance weeks. Rehearsal Lab must be taken concurrently. Concurrent enrollment in Body Movement II or Stage Combat I is recommended. Prerequisite: 31-2120 Text Analysis (may be taken currently), 312200 Acting II: Advanced Scene Study, 31-1210 Improvisational Techniques I, 31-2300 Voice Training for the Actor II (may be taken concurrently)

31-2210 Improvisational Techniques II 3 cr.
Focusing on an approach to acting through improvisation, course bridges gap between improvised and scripted work. Content includes study in performance skills. Second City techniques. characters, playing, and improvisational games based on teachings of Viola Spolin.
Prerequisite: 31-1210 Improvisational Techniques I

31-2211 Improvisational Techniques III 3 cr .
Focusing on an approach to acting through improvisation, course bridges gap between improvised and scripted work. Content includes study in performance skills, Second City techniques. characters, playing, and improvisational games based on teachings of Viola Spolin.
Prerequisite: 31-2210 Improvisational Techniques II
31-2270 Topics: Text Interpretation and the Mask 1 cr . Workshop gives students opportunity to learn acting techniques to make internal discoveries of emotion and characterization purely through physical mask and movement explorations. Students learn movement as a device through which to interpret narrative arc and throughline. Text is either spoken by an offstage chorus or used only as a map to interpret scene performed in silence otherwise.
Prerequisite: 31-1205 Acting I: Scene Study, 31-1300 Voice Training for the Actor I, 31-1305 Body Movement for the Actor I

31-2271 Toplcs: Introduction to Puppetry 1 cr .
Course introduces students to basic puppet theater techniques through the conception, construction, and use of simple puppet forms such as rod puppets, pole puppets, and masks. Students collaborate to design and build simple puppets whose uses are then explored through performance workshop techniques. Prerequisite: 31-1200 Acting I: Basic Skills
$31-2300$ Voice Training for the Actor II 3 cr .
Various spoken materials such as scripts, poetic verse, and narratives as applied to principles of voice production are explored in this continuation and expansion of vocal techniques and exercises introduced in Voice Training for the Actor I. Acting II: Character is recommended as a concurrent course.
Prerequisite: 31-1300 Voice Training for the Actor I
31-2305 Body Movement for the Actor II 3 cr.
Course continues study of Body Movement for the Actor I.
Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor II. Prerequisite: 31-1200 Acting I: Basic Skills, 31-1305 Body Movement for the Actor I
$31-2306$ Body Movement for the Actor III 3 cr .
Course continues study of Body Movement for the Actor II. Students use their more conscious, able body to develop characterization. Acting II: Character and Ensemble is recommended as a concurrent course with Body Movement for the Actor III. Prerequisite: 31-1205 Acting I: Scene Study, 31-2305 Body Movement for the Actor II

## 31-2310 Feldenkrals Method: Awareness through

 Movement II 3 cr .Course continues and expands on Feldenkrais Method: Awareness through Movement I.
Prerequisite: 31-1310 Feldenkrais Method: Awareness Through Movement I

## 31-2315 Stage Combat I 3 cr.

Course focuses on creating illusion of violence for stage and screen. Basic instruction is given in unarmed combat (feet, fists. slaps, punches, falls, and rolls) and rapier and dagger (parries. cuts, and thrusts). Safe and realistic violence for stage is empha sized. Final scenes are performed main stage during performance weeks.
Prerequisite: 31-1205 Acting I: Scene Study. 31-1300 Voice Training for the Actor I. 31-1305 Body Movement for the Actor I

31-2320 Stage Combat II 3 cr.
Course continues to teach students to create the illusion of violence for stage and screen. Advanced instruction is given in unarmed combat (feet, fists, slaps, punches, falls, and rolls) and rapier and dagger (parries, cuts, and thrusts). Techniques of broadsword and small sword are also covered. Safe and realistic violence for stage is emphasized. Final scenes are performed main stage during performance weeks. Final scene also adjudicated by the Fight Master of the Society of American Fight Directors. Students may qualify for certification at the Actor Combatant level recognized by SAFD.
Prerequisite: 31-2315 Stage Combat I

## 31-2325 Accents and Dlalects I 3 cr.

Students examine and practice ten most commonly used English and foreign language dialects encountered in English-speaking theater. Content emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality. Prerequisite: 31-1300 Voice Training for the Actor I

## 31-2326 Accents and Dlalects II 3 cr.

Students examine and practice ten most commonly used English and foreign language dialects encountered in English-speaking theater. Instruction emphasizes technical aspects of dialect, such as vowel and consonant pronunciation, lilt, rhythm, and vocabulary, and how they affect a theatrical character's personality. Prerequisite: 31-2325 Accents and Dialects I

31-2370 Topics: Physical Comedy Workshop 1 cr.
Course offers opportunity for performing arts students to explore and develop their personal approach to physical comedy through exposure to a variety of comedy styles and techniques with an emphasis on continuous creation, rehearsal, and performance followed by analysis.
Prerequisite: 31-1200 Acting I: Basic Skills, 31-1305 Body Movement for the Actor

## 31-2371 Topics: Classical Text Workshop 1 cr .

Workshop focuses on discovering comfort levels and developing skills in dealing with classical and heightened realism text (verse and prose) and creating character through finding and using clues in the language. Working on scenes and monologues, students explore a variety of approaches to the text. Students work with an instructor who is highly skilled in classical repertory theater.

## 31-2400 Musical Theater II: Scenes and Songs 3 cr .

Course in acting for the musical theater concentrates on spoken and musical scene work, excluding choral numbers and dancing. Students research and learn two-person and small-group scenes from basic repertory of American musical theater with emphasis on extending characterization from spoken dialogue into song. Class is available to Theater, Music, and Dance majors. Course is required for Musical Theater Performance majors. Students perform scenes and songs during performance weeks.
Prerequisite: 31-1400 or 31-1405 American Music Theater, 31 1205 Acting I: Scene Study, 31-2300 Voice Training for Actor II, 32-1101 Theory: Music and How to Read It, 32-2111 Sightsinging and Musicianship I

## $31-2510$ Scenic Carpentry 3 cr .

Students interpret and study scale drawings of scenic designer. Students practice development of working drawings and rear elevations of scenic elements. Course explores various methods of joinery and building practices typical to theater. Class discusses planning of building schedules to facilitate rehearsal and
production deadlines. Students also learn to estimate building material needs and budget limitations.
Prerequisite: 31-1530 Introduction to Set Design

## 31-2515 Scene Painting 3 cr .

Course is an introduction to and practical application of processes, materials, and techniques used in painting theatrical scenery. Students study color theory, the interrelationship of additive and subtractive mixing, and the manipulation of two-dimensional space through use of form and color.

## Prerequisite: 31-1515 Rendering Techniques

## 31-2520 Current Technology in the Performing Arts

 3 cr.Course provides an overview of current and upcoming technologies available to the performing arts. Topics include: computer applications, show control, intelligent lighting fixtures, projections, and systems interfacing. Attendance at performances and technical demonstrations outside of class time will be required.
Prerequisite: 31-1520 Lighting Technologies and 31-1600 Introduction to Design for the Stage

## 31-2521 CAD for the Performing Arts 3 cr .

Course provides an overview of different computer design programs and applications for the performing arts designer and technician. Starting with the Windows platform, students work with sketching and rendering software, generic drafting programs, and pre-packaged, hardware-specific programs. Access to a computer outside of class is strongly recommended.
Prerequisite: 31-1600 Introduction to Design for the Stage and 35-1100 Foundations of Computer Applications

## 31-2526 Costume Construction II 3 cr.

Guided independent study focuses on advanced patterning and construction techniques. Prospective projects include development of costume from rendering through finished product for main stage show; pattern development from an historical piece; draped patterning and construction from historical source; and corset construction and tailoring. Students are required to complete at least three independent projects.
Prerequisite: 31-1525 Costume Construction I

## 31-2530 Stage Management 4 cr.

In this advanced workshop students stage-manage or assist in stage-managing main season productions, developing the skills and techniques required in overseeing, rehearsing, and running a show.
Prerequisite: 31-1500 Production Techniques: Crew, 31-1505 Production Techniques: Stage, 31-1600 Introduction to Design for the Stage, 31-2700 Directing I (may be taken concurrently)

31-2610 Set Design 2 cr.
Course teaches methods of approaching, developing, and completing set designs through detailed study encompassing scenic history, research, styles, and techniques. By designing several simple theoretical projects, students develop and expand skills and knowledge of artistic and technical demands of professional set designing. Design Studio must be taken concurrently with Set Design.
Prerequisite: 31-1600 Introduction to Design for the Stage, 311530 Introduction to Set Construction, 31-1510 Drafting and Model Making, 31-1515 Rendering Techniques

31-2615 Costume Design 2 cr .
Students begin to develop skills required of a professional costume designer through specific design projects. Upon completion of the course, students should have projects that demon-
strate an ability to formulate and clearly render a well-researched costume design.
Prerequisite: 31-1600 Introduction to Design for the Stage, 311515 Rendering Techniques

31-2620 Llghting Design 3 cr .
Basic mechanical and design principles presented in Lighting Technology are expanded to meet student's individual artistic expression in the field of lighting design for theater. Prerequisite: 31-1600 Introduction to Design for the Stage, 311510 Drafting and Model Making, 31-1520 Lighting Technologies

## 31-2670 Toplcs: Experience In Sound for the Theater

 1 cr.Course introduces theater sound design to those with little or no prior experience in sound/music work. Students explore nature of acoustic phenomena and perception, discovering dramatic potential and relationship of sound to image, text, and movement in practical applications. Course includes use of live sound and emphasizes electronically reproduced sound.

## 31-2677 Design Studio 1 cr.

This elective course is for anyone interested in developing rendering skills used in design for stage. Studio course is structured for Design faculty members to participate as advisors. Assignments respond to students' varying skill levels. Students furnish art supplies. Concurrent enrollment in this class required for all students enrolled in Costume Design, Set Design, and Advanced Lighting Design.

## 31-2700 Directing I 4 cr.

Course focuses on process through which one approaches a play from a directorial point of view. Students read and discuss six plays and direct scenes from three of them. One play is presented during performance weeks. Students write an analysis of the play from which the final scene is taken.
Prerequisite: 31-1500 Production Techniques: Crew, 31-1505 Production Techniques: Stagecraft, 31-2120 Text Analysis, 311205 Acting I: Scene Study

31-2800 Playwriting Workshop I 3 cr.
Course introduces basic techniques of structure and dialogue in playwriting. Written exercises are submitted and discussed to identify dramatic events. Students initiate development of a oneact play or the first act of a three-act play.
Prerequisite: 52-1151 English Composition I
31-2900 Cold Readings 2 cr .
Course gives students practical experience with cold readings of scripted material in a classroom environment. Cold readings are used both in school and professional audition situations to cast actors in roles. Actors learn techniques that best help them in a cold reading situation. Plays are assigned reading each week. Prerequisite: 31-2120 Text Analysis, 31-1205 Acting I: Scene Study, 31-1300 Voice Training for the Actor I

## 31-2905 Community Based Performance 3 cr .

Course explores methods, models, aesthetics, and ethics of doing theater in community setting. Students examine how their theatrical expertise might be integrated into community settings to create new performances and improve communication among all participants. In-class work includes games, improvisation, storytelling, readings, and discussions. Students are also required to complete at least 12 hours of fieldwork outside of class in a community based performance organization.

31-2970 Topics: Introduction to Theater in Chicago 1 cr . Students attend three theater productions in Chicago and discuss productions with some of the artists who created them. Students discuss theater in Chicago with other leaders in the profession, including administrators, producers, and critics.
Prerequisite: 31-1205 Acting I: Scene Study
31-2971 Topics: Theater Education for Children 1 cr.
Course introduces students to basic techniques of teaching theater to children through the use of theater games and improvisation. Students collaborate to invent new games and exercises that are used in a children's acting class.
Prerequisite: 31-1200 Acting I: Basic Skills, 31-1205 Acting I: Scene Study, and 31-1210 Improvisational Techniques I

31-3100 Styles and Crafts: Ancient to Baroque 3 cr . Cultural history course surveys visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside art, architecture, dress, literature, politics, and social structure of an historic period. Instruction focuses on visual and literary interpretation of texts and provides an examination of the audience-performance relationship. This semester explores the early sources out of which Western theater has developed. Course is offered fall semester only.

## 31-3105 Styles and Crafts: Baroque to Modern 3 cr .

 Cultural history course surveys visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, architecture, dress, literature, politics, and social structure of an historic period. Instruction focuses on visual and literary interpretation of texts and examination of the audience/performance relationship. Class examines theater of the eighteenth and nineteenth centuries, focusing on debate between Neoclassicism and Romanticism and studying background and thought behind Realism and Naturalism. Course offered spring semester only.31-3110 Styles and Crafts: Late Nineteenth and Twentieth Centurles 3 cr .
Cultural history class surveys the visual, literary, and performative traditions of Western theater. Theater conventions, architecture, and texts are presented alongside the art, architecture, dress, literature, politics, and social structure of an historic period. Instruction is focused on the visual and literary interpretation of texts and provides an examination of the audience/performance relationship. Class examines the incredible variety of arts, entertainment, and spectacle of the twentieth century.

31-3125 Dramaturgy 3 cr .
Students study texts in relation to applications of dramaturgical practice. Production dramaturg explores texts for practical historical, theoretical, and production values in support of the work of directors, designers, and actors as they prepare a play for production. Additionally, the dramaturg prepares material for marketing and education purposes associated with the production of a play. Students engage in the work of the dramaturg through readings, discussion, and research into dramatic material from a variety of historical periods.
Prerequisite: 31-2120 Text Analysis
31-3199 Independent Project: Theory Variable cr. Students may receive independent study credit for research, guided study, or practical work in dramturgy associated with a Mainstage or workshop production.

31-3200 Acting III: Acting and Performing 4 cr.
Diagnostic class concentrates on expanding character and style range of student according to individual need. Lectures, discussions, and improvisation workshops concentrate on building a character and on the playing of subtext. Pairs of new audition pieces are learned and performed, as are short two-person and ensemble scenes. Other Acting III Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3202 Acting III Styles: The Greeks 3 cr .

Scene study class concentrates on tragedies and comedies of ancient Greek playwrights. Dramatic and choral scenes are studied and presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3204 Acting III Styles: Shakespeare I 3 cr. Course involves in-depth text analysis and verse work from Shakespeare's First Folio with goal toward performance. Students engage in monologue and scene study work designed to help actor find Shakespeare's clues about character and performance in the text. Scenes are presented during performance weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I

31-3206 Acting III Styles: Shakespeare II 3 cr.
Scene study and monologue class involves further work from Shakespeare's First Folio. Study focuses on rehearsing text and finding clues about character, blocking, and motivations, then transferring them into performance. Students present scenes during performance weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently. Prerequisite: 31-2120 Text Analysis, 31-3204 Acting III Styles: Shakespeare I, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3208 Acting III Styles: Mollere and Restoration 3 cr . Class explores the plays of Moliere and the Restoration using devices of the Commedia Dell'Arte and other techniques and exercises that serve to enhance actor's understanding of a presentational style. Through scene work and projects performed during performance weeks, students develop a strong sense of what makes these plays so timely and funny. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3210 Acting III Styles: Chekov 3 cr.
Scenes by late nineteenth-century Russian dramatist are studied and presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3212 Acting III Styles: Shaw, Wilde, and Coward

 3 cr .Course studies lives and backgrounds of playwrights in relation to their place in theater history. Important plays from canon are read and discussed. Monologues and two-person and ensemble scenes are studied and presented during performance weeks. Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3214 Acting III Styles: Brecht 3 cr.

Course studies twentieth-century German playwright and his style of epic theater. Students present scenes from his plays during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)
31-3216 Acting III Styles: Pinter and Albee 3 cr .
Scene study class examines the major works of these twentiethcentury playwrights. Scenes are rehearsed in both of these acting styles and presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3218 Acting III Styles: Farce and the Theater of the

 Absurd 3 cr .Scene study and monologue class explores plays by Samuel Beckett and Eugene Ionesco and by inheritors of their tradition, Tom Stoppard, Christopher Durang, and others. Scenes presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)
31-3220 Acting III Styles: Irish Theater 3 cr . Course focuses on plays written by Yeats, Synge, O'Casey, and other Irish playwrights of the late nineteenth and the twentieth centuries. Students work on monologues, two-person scenes, and ensemble scenes that are presented during performance weeks.

Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3222 Acting III Styles: Contemporary British Styles

 3 cr .Course is a scene study and monologue examination of the work of Stoppard, Hare, Brenton, Gems, Churchill, and Edgar. Scenes from these playwrights' works are presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3224 ActIng III Styles: African-American Theater I

 3 cr .Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3225 ActIng III Styles: African-American Theater II 3 cr .
Scene study and monologue classes use texts by African-American playwrights to develop performance techniques. Scenes are presented during performance weeks. Concurrent enrollment in Rehearsal Lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3226 ActIng III Styles: LatIno Theater 3 cr .

Course gives brief history and overview of Latino Theater in the U.S. As a group students read six to eight plays by Latino authors and discuss their significance in contemporary American theater. Class members choose scenes from readings, rehearse them, and present them during performance weeks. Rehearsal lab is required. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3227 Acting III: Women's Theater 3 cr .
Course studies the lives and backgrounds of women playwrights in relation to their place in theater and society. Students work on monologues, two-person and ensemble scenes that are presented during performance weeks. Concurrent enrollment in rehearsal lab is required.
Prerequisite: 31-1305 Body Movement for Actors I, 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2305 Body Movement II or 31-2315 Stage Combat I

31-3228 Acting III: Physical Theater I 3 cr.
Class explores creation and development of collaboratively generated performance. Students receive individual and small-group assignments to create short performance pieces through movement, image, sound, character, and object-use for class discussion and development. Goal is to create an ensemble performance work presented at semester's end. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3230 Acting III: Comedy Character and Movement

 3 cr.Course focuses on the particularities of movement pertaining to texts of different periods. Class explores topics such as clothing and politics as they relate to, affect, and alter character behavior. Periods include the Restoration and Elizabethan eras and touch on work by playwrights as diverse as Chekov, Ionesco, and Ibsen. Team-taught class focuses on text and movement. Scenes and period dances are presented during performance weeks.
Rehearsal Lab must be taken concurrently. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3232 Acting III Styles: Comedy Workshop I 3 cr . Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently. Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3233 Acting III Styles: Comedy Workshop II 3 cr. Students write and perform their own Second City-style comedy revue with occasional lunch hour performances throughout semester. Other Acting III: Styles classes may be taken concurrently. Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

31-3234 Acting III Styles: Camera Techniques 3 cr . Theater majors act in front of a camera that is directed by Television majors. Acting students develop understanding of differences between acting on stage and acting on camera. Students do interviews, monologues, and scenes, all captured on videotape. Concurrent enrollment in Rehearsal Lab is required. Course is offered during the spring semester only. Other Acting III: Styles classes may be taken concurrently.
Prerequisite: 31-2120 Text Analysis, 31-2205 Acting II: Character and Ensemble, 31-2300 Voice Training for the Actor II, 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I (may be taken concurrently)

## 31-3240 Acting IV 3 cr .

Advanced scene study course concentrates on expanding character and style ranges of students according to their individual needs. Monologues, two-person scenes, and ensemble scenes are presented during performance weeks.
Prerequisite: At least one Acting III: Styles class, 31-3300 Voice Training for the Actor III, 31-3305 Singing for the Actor I

31-3299 Independent Project: Performance Variable cr. Students may receive up to 2 credit hours of independent study for work involved in being cast in production as part of the Theater Department performance season. Students earn 1 credit hour for participation in student-directed productions; students earn 2 credit hours for participation in faculty-directed or main stage productions.

31-3300 Volce Training for the Actor III 3 cr. Course continues work of improving vocal quality and diction with attention to students' individual needs. Acquired techniques are applied to interpretation of poetry, narrative, comic, and dramatic readings. Recording and evaluation help students monitor progress throughout the semester. Presentations are given during performance weeks.
Prerequisite: 31-2200 Acting II: Advanced Scene Study, 31-2300 Voice Training for the Actor II

31-3301 Voice Training for the Actor IV 3 cr. Students survey and practice advanced vocal techniques necessary for well-developed command of voice production for the stage. Emphasis is on solving specific problems by individual students and on refining vocal techniques needed for a career. Presentations are given during performance weeks.
Prerequisite: 31-3300 Voice Training for the Actor III

## 31-3305 SInging for the Actor 13 cr .

Course focuses on proper techniques for breathing, projection, voice placement, and articulation taught through singing. Instruction emphasizes text interpretation and characterization in song. This is not a class that teaches the actor to be a singer, but a class that teaches singing technique to broaden actor's spoken vocal range. Course instruction makes actors more comfortable with singing as part of their acting equipment. Students give public performance at semester's end. Course is required for all students with an Acting concentration.
Prerequisite: 31-1200 Acting I: Basic Skills, 31-1300 Voice Training for the Actor I, 31-1305 Body Movement for the Actor I

31-3310 Singing for the Actor II 3 cr .
A continuation of Singing for the Actor I, course further develops vocal techniques and interpretive study of songs. Students give final performance at semester end.
Prerequisite: 31-2112 Voice Training for the Actor II, 31-3305 Singing for the Actor I

31-3315 Stage Combat III 3 cr .
Course teaches advanced techniques of unarmed rapier and dagger, broadsword, and small sword combat. Goal is certification with Society of American Fight Directors as actor combatants. Course involves extensive physical work. Students give final performance during performance weeks.
Prerequisite: 31-2320 Stage Combat II

## 31-3316 Stage Combat IV 3 cr.

Students work with advanced stage combat weapons, including sword and shield, knife, quarterstaff, and single sword (in the style of Hollywood swashbuckling). Goal is to pass a skills test with Society of American Fight Directors at term's end.
Prerequisite: 31-3315 Stage Combat III

## 31-3399 Independent Project: Performance Technique

 Variable cr.Students may receive independent study credit for individual or group study in performance technique conducted outside the regular curriculum, or in association with skills developed for specific main stage or workshop production.

31-3400 Musical Theater III: Workshop I 3 cr .
Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.
Prerequisite: 31-2400 Musical Theater II: Scenes and Songs, 322803 Vocal Performance Ensemble, 33-1181 Musical Theater Dance I

31-3405 Musical Theater IV: Workshop II 3 cr . Two-level course in the American musical is offered over two consecutive semesters. Course is required of all Musical Theater Performance majors, who must take both courses sequentially in one school year. Class includes extensive work in scenes, solo and ensemble musical numbers, dance training, and historical research. Students develop and perform studio musical over two semesters with performances scheduled during both fall and spring semesters. Students prepare and perform repertoire of songs and dance routines for use in auditions.
Prerequisite: 31-3400 Musical Theater III: Workshop I
31-3499 Independent Project: Musical Theater Variable cr. Students may receive up to 3 credit hours of independent study for work conducted outside the regular curriculum, or in association with main stage or workshop productions. This may include work in voice, choreography, acting, production, marketing, or research associated with a particular production.

## 31-3598 Independent Project: Stage Management Variable cr. <br> Students may receive up to 3 credit hours of independent study for serving as a stage manager on a main stage production.

31-3599 Independent Project: Technical Theater Variable cr. Students may receive independent study credit for technical work conducted outside the regular curriculum, or in association with main stage or workshop productions.

## 31-3600 Design Seminar I: Texts 1 cr .

Students read and discuss fourteen theatrical texts. Selected texts increase students' exposure to period, style, and types of current theatrical production. Discussions focus on visual interpretation with emphasis on texts' viability in contemporary society.

## 31-3605 Stage Makeup II 3 cr.

Course teaches beginning film and television techniques including face casting, bald caps, slip casting, mold making, and foam prosthetic production and application. Students design and apply at least two makeups using these techniques.
Prerequisite: 31-1605 Stage Makeup I
31-3606 Stage Makeup III 3 cr.
Course expands and builds on basic techniques learned in Stage Makeup II: face casting and sculpting for mask making.
Instruction also covers hair ventilating, simple wig making, and tooth making for stage and film. Two makeups using these techniques are required in addition to more advanced designs using sculpting, painting, and face casting.
Prerequisite: 31-3605 Stage Make up II

## 31-3610 Advanced Set Design 3 cr.

Course expands on the foundation of set design by assigning more advanced design projects such as multi-scene shows, musicals, operas, or dance concerts. Students design two projects, including all appropriate research, drafting, rendering, and presentation materials. Both projects must be of portfolio caliber. Prerequisite: 31-2610 Set Design

31-3615 Advanced Costume Design 3 cr .
Advanced course increases level of complexity and sophistication of portfolio-quality projects in costume design. Course emphasizes production of projects demonstrating a professional level of proficiency in conceptualization, rendering, and presentation.
Prerequisite: 31-2615 Costume Design
31-3620 Advanced LIghting Design 2 cr.
Students prepare complete lighting plots and schedules and function in all areas of lighting production. Course gives detailed study of stage lighting production, emphasizing design lighting style concepts. Students oversee at least one main season lighting crew and design at least one studio production lighting plot. Design Studio must be taken concurrently.
Prerequisite: 31-1515 Rendering Techniques, 31-2620 Lighting Design

## 31-3621 Lighting Design Lab 2 cr.

Hands-on seminar allows students to apply advanced mechanical and design systems learned in Lighting Design. Students should take this class in conjunction with an outside advanced design project. Class time is used to collaborate on problem-solving strategies.
Prerequisite: 31-1520 Lighting Technologies, 31-2620 Lighting Design or 31-3620 Advanced Lighting Design or permission of instructor

31-3625 Collaborative Seminar 2 cr.
Course brings Design and Directing majors together to work on advanced projects. Teams develop a piece (theatrical, operatic, or musical) from concept through presentation. Designers create renderings, models, or story boards. Directors keep a process book. Projects include research of past productions and production theory.
Prerequisite: 31-2610 Set Design or 31-2615 Costume Design or 31-2620 Lighting Design

31-3630 Directing and Design Seminar 2 cr .
Class meets in conjunction with Directing III, in which students are paired with a student director. Collaborating with the director, students conceive and execute either a set, light, or costume design for a realized directing project. Students gain knowledge and understanding of the directing process from inception to performance.
Prerequisite: Any Advanced Design course
31-3650 Design Practicum 3 cr .
Course enables students to design productions within the department and under faculty supervision. Students repeat the course three times in the following sequence: assistant designer to a main stage production; designer of a Directing III project; designer of a main stage production. This sequence allows students to gain skills at each level in order to support the next level's activities.
Prerequisite: 31-2610 Set Design or 31-2615 Costume Design or 31-2620 Lighting Design

31-3699 Independent Project: DesIgn Variable cr.
Students may receive independent study credit for work as a designer on a student- or faculty-directed Theater Department production.

## $31-3700$ Directing II 3 cr .

With instructor approval, students select one act of less than forty-five minutes to direct. Student casts play from the Theater Department student body, directs the play, and mounts four performances in the Classic Studio. Rehearsals are held outside class hours and determined by director and cast. All areas of directing are discussed among students and instructors with occasional guest directors, actors, and designers.
Prerequisite: 31-2530 Stage Management, 31-2700 Directing I
$31-3701$ Directing III 3 cr .
With instructor approval, students select a full-length play to direct. Students cast play from the Theater Department student body, direct the play ( $\$ 100$ budget), and mount four performances. Rehearsals are held outside class hours and determined by director and cast. Students may be asked occasionally to be assistant directors for main season shows. All areas of directing are discussed in class and with occasional guests.
Prerequisite: 31-3700 Directing II
31-3799 Independent Project: Directing Variable cr. Students may receive up to 3 credit hours of independent study for directing a full-length workshop production or for serving as assistant director to a faculty member directing a main stage production.

## 31-3800 Playwriting Workshop II 3 cr .

Course covers continued development of plays initiated in Playwriting I or transformation of other written forms (poems, fiction, or film) into dramatic events for stage. Students must complete one act of a play.
Prerequisite: 31-2800 Playwriting Workshop I

## 31-3805 New Plays Workshop 3 cr.

Paired student directors and playwrights develop playwright's script. Students begin collaboration by discussing plays in terms of the proposed production. The director subjects the script to a reading series, which result in rewrites by the playwright. The director presents a first draft production analysis of the play. The semester culminates in a staged reading of the final draft and a final presentation of the director's production analysis. Prerequisite: For Directing Students: 31-3700 Directing II; for Playwriting Students: 31-2800 Playwriting Workshop I

31-3810 Solo Performance 3 cr .
Course exposes students to work of various contemporary solo performance artists, including Anna Deavere Smith and Spaulding Gray. Through various exercises students experiment with generating their own written material, whether autobiographical, character driven, or literary adaptation. Coursework culminates in one fiveminute solo performance to be presented during performance week. Assignments include some journal writing as well as weekly writing assignments.

31-3899 Independent Project: Playwriting Variable cr. An independent project is designed by the student, with approval of a supervising faculty member, to study an area not presently available in the curriculum. Prior to registration, student must submit a written proposal that outlines the project.

31-3900 Professional Survival and How to Audition 4 cr.
Course examines techniques of self-promotion; knowledge of talent agencies and casting directors; unions, contracts, and bookkeeping for performers; and opportunities in the local market. Students work on monologues and cold readings for auditions. Course assists acting students making the transition from college to career by providing professional survival information, tools, and techniques. Students with an Acting concentration are required to take this course during their senior year.
Prerequisite: 31-2120 Text Analysis, Acting III: Styles (any one), 31-2300 Voice Training for the Actor II (may be taken concurrently), 31-2305 Body Movement for the Actor II or 31-2315 Stage Combat I

31-3905 Creating a Career In Tech and Design 4 cr. Course helps upper-level tech and design students find employment in the entertainment industry. Students are introduced to various aspects of the industry through lecture, class work, guest speakers, and site visits. Practical topics, such as creating a resume and developing job interview skills, are also covered. Upon completion of the course, students are well prepared to pursue entry-level jobs as independent contractors in the entertainment industry.
Prerequisite: 31-1500 Production Techniques: Crew, 31-1600 Introduction to Design for the Stage, 31-1505 Production Techniques: Stagecraft

31-3988 Internshlp: Theater Variable cr.
Internships provide advanced students with an opportunity to gain work experience in a professional area of concentration or interest while receiving academic credit toward their degrees.

31-3998 Independent Project: Portfollo Variable cr. Senior Design students may receive independent study credit for development of a professional portfolio.

## 31-3999 Independent Project: Career Development Variable cr.

Students may receive independent study credit for research, training, or practical experience in the development of career potential in specific aspects of the performing arts.

## $31-7300$ Speaking Out 3 cr .

Course explores the dynamics of human communication and provides a workshop arena for developing skills necessary to become an effective and energetic communicator at home and work. Strong emphasis is placed on increasing vocal skills including breath support, releasing habitual tensions, and developing resonance and clarity. Course can be used for General Education credit by non-Theater majors.
Prerequisite: 52-1152 English Composition II

## Admissions



REALIZE YOUR POTENTIAL

## Admissions

COLUMBIA COLLEGE SEEKS APPLICANTS WHO SHOW INTEREST AND POTENTIAL FOR DEVELOPMENT IN THE ARTS AND COMMUNICATIONS FIELDS THROUGH A<br>CREATIVE AND DEMANDING LEARNING EXPERIENCE.


#### Abstract

Columbia College offers admission to all applicants with creative ability in or inclination to the arts and communications disciplines in which Columbia specializes and who possess a high school degree or equivalent. Columbia seeks to admit a culturally, economically, and educationally diverse student body. Prospective students are also expected to demonstrate preparedness, through educational resources and motivation, sufficient to meet the high academic standards and expectations of the College.


Applicants who are identified through a multifactored, individual assessment process as likely to be under-prepared to meet the College's standards will be required to participate in Columbia's Bridge Program. Over the course of the Bridge Program, students, faculty, and Admissions staff will continuously assess participants' progress toward readiness for matriculation into the College. Applicants who satisfactorily complete the Bridge Program will be admitted to Columbia. Those students who do not successfully complete the program will not be allowed to enroll, and will receive counseling as to what they might do further to prepare themselves for college study.

## ADMISSION REQUIREMENTS

To apply for admission to the College, students are asked to submit the following:

## New Freshman Students

- Application for Undergraduate Admission (including the personal essay);
- High school transcripts (or evidence of earned GED);
- Letter of recommendation;
- $\$ 25$ application fee.

In some cases, a personal interview may be required of new freshman applicants.

## Transfer Students

- Application for Undergraduate Admission (including the personal essay);
- High school transcripts (or evidence of earned GED);
- Transcripts from the current or most recently attended college(s);
- Letter of recommendation;
- \$25 application fee.

In some cases, a personal interview and/or assessment testing may be required of transfer applicants.

In most cases, the Undergraduate Admissions Office can review a transfer student's application upon receipt of the items listed above.

Students are strongly advised, however, to submit all transcripts of previous college work at the time of application in order to facilitate evaluation of transfer credit to Columbia College.

In any case, for transfer credit to be considered, official transcripts from each college attended must be received by Columbia College before the end of the first semester at Columbia College. Students may transfer in 9 additional credits after matriculation, not to exceed 88 total credit hours. For information on Columbia's transfer policy, see the Academic Programs and Policies section.

Because Columbia recognizes that each student's previous educational experience will vary, demonstration of a student's potential may also include some or all of the following: extracurricular activities, interview, additional letters of recommendation, samples of student work, and standardized test scores. Nevertheless, all students must submit evidence of high school graduation prior to enrolling in classes at the College.

Although Columbia College does not require submission of the American College Test (ACT) or the Scholastic Aptitude Test (SAT), students entering directly from high school are strongly advised to complete one of these tests while they are in high school. Test scores should be submitted to the Admissions Office, as they provide an important tool for advising new students in appropriate classes.

Columbia College has a rolling admissions policy; that is, complete applications are reviewed and acted upon as they are received by the College. Interested students must submit the necessary documents in sufficient time for a thorough evaluation by the College prior to the beginning of the intended semester of enrollment. Recommended application completion dates are identified on the "Application for Undergraduate Admissions," available through the Office of Undergraduate Admissions.

Only the application form and transcript(s) are retained in the student's permanent educational record at Columbia College. Letters of recommendation and/or any additional supporting materials are not retained; nor are they available for student perusal.

For information on Columbia's transfer policy, see the Academic Programs and Policies section.

## ACCEPTANCE

Decision letters are mailed to students approximately two to four weeks after all admissions materials have been received. Late applications may be notified of the admission decision by mail or telephone. (See current application form for application deadline.) Upon receiving notice of acceptance, students are required to pay a one-time, nonrefundable registration fee.

## Bridge Program

Under certain circumstances, freshmen applicants whose academic records suggest they will be greatly challenged by Columbia College's curriculum will be required to complete the Bridge Program at Columbia. At no charge to the student, the Bridge Program provides an opportunity for students to develop further their basic skills, to improve their study habits, and to gain a better understanding of the rigors and challenges of college life. Applicants who satisfactorily complete the Bridge Program will be admitted to Columbia. Those students who do not successfully complete the program will not be allowed to enroll, and will receive counseling as to what they might do further to prepare themselves for college study. The College Bridge Program takes place in late summer; specific dates may be obtained from the office of Undergraduate Admissions.

## STUDENT-AT-LARGE

Students, age 18 and older, who are not seeking a college degree, should complete a Student-at-Large application and may enroll in courses, if prerequisites are met, during open registration each semester after degree-seeking students have registered. Credit earned as a student-at-large may be counted toward a Columbia College degree if the student later applies for and is granted regular admission to the undergraduate degree program. Students-atlarge are not eligible for financial aid through federal, state, and institutional programs, or veterans' benefits.

## NEW STUDENT ASSESSMENT

All incoming freshmen, and transfer students with fewer than 15 credit hours, take placement assessments in reading, writing, and mathematics. Results are used to identify students' skill levels, to aid in advisement for course selection, and to assist in developing a successful academic program.

Students with more than 15 credits, who have not taken college mathematics or composition, have the option of taking the assessments to assist in their course selection. Through the Office of the Academic Dean, the Freshman Assessment Manager administers the program, offering assessments during the summer for fall applicants, during late January and early February for spring applicants, and in the late spring for summer applicants. Students should contact the Freshman Assessment Manager at 312-344-7635.

## INTERNATIONAL STUDENTS

International students are required to submit official records of all previous secondary (upper/higher/senior secondary) and postsecondary education. Original or certified/notarized photocopies of academic records must be submitted in the language of the home school along with a certified English translation, preferably obtained from the student's educational institution, national consulate, Ministry of Education, or a certified translation agency. In addition, foreign credentials must be evaluated by a professional credential agency to determine U.S. educational equivalency. A secondary academic record requires a general evaluation; college/university documents require a detailed evaluation. Transfer credit may be awarded once Columbia has received a copy of the evaluation sent by the agency.
Applicants from non-English speaking countries must demonstrate proficiency in the English language by: 1) submitting Test of English as a Foreign Language (TOEFL) scores; or 2) completing universitylevel English composition courses with a grade of C or better at a college or university in the United States. Substantiation of English language proficiency must be submitted prior to enrollment at Columbia. A minimum TOEFL score of 500 (paper-based version) or 173 (computerized version) is necessary for admission into the undergraduate academic program.

International students with TOEFL scores ranging from 430 to 499 (117 to 170) may be granted admission into the College's Intensive English Language Program (IELP). This is a 24 -credit-hour program designed to help these students improve their English skills while exploring various fields of study at Columbia College Chicago.

Furthermore, each student must provide the required financial criteria as specified in the International Undergraduate Admissions packet, indicating that he or she has made the necessary arrangements for financing all educational and living expenses while attending Columbia College Chicago.

International students are asked to provide one letter of recommendation from an instructor or other professional who is qualified to comment on the applicant's potential to complete college-level work in an arts and communications curriculum.

A Certificate of Eligibility (1-20) form will be issued only after admissions requirements have been fulfilled, the student has been granted written acceptance by Columbia College Chicago, and a $\$ 250$ nonrefundable tuition deposit has been received. To remain in compliance with Immigration and Naturalization Service (INS) regulations, international students must be enrolled for a minimum of 12 credit hours (full-time) during an academic year, maintain a valid passport and 1-20, and must satisfy the College's academic progress standards each term (see Academic Programs and Policies).

While they are studying in the United States, international students and scholars are required to have health insurance coverage that meets INS criteria. To ensure compliance, the College has implemented a mandatory insurance plan. For more information regarding international undergraduate admissions and immigration related issues, contact the office of the Assistant Dean of International Student Affairs at 312-344-7458.

## TUITION

Tuition is determined by the number of credit hours for which the student is enrolled each term. A full-time student taking 12-16 credit hours is charged the current semester tuition. For any additional credit hours taken that semester, a per-credit-hour rate is charged. For a part-time student taking 1-11 credit hours, semester tuition is based on a per-credit-hour rate.

Consult the Tuition/Fees Schedule available from the Admissions Office for the current tuition and credit hour charges.

## REGISTRATION AND RELATED FEES

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

## Application Fee

\$25
Charged only when the student applies for admission to the College as a regular student or as a student-at-large; nonrefundable.

## Registration Fee

\$50
Charged each semester; nonrefundable.

## Student Activity Fee

\$20
Charged each term for full-time students.

## Llbrary/Materlals Deposit Fee

\$30
Charged only when the student enrolls in Columbia College for the first time, refundable.

## Schedule Change Fee

\$10
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

\$40
Charged upon graduation.

## TUITION PAYMENT PLANS

Students may choose any of the following tuition payment plans:

## Full Payment In Advance

When all tuition and fees are paid and receipted 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. The discount is applied to payments from the student's own funds or by Federal Student Loan funds available for deposit within the first week of the semester. Scholarship awards, irrespective of source, do not result in a discount.

Tuition and fees are due and payable in full at the beginning of each semester. Delays in receipt of Federal Direct 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 at any time throughout the year. We accept American Express, Visa, MasterCard, and Discover. Credit card payments receipted before the end of the first week of the semester receive a five percent discount.

## 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, direct 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 five percent delinquency (late) fee on the unpaid balance (including class fees and activity fees) in excess of $\$ 200$ ( $\$ 10$ for balances of less than $\$ 200$ ) is charged for accounts overdue by ten or more days. If a check is returned unpaid for any reason, a $\$ 20$ fee will be imposed by Columbia College.

It is expected that students will handle their financial obligations in a prompt, conscientious, and responsible manner. Each student is required to arrange payment of tuition and fees with the Bursar at registration.

## CLASS SERVICE FEES

Class service fees support a variety of educational expenses, maintain specialized facilities, and provide the instructional materials and supplies required by Columbia's curriculum.

With its emphasis on the performing, visual, and communication arts, Columbia offers a large and varied number of courses that require expensive equipment and specially equipped facilities. Replacement, expansion, and maintenance are expensive, and such costs are sensitive to inflation. Moreover, many materials and services can be purchased in quantity by the College more economically and conveniently than by individual students. Columbia provides 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 the Registration Information and Class Schedule for each semester.

## Unpald 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 a 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 official withdrawal.

The effective date of official withdrawal is: 1) the date of the official withdrawal transaction, executed in the Records Office by the student in person or by an authorized representative; or 2) the date of the postmark of a registered letter addressed to the Registrar, requesting official withdrawal from all courses; or 3 ) the date of a fax transmittal to the Records Office requesting official withdrawal from all courses.

Failing to attend class does not constitute an official withdrawal. Students may officially withdraw from classes only through the Records Office. If the student does not withdraw officially, all tuition for the term will be charged. Non-attendance does not constitute early withdrawal. All accounts are considered active until the effective date of the official withdrawal.

## REFUND SCHEDULE

## Fall and Spring Semesters

\section*{Effectlve Date of Withdrawal <br> 1st week of Classes 2nd week of Classes 3rd week of Classes 4th week of Classes <br> 5th week of Classes <br> | Percent of Tuition <br> Reduction | Percent of Class Fee <br> Reduction |
| :---: | :---: |
| $100 \%$ | $100 \%$ |
| $80 \%$ | $0 \%$ |
| $60 \%$ | $0 \%$ |
| $40 \%$ | $0 \%$ |
| Full Tuition Charged | Full Tuition Charged |}

## Summer Session

## Effective Date

of Withdrawal
1st week of Classes
2nd week of Classes

| Percent of Tuition <br> Reduction | Percent of Class Fee <br> Reduction |
| :---: | :---: |
| $100 \%$ | $100 \%$ |
| Full Tuition Charged | Full Tuition Charged |

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


## Appeal Procedure

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

## FINANCIAL AID

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

While Columbia makes every effort to help students meet educational expenses, financial responsibility ultimately rests with the student. At registration, each student is required to arrange for payment of tuition and fees with the Bursar.

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

The most comprehensive gift/aid program available to Illinois residents is the Monetary Award Program (MAP) of the Illinois Student Assistance Commission. This program is non-competitive; neither test scores nor high achievement is required for funds to be awarded. Instead, assistance is based 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

- Federal Pell Grant
- Federal College Work-Study Program (FWS)
- Federal Supplemental Educational Opportunity Grant (FSEOG)
- Federal Direct Stafford Subsidized and Unsubsidized Loan Program
- Federal Direct Parent Loan Program
- Veterans' Benefits (GI Bill)


## State programs

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


## Columbia College Institutlonal Awards

- Academic Excellence Award (for current students)
- The Jane Ann Legnard Alexandroff Scholarship (for a senior honors project)
- Alumni Book Awards (to assist in defraying costs of books and supplies)
- Alumni Scholarship (for current students)
- Stuart Baum Scholarship (for photography students)
- Columbia College Financial Assistance Grants (for continuing students)
- Hermann D. Conaway Scholarship (for juniors and seniors)
- The Dance Center's DanceAfrica Scholarship
- Evanston Drama Club Scholarship (for theater students)
- The Helen Fong Dare Asian-American Scholarship in the Arts (for Asian-American students)
- Eleanor Engle Scholarship (for radio majors)
- Fashion Columbia Scholarship (for fashion design majors)
- Fischetti Scholarship (for outstanding journalism students)
- Michael Fryzlewicz Interpreter Training Scholarship (for interpreter training majors)
- High School Summer Institute Scholarship
- Hilary Kalish Scholarship (for medically and financially challenged students)
- Thaine Lyman Scholarship (for television students)
- Michael Merritt Endowment (for theater design students)
- Edward L. and Marsha Morris Scholarship (for television students)


## - Al Parker Radio/Sound Scholarship (for radio students)

- Phi Theta Kappa (for outstanding transfer students from participating community colleges)
- Presidential Scholarship Program (for incoming freshmen)
- Residence Hall Scholarships
- David R. Rubin Trustees' Student Scholarship
- John Schultz and Betty Shiflett Story Workshop Scholarship (for fiction writing students)
- Victor Skrebneski Scholarship in Fashion (for fashion design, photography, and management students)
- Study Abroad Scholarships
- Chuck Suber Scholarship (for arts management students)
- Transfer Student Scholarship Program
- Al Weisman Scholarship (for current students)

Students should consult the Admissions or Financial Aid Offices for specific requirements for these and other awards.

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.

Students receiving financial aid must comply with all applicable regulations and be in compliance with the College's Satisfactory Academic Progress Policy (SAPP). See the Academic Program and Policies section for SAPP requirements. In addition to satisfying the academic standards of SAPP, financial aid recipients who have attended Columbia for four terms must have a cumulative 2.0 grade point average in order to receive financial aid. A financial aid handbook, Financing Your Education at Columbia College, is available to students from the Financial Aid Office. It explains each of the programs and scholarships at Columbia and provides requirements and application procedures. A list of some 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 or the Columbia College Library. Additionally, students may use scholarship search computer programs available in the Financial Aid and Admissions Offices free of charge. Students can contact the Illinois Student Assistance Commission and have a scholarship search completed for them.

Student Life

DIVERSITY WITHIN COMMUNITY

## Student Life

COLUMBIA COLLEGE IS COMMITTED TO FOSTERING THE CREATIVITY AND INDIVIDUALITY OF ITS STUDENTS. THE COLLEGE OFFERS A BROAD RANGE OF STUDENT DEVELOPMENT PROGRAMS AND RESOURCES TO COMPLEMENT ITS ACADEMIC PROGRAMS. FROM NEW STUDENT ORIENTATION TO ASSISTANCE IN CAREER PLACEMENT, THESE PROGRAMS AND SERVICES ADDRESS STUDENT NEEDS AND CONCERNS.

The Office of the Dean of Students is involved in developing a vital and creative community environment that encourages an appreciation for diversity, individual growth, and development.

Students are encouraged to take advantage of a wide variety of student life opportunities available through the academic departments, extra-curricular programs, and off-campus activities to become acquainted with faculty, staff, and fellow students as well as the professional community.

## STUDENT RESOURCES

## 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 and help self-designed/interdisciplinary majors initiate their program plans. They are also available to help students with personal issues and problems that may affect their academic performance. The Advising Office conducts transfer orientation, the graduation audit, and relevant workshops throughout the year.

## Office of Student Development

Columbia is proud to introduce its Office of Student Development, a student services office dedicated solely to serving the needs of new Columbia freshmen and transfer students with 15 or fewer credit hours.

The Office of Student Development, located on the third floor of the 623 South Wabash building, hosts the Columbia Bridge Program and the annual New Student Convocation and offers an array of services for new students, including orientation, academic advising, and special programs and activities for new students. The Office is open to students on a walk-in or scheduled basis, and the Office's five advisors are available to discuss academic concerns, to inform students of organizations and services, and to direct them to onand off-campus resources that will help them make the most of their Columbia careers.

Whether helping students select a major, plan an academic schedule, or discover out-ofclassroom enrichment, this office is dedicated to the needs and concerns of Columbia's new students.

## College Orientation

The Academic Advising Office sponsors Explore Columbia!, a new students' orientation program conducted in the fall and spring. Faculty, staff, and peer advisors provide information and answer questions about the registration process, academic requirements, student services, and student life.

## Health Insurance

Health insurance is available through a commercial carrier; contact the Office of Student Life at 312-344-7459 for further information or to obtain an insurance application.

## Advising-Departmental Faculty

Faculty advisors within each department provide students with information about academic and professional areas of study at Columbia. Transfer students are advised to consult departments for applicability of accepted course work in the major degree plan after the official evaluation by the Records Office.

## Early Registration

Continuing students in good standing are allowed to register early for the next semester's courses during the College's Early Registration period each semester. The process is a convenient and efficient way for students to meet with a faculty advisor in their area of study and complete their registration quickly.

## 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.

## Bookstore

The bookstore, owned and managed by Follett College Stores Corporation, stocks new and used textbooks for classes each semester. Textbooks are not kept in the store longer than six weeks into the semester; therefore, it is recommended that students purchase their books once they are certain of what is required. Also available are general trade books, supplies, art supplies, clothing, gifts, and college rings.

## BURSAR

The Bursar's Office maintains student accounts, which are assigned alphabetically to the assistant bursars to ensure continuity and 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.

## CAREER CENTER FOR ARTS AND MEDIA

The Career Center for Arts and Media serves students in all phases of career planning and placement. Career advisors, hired from the fields students study, assist students in securing full- and parttime employment during their enrollment at the College and in their career search following graduation. The office conducts employer outreach and locates job opportunities for students and alumni. Other services include portfolio and tape reviews, résumé 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.

## LEARNING ASSISTANCE

## Writing Center

The Writing Center provides a supportive, student-centered instructional environment where students of all ability levels work closely with qualified writing consultants to strengthen writing skills. Peer, graduate, and specialist consultants offer the kind of guidance that makes a student's exploration of the college experience more accessible and rewarding.

Students receive assistance for writing assigned in all courses offered at Columbia, as well as for nonacademic writing such as résumés, business letters, and creative projects. Consultants provide aid for every stage and element of the writing process: idea generation, focus, development, organization, paragraphing, grammar, punctuation, revising and so forth. Special assistance is offered for students with learning disabilities and non-native speakers of English.

Students can use the Center in three ways: 1) weekly for credit: students concurrently enrolled in Composition (Introduction to College Writing, English Composition I or II, Enhanced English Composition I or II, ESL English Composition I or II) or Introduction to Literature courses may register in Tutoring in Language Skills for one credit hour. Students attending for credit receive a Pass/Fail grade based on effort, improvement, and attendance. 2) weekly, noncredit: students who want assistance on a regular weekly basis may sign up at any time during the semester to see a consultant at an appointed time each week. 3) drop-in: students may come to the Center anytime during hours and request assistance. There is no tuition charge for noncredit or drop-in tutoring sessions.

## Reading Center

The Reading Center offers individualized and small-group instructional services to students who need assistance in meeting the reading demands of Columbia College. Freshmen participate in conjunction with enrollment in Introduction to College Reading and College Reading courses. Students register on a one-credit or noncredit basis. All students can schedule sessions with tutors to receive help with reading required for their classes. The Reading Center offers workshops that are dedicated to the reading demands of particular Columbia courses. The Center also houses a lending library for College Reading students and a reserve reading depository for the English Department.

## Sclence and Mathematics Department Learning Center

The Science and Mathematics Department Learning Center works closely with the students enrolled in science and math courses as well as students across the curriculum who encounter mathematical and scientific principles in areas such as cinematography, photography, interior design, sound engineering, music, marketing, and arts management. Assistance is free to all students and available on a scheduled or drop-in basis.

## Department Tutoring

Several academic departments offer course-specific tutoring for enrolled students. The Journalism Department Tutoring Center provides assistance to students having difficulties in writing and reporting classes. The Fiction Writing Department has an extensive tutoring program addressing basic fiction writing skills. Academic Computing offers tutorial assistance for the Foundations of Computer Applications course. The Television Department offers tutoring in equipment operation, lighting, and editing. There is specialized assistance available to music students studying music theory. The Arts, Entertainment, and Media Management Department provides learning assistance for students enrolled in Accounting I and II. In addition to these services, several departments offer assistance on an as-needed basis.

## RECORDS

The Records Office is responsible for registration and maintenance of academic records and provides the following services: provision of official and unofficial transcripts of the student's academic record; verification of enrollment and degree awards; and notification of changes to the academic record, including grade changes, 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. The information contained in student records is protected under the Family Education Rights and Privacy Act of 1974 (P.L. 93-380, sect. 515), as amended (P.L. 93-568, sect. 2).

## RESIDENCE LIFE OFFICE

The Residence Life Office is responsible for the administration of two residence life facilities. The Residence Life system houses 450 students in apartment-style accommodations. Each suite has its own living/dining area, fully equipped kitchen, and bathroom. The Off Campus Housing Coordinator is also located in the Residence Life Office. The Coordinator is responsible for assisting students with their search for apartments and roommates within the city of Chicago. There are apartment lists, relocation guides, and roommate listings available for students interested in alternative housing. In addition, the Residence Life Office is responsible for the hiring, training, supervision, and evaluation for the Resident and Graduate Assistant staff.

## SERVICES FOR SPECIAL NEEDS STUDENTS

It is the policy of Columbia College that no person with a disability who is otherwise qualified shall be excluded, denied services, segregated, or otherwise treated differently from other individuals when such exclusion, denial, segregation, or different treatment may be prevented through the provision of a "reasonable accommodation," as that term is defined in the Americans with Disabilities Act. Nor shall any otherwise qualified person with a disability be excluded, denied benefits, or discriminated against with respect to any College activity or program on the basis of such disability.

To make this policy work, students with disabilities who seek an accommodation must notify the Conaway Achievement Project (CAP), 312-344-8132. Students seeking reasonable accommodation must provide medical documentation of the disability to CAP. The staff will work with the student, faculty, and other administrators, as needed, to provide reasonable accommodation for the student, but shall not divulge the student's request or medical documentation except as needed to provide reasonable accommodation.

## VETERANS' SERVICES

The College maintains a service office for veterans. A staff member is available to help veterans receive benefits to which they are entitled. Columbia College awards limited college credit for military service and for certain areas of training. Students should contact the Admissions Office, 312-344-7139 for further information on veterans' benefits.

## StUdENT LIFE

The Student Life Office encourages students to become involved in college life beyond the classroom through their participation in special events and student organizations. Student Life expands what students learn in class, helping them make new friends and enrich their creativity. A holistic approach is used with students and
their involvement to assist them in becoming productive citizens. The office is divided into two components: student organizations and special events.

## Student Organizations

Student organizations are a significant feature of student life at Columbia College. Student organizations represent the interests and concerns of students and allow the opportunity to develop leadership skills. They are based and focus on social, cultural, and educational development. Some of the most active organizations are Allianza Latina, American Advertising Federation, Black Journalists, Columbia College Fashion Association, and Television Arts Society.

## Special Events

Student Life incorporates Columbia College's mission, providing an environment in which we integrate the arts, media, and the community. This integration is fulfilled by producing and funding special events. These special events are planned and developed by committees composed of faculty, staff, and students. These events connect students' academic experiences and expose them to new cultures, viewpoints, and concepts.

## STUDENT ACTIVITIES AND ORGANIZATIONS

Student activities and organizations are designed to create an involved community, one in which students are connected to the larger College community and to the vital life and culture of the city. This involvement adds a lively and realistic dimension to a student's college life. Specific student opportunities include the following:

## Student Centers

Columbia has two student centers: the Hokin Student Center, at 623 South Wabash, and the newly dedicated Hermann D. Conaway Multicultural Center, at 1104 South Wabash. Both are cafe/gallery/performance spaces that are equipped with stages, lighting, and sound systems. The Centers focus on programming by and for students, providing opportunities to showcase student talent and the work of professional artists. Art exhibits, plays, and musical performances are presented in these facilities. The activities and programs are designed to enhance the social, cultural, and intellectual growth of the students as well as promote social interaction among students, faculty, staff, and the community.

## Departmental Events

Each semester the academic departments present a wide variety of performances, exhibitions, and competitions. Offerings include film screenings, poetry and fiction readings, live music, political debates, theater and dance performances, seminars on art and media topics, and visits by leading artists and communicators.

Students stretch their horizons and imaginations as they converse with visiting artists such as noted filmmaker Spike Lee or Pulitzer Prize-winning poet Rita Dove. Students plan and participate in events such as Fashion Columbia. Students program WCRX-FM, the College's radio station; they produce television shows for cable broadcast; and they write for and edit various campus publications such as Hair Trigger, the Columbia Poetry Review, and the Columbia Chronicle.

## The Clty

The city of Chicago's museums, galleries, production houses, studios, concert halls, theaters, advertising agencies, and radio and television stations are an extension of campus life. Whether on an internship, class assignment, tour, or for general interest, students tap into the enormous vitality of the city.

## Campus Facilities


...AND RESOURCES

# Campus Facilities and Resources 

WITHIN WALKING DISTANCE ARE MANY OF CHICAGO'S CULTURAL FACILITIES SUCH AS THE ART INSTITUTE OF CHICAGO, SYMPHONY CENTER, THE FIELD MUSEUM OF NATURAL HISTORY, THE ADLER PLANETARIUM, JOHN G. SHEDD AQUARIUM AND OCEANARIUM, AND THE HAROLD WASHINGTON LIBRARY CENTER.

## CAMPUS

Columbia's location in Chicago's South Loop presents students with many attractions and advantages. The physical plant, comprising 1.3 million square feet, includes classrooms, studios, laboratories, and theaters, all containing state-of-the art equipment. For a complete account of departmental facilities, see the individual department descriptions.

Many of the city's other major academic institutions are just blocks away, including DePaul University, Roosevelt University, the School of the Art Institute of Chicago, The American Conservatory of Music, Spertus College of Judaica, John Marshall School of Law, and Chicago Kent College of Law.

## Main Campus Building

600 South Michigan Avenue
The Main Campus is a fifteen-story building with views overlooking Lake Michigan. The main building houses the Television and Photography Departments. Other facilities in this building are the Graduate School, Freshman Seminar classrooms, food service. administrative offices. Admissions. a computer lab, the Ferguson Theater, and the Museum of Contemporary Photography.

## Wabash Campus Bullding

623 South Wabash Avenue
Designed by Solomon Beman in 1895, the Wabash Campus Building is considered an outstanding early example of the work of the Chicago School of Architecture. This facility houses the departments of Art and Design, Interpreter Training, Science and Math, Academic Computing, and Fashion Design. In addition, it accommodates the Center for Black Music Research; the offices for Student Life and Academic Advising and Placement; Hokin Student Center, Coffeehouse, and Gallery; and other administrative offices.

## South Campus Building

624 South Michigan Avenue
The South Campus Building, the landmark Torco Building, built in 1908 by architect Christian A. Eckstrom, houses the departments of Journalism; Fiction Writing: Liberal Education; Marketing Communication; Arts. Entertainment, and Media Management; and the Institute for Science Education and Science Communication. In addition, this building includes the Library. administration offices. Collins Hall screening room, the International Latino Cultural Center, a student lounge, the College bookstore. the Center for Teaching Excellence. and a faculty lounge.

## Eleventh Street Campus

72 East Eleventh Street
Columbia's Eleventh Street Building features the 400-seat Emma and Oscar Getz Theater, which has been restored to its original Art Deco grandeur, and two smaller studios, all used to present College musicals, plays, and concerts. The Eleventh Street building mainly houses the Theater Department but also includes film/video, and photography studios, and the Columbia College Art Gallery.

## Dance Center

1306 South Michigan Avenue
The Dance Center of Columbia College houses the offices and dance studios of the Dance Department. This newly renovated facility contains a state-of-the-art 275 -seat performance space, dance studios, classrooms, and rehearsal space.

## Columbla College Audio Technology Center

## 676 North LaSalle Street

The Columbia College Audio Technology Center, the former Zenith/dB recording complex, provides sound and radio students access to a leading production facility that has been used by a number of award-winning producers and directors in the television and film industries. Besides furnishing classrooms and laboratories for the Sound Department, it is used for postproduction work for the Film and Video and Television departments.

## Columbla College Residence Center

731 South Plymouth Court
The Columbia College Residence Center is located in the historic Printers Row district, a few blocks from the Main Campus. This residential center provides apartment-style living for approximately 350 students and includes such facilities as art studios, music practice rooms, a computer lab, entertainment center, and exercise room.

## 26 East Congress Parkway

This additional residence facility is adjacent to the Main Campus, providing apartment-style living for approximately 110 students.

## Theater and Film Annex

1415 South Wabash Avenue
The Theater and Film Annex was acquired in 1996 and is designed to support the Film and Video and Theater departments. The 20,000 square-foot building provides space for the Film and Video Department's motion picture directing and shooting stages and houses the Theater Department's costume and scene shops. This transformation of a former warehouse into a state-of-the-art teaching facility is an important addition to the thriving South Loop community.

## Congress Building

33 East Congress Parkway
The 33 East Congress Building is home to the College's Writing Center, WCRX Radio Station, the Radio, English, Early Childhood Development, and Educational Studies Departments, and the Continuing Education (Columbia 2) offices.

## Music Center

1014 South Michigan Avenue
The Music Center of Columbia College houses the offices, teaching studios, and rehearsal labs of the Music Department. The Center also features a 162-seat Concert Hall.

## 1104 Center

1104 South Wabash Avenue
The 1104 Center, the landmark Ludington Building, built in 1892 by William LeBarron Jenney, houses the Hermann D. Conaway Multicultural Center, the Glass Curtain Gallery and Café, the Book and Paper Center, and the Film and Video Department.

## CAMPUS DIRECTORY

(All area codes are 312)
Columbla College, 600 S. Michigan Avenue, Chicago, IL 60605 663-1600
mww.colum.edu
Academic Advising Office, Wabash Campus, Rm. 300 344-7645

Academic Computing Department, Wabash Campus, Rm. 400
$344-7526$
Academlc Dean's Office, Main Campus, Rm. 515
344-7492
Admissions Office, Main Campus, Rm. 301
344-7129
Alumnl Relations Office, Main Campus, Rm. 400
344.7420

Art and Design Department, Wabash Campus, Rm. 800 344-7380

Arts, Entertalnment, and Media Management Department, South Campus, Rm. 700
$344-7652$
Book and Paper Center, 1104 Center, Ste. 200
344-6630
Bookstore, South Campus, 1st Floor
344-7406
Bursar's Office, Main Campus, Rm. 601
344-7475
Career Center for Arts and Media, Wabash Campus, Rm. 300 344-7280

Cashler's Office, Main Campus, Rm. 508
344-7470
College Relations and Development Office, Main Campus, Rm. 400
344-7287
Columbla Chronicle (student newspaper), Wabash Campus, 2nd Floor
$344-7343$
Computer Labs (run by Academic Computing Department for students' general use)
Main Campus, Rm. 207
344-7755
Wabash Campus, Rm. 401, 403, 410
344-7440
Continulng Education (Columbia 2), Congress Building, 1st Floor 344.7259

Dance Department, Dance Center, Ste. 100
$344-8310$
Dance Movement/Therapy, South Campus, Rm. 1100
344-7697
Dean of Students' Office, Wabash Campus, Rm. 301
344-7221
Early Childhood Education, Congress Building, Ste. 510344-7990
Educational Studies Department, Congress Building, 4th Floor344-8140
Engllsh Department, Congress Building, 3rd Floor$344-8100$
Executive Vice President's Office, Main Campus, Rm. 501 344-7210
Ferguson Theater, Main Campus, 1st Floor
Fiction Writing Department, South Campus, Rm. 1200344-7611
FIIm and Video Department, 1104 Center, 3rd Floor$344-6700$
Financlal Ald Offlce, Main Campus, Rm. 303 344.7473
Freshman Seminar Program, Main Campus, Rm. 201 $344-7186$
Getz Theater, 11th Street Campus, 1st Floor $344-6126$
Graduate School, Main Campus, Rm. 200 344-7260
Hokin Center (art gallery, student snack and recreation area), Wabash Campus, 1st Floor $344-7696$
Immunization Program 344-7227
Interactlve Multimedla Program, South Campus, Rm. 600 $344-7750$
InterdlscIplinary Arts Department, South Campus, Rm. 1100 344-7669
International Student Affairs, Main Campus, Rm. 301 344-7458
Interpreter Training Department, Wabash Campus, Rm. 219 $344-7837$
Journallsm Department, South Campus, Rm. 1300
$344-7672$
LIberal Education Department, South Campus, Rm. 900 344.7295
Llbrary, South Campus, 1st Floor $344-7900$
MarketIng Communication Department, South Campus, Rm. 800
344-7600
Music Department, Music Center, 3rd Floor 344-6300
Office of Student Development, Wabash Campus, 3rd Floor 344.7925
Photography Department, Main Campus, Rm. 1200 344-7320

President's Office, Main Campus, Rm. 505
344-7202
Provost/Academic Vice President's Office, Main Campus, Rm. 600
344-7807
Radio Department, Congress Building, Ste. 700 344-8160

Reading Center, Congress Building, 1st Floor $344-8175$

Records Office (Registration), Main Campus, Rm. 611
344-7224
Residence LIfe Office, 731 S. Plymouth Court, 1st Floor 344-7803

Sclence and Mathematics Department, Wabash Campus, Rm. 500
344-7368
Sclence and Mathematics Learning Center, Wabash
Campus, Rm. 509
344-7545
Science Institute, South Campus, Rm. 1400
344-7180
Science Institute Lab, Wabash Campus, Rm. 500
$344-7608$
Senior SemInar Program, Congress Building, Ste. 420
(TBA)
Sound Department/Audio Tech Center, 676 N. LaSalle 344-7802

Student Life, Wabash Campus, Rm. 301 344-7459

Student Lounge, South Campus, 11th Floor
Television Department, Main Campus, Rm. 1500
344-7410
Theater Department, 11th Street Campus, 3rd Floor 344-6100

Underground Café (student café), Main Campus, Lower Level 344-7349

Writing Center, Congress Building, 1st Floor 344-8130

## LIBRARY

The Columbia College Library, located on the first five floors of the 624 South Michigan Avenue building, provides a large and growing body of information as a resource for study and research with a comfortable environment in which to study, view, and read. Columbia's library includes a wide range of materials in a variety of formats, including more than 187,000 books, over 1,000 periodical titles, 123,000 volumes on microfiche and microfilm, 100,000 slides, 10,000 films and video recordings, and 2,000 sound recordings. Many of these resources are a part of the George S. Lurie Fine Arts collection of visual and performing arts materials. Special collections include sources such as film and television scripts for intensive screen studies.

Extensive electronic information sources, accessible through CDROM workstations and the Internet, are provided to students and faculty. The Library has audiovisual carrels for listening and viewing, equipment for viewing and copying microforms, photocopy equipment, numerous carrels for study, and the Weisman Reading Room for quiet reading and study.

The Library staff provides such services as reference, interlibrary loan, term paper counseling, library tours, bibliographic instruction, mediated computer database searches, 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. ILLINET Online supports circulation of local library materials and on-site borrowing privileges at over 45 academic libraries in Illinois, including many in the Chicago area. LIBRAS, a consortium of 18 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 facility's materials and services, library instruction sessions are conducted throughout the year, often for first- and second-semester English composition courses as well as for specialized classes. Small-group tutorials on the use of the computer catalog and other computer resources are provided. Arrangements can also be made for students who request assistance in developing research papers.

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

## MARVIN MOSS FITNESS CENTER

Columbia students, with current IDs, are welcome to use the Marvin Moss Fitness Center at Roosevelt University, 325 South Wabash, at no cost. This facility includes a basketball and volleyball court and features treadmills, stationary bikes, steppers, and free weights. Noncredit classes are offered in yoga, aikido, and bujinkan marshal arts (ninja training). In addition, a personal trainer is available, free of charge, to guide students' fitness programs. The facility's hours are 7 a.m. to 11 p.m., Monday through Thursday, and 7 a.m. to 9 p.m. on Friday. Weekend and summer schedules vary.

## MUSEUM OF CONTEMPORARY PHOTOGRAPHY

The Museum of Contemporary Photography is located on the first and second 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 five galleries, a collection storage vault, the Midwest Photographers Project Print Study Room, preparation rooms, and offices. Each year, a wide range of provocative, innovative exhibitions 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, sponsored by the Department of Photography and taught by the Museum's professional staff. The Museum of Contemporary Photography is accredited by the American Association of Museums.

## COLUMBIA COLLEGE ART GALLERY

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

## GLASS CURTAIN GALLERY

The Glass Curtain Gallery is committed to the advancement of the fine arts as an integral part of arts education. The gallery, located on the first floor at 1104 South Wabash, affords professional exhibition opportunities, workshops, visiting artist lectures, and dialogue essential to development and growth within the arts. The 2,200 square-foot space invites Columbia College resident artists, students, and alumni to exhibit a variety of contemporary media and styles in a professional environment. The exhibition calendar welcomes students and professionals for the exchange of aesthetic concepts and ideas. Annual exhibitions are the Senior Fine Arts Exhibition, Alumni Invitational, and guest-curated exhibitions by respected members of the College faculty as well as the local Chicago arts community.

## MULTIMEDIA STUDENT ART CENTERS

The Centers, listed below, complement Columbia College's academic programs and enhance the overall experience of its students by providing an environment in which students can exhibit, perform, and review their selected art forms. Programming in the centers focuses on showcasing student talent and professional artists.

Hokin Center, located in the south wing of the first floor of 623 South Wabash, is a coffee house/gallery/performance space with an annex equipped with stage, lighting, and sound system.

Conaway Multicultural Center, located at 1104 South Wabash, is a multilevel coffee house/study lounge/performance space equipped with stage, greenroom, lighting, and sound system.

Hokin Gallery/In-the-Works Gallery, located in the north wing of the first floor of 623 South Wabash in the Hokin Center, are two multimedia art venues that allow students to exhibit their work. Its highly professional presentation and multimedia capabilities welcome emerging artists, whether they are showing work for the first or fifteenth time.

## CENTER FOR BLACK MUSIC RESEARCH

The Center for Black Music Research (CBMR) was established at Columbia College Chicago in 1983. Its purpose is to discover, disseminate, preserve, and promote black music in all its forms, from jazz, blues, gospel, and ragtime to R\&B, opera, and concert works. The Center's range of programming includes a curriculum of black music courses offered to undergraduate students; the CBMR Library and Archives; the CBMR database; a rich publications program; a series of Rockefeller Resident Fellows; biennial National and International Conferences in Black Music Research; and performances by the Black Music Repertory Ensemble, the New Black Music Repertory Ensemble, and Ensemble Stop-Time.

The Center's curricular contributions include the following courses: Introduction to Black Music; Folk Music, Spirituals, and Gospel; Black Popular Music in America; The Jazz Tradition; Black Classical Music and Musicians; and Afro-Latin and Caribbean: U.S. Musical Crosscurrents. These courses are offered through the Music Department.

The Library and Archives of the Center for Black Music Research endeavor to provide a comprehensive research collection covering all idioms in black music. Open to the general public and the Columbia College community, the collection contains books, periodicals, sound recordings in several formats, scores and music, photographs and videotapes, manuscripts, and archival materials, and a comprehensive collection of theses and dissertations on black music.

Additional information is available from the Center for Black Music Research, Columbia College, 312-344-7559.

## CENTER FOR BOOK AND PAPER ARTS

The Center for the Book and Paper Arts, located in the Ludington Building at 1104 South Wabash, is devoted to all the arts and crafts related to handmade paper and books. The Center was founded to promote and encourage research and creativity through a unique combination of exhibition, performance, lecture, tour, and classroom experience. Part of the Interdisciplinary Arts Department, the Center offers classes for graduate and undergraduate credit and provides a wide variety of community classes and workshops for the general public.

In addition to the new, modern studios for papermaking, letterpress printing, and bookbinding, the Center is equipped with a large, double, well lit gallery space, which features work of nationally known book and paper artists.

## DANCE CENTER

The Dance Center of Columbia College, newly relocated to 1306 South Michigan in the South Loop, is nationally recognized as Chicago's most active presenter of contemporary dance.

Featuring six renovated studios and a new 275 -seat black box theater, the Dance Center is housed within the Department of Dance. The Center offers a dance-presenting series and numerous community-oriented services, including frequent classroom and audience access to guest and resident dance artists. This comprehensive dance environment provides students, the Chicago dance community, and the general public with multiple opportunities to learn about and experience dance in its many styles and forms.

Recent performers and choreographers featured at the Dance Center include Susan Marshall, Rennie Harris, David Rousseve, Chuck Davis, Bebe Miller, Trisha Brown, Ralph Lemon, Akira Kasai, H.T. Chen, Claire Porter, Paula Josa-Jones, and David Dorfman.

## CIVIC AND CULTURAL CONNECTIONS

## Chicago Jazz Ensemble

The Chicago Jazz Ensemble, a professional repertory orchestra in residence at Columbia, has performed in New York City's Pace Theater, in Chicago's Civic Opera House and Mandel Hall, in Sardinia and Rome, at the Montreal Jazz Festival, at the Chicago Jazz Festival, at the Ravinia Festival, and at the prestigious Park West Club in Chicago, where it presented the first public concert of the Miles Davis and Gil Evans collaboration, "Sketches of Spain." The Chicago Jazz Ensemble is conducted by William Russo, Chairperson of the Music Department of Columbia College.

Featured performers with the ensemble include trumpeters Orbert Davis and Scott Hall, jazz singer Bobbi Wilsyn, classic soprano Carol Loverde, drummers Frank Parker and Frank Donaldson, trombonist Audrey Morrison, and guitarist Frank Dawson-all from the Columbia College faculty.

## International Latino Cultural Center

The International Latino Cultural Center's mission is to develop, promote, and increase awareness of the multinational Latino cultures among Latinos and other communities through all art forms. Its largest event is the Chicago Latino Film Festival held every spring for two weeks. The Festival screens 100 films from Latin America, Portugal, Spain, and the United States. In addition, the International Latino Cultural Center produces year-round events such as visual art exhibitions, theater and dance performances, and music concerts. Additional information is available at the Center's web site at www.chicagolatinocinema.org.

## Community Media Workshop

The Community Media Workshop provides hands-on training, internships, and educational forums for non-profit organizations on how to use the media. For more information, see the web site at www.newstips.org.

## Summer Arts Camp

The Summer Arts Camp is a project of the College, which shares the substance and style of Columbia with children ages 8 through 15. Columbia students and faculty work together to lead children through eight weeks of summer camp curriculum, including Visual Arts, Media Arts, and Performing Arts, as well as poetry and singing. In keeping with the hands-on approach of Columbia's teaching style, children meet on campus, where they explore the College's studios and labs and its culturally vital campus.

The College also houses or sponsors the following:

- Calhoun Press is a publisher of fine, limited edition works by Midwest visual and literary artists.
- Center for Asian Arts and Media is the first Asian arts center founded by a college or university in the U.S.
- Chicago Center for Arts Policy explores and defines arts policy and the role of the artist in American society.
- DanceAfrica is a festival of African-American dance and culture featuring international performers.
- Mordine \& Company Dance Theater, the professional company in residence at the Dance Center, is Chicago's longest standing modern dance company.
- New Expression is a free, monthly, citywide newspaper written by, for, and about Chicago youth.
- Office of Community Arts Partnership provides support for community outreach programs.
- Windy City International Documentary Film Festival screens new, national and international documentary films.


## Faculty and Administration



ARTISTS AND WORKING PROFESSIONAL

# Faculty and Administration 

MORE THAN 1100 FACULTY MEMBERS TEACH AT COLUMBIA COLLEGE, SOME<br>FULL-TIME, THE MAJORITY PART-TIME. FULL-TIME FACULTY ARE INDICATED<br>BY AN ASTERISK (*). THE FOLLOWING REPRESENTATIVE SAMPLE ILLUS TRATES THE BREADTH AND DEPTH OF THEIR EXPERIENCE AND ACHIEVEMENT.

Faculty listings and teaching assignments are subject to change, revision, modification, and/or deletion at any time.

Jeff Abell* (Interdisciplinary Arts) M.A., Music, Northern Illinois University

Gerald Adams* (Science and Mathematics) Ph.D., Geology, Northwestern University; research interest: high temperature and pressure mineral systems

Randall Albers* (Chairperson, Fiction Writing) Ph.D., University of Chicago; writer; critic; co-writer and co-producer, The Living Voice Moves and Story from First Impulse to Final Draft; Columbia College Teacher of the Year, 1995

Jack Alexander* (Sound) B.A., University of Illinois at Chicago; engineer, sales manager, consultant, and teacher

Elysabeth Alfano (Management) M.B.A., American Graduate School of International Business; owner and director, Portia Gallery

Andrew Allegretti* (Fiction Writing) M.A., Northern Illinois University; writer; recipient, four Illinois Arts Council Artists Fellowships and three Illinois Arts Council Literary Awards; fiction in TriQuarterly, f2, f3, PrivateArts, and Stand

Greg Allen (Theater) B.A., Oberlin College; founder and Artistic Director, The Neofuturists

Herbert Allen* (Marketing Communication) M.B.A. candidate Governors State University; Director of Advertising Studies; former Advertising Executive, Leo Burnett Company, Earle Ludgin Advertising,

Foote Cone and Belding, Niefeld Paley and Kuhn, and Vince Cullers Advertising; former Staff Producer, NBC-TV and ABC-TV; Senior Producer, Central City Productions

Glenda Allen-Jones* (English) Ph.D. candidate, Education, University of Illinois at UrbanaChampaign (parental involvement research); M.Ed., University of Illinois at Urbana-Champaign

Paul Amandes* (Theater) B.M., Northern Illinois University; actor and director; vocalist and musician; composer, lyricist, and playwright

Laura Amend (Music) M.M., Indiana University, Bloomington; concert soloist; founding member, the Cathedral Singers

Sanford A. Angelos (Science Institute) M.S.C., Criminalistics; M.Ed., Research Evaluation, University of Illinois at Chicago; Senior Forensic Chemist, U.S. Drug Enforcement Administration; 1998 Columbia College Part-time Teacher of the Year

Thomas M. Antonio (Science Institute) Ph.D., Botany, University of Oklahoma; Curator of Collections, Lincoln and Garfield Park Conservatories of the Chicago Part District

David Arletl (Science and Mathematics) M.S., Marine Science, Long Island University; research interest: environmental pollution and environmental health

Robert Arnoldt (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago; specialist, twentieth-century U.S. history

WIIIIam Ashley (Science and Mathematics) M.D., Internal Medicine, University of Illinois at Chicago; healthcare consultant

Stephen Asma* (Liberal Education) Ph.D., Philosophy, Southern Illinois University at Carbondale; author, Buddha for Beginners, Constructing Nature: The Culture of Natural History Museums, Following Form and Function

Arvis Averette (Liberal Education) M.A., Social Work, University of Chicago; Program Coordinator, Chicago Housing Authority

Mary M. Badger (Theater) Producing Director, Theater Department; freelance lighting designer and technical consultant; advisory board member, Music/Theatre Workshop; Regional Secretary/Treasurer, United Scenic Artists LU829

George Balley* (English) M.A., DePaul University; writer of articles published in Wednesday Journal; editor, West Side Stories; Speech Coordinator

Shella Baldwin * (English) M.A., Creative Writing, Columbia College Chicago; Professor of English with an emphasis in AfricanAmerican studies

John Banks* (Television) B.F.A., Photography, University of Arizona; specialist in computers and new media; founding partner of Rising Star Graphics, Ltd., a computer and video firm specializing in Avid and other non-linear solutions.

Peter Barreras (Journalism) M.F.A., New York School of Visual Arts; photojournalist

Doreen BartonI* (Film and Video) M.A., Northwestern University; independent filmmaker

Mickey Bass (Academic Computing) computer consultant, productivity tools

Janell Baxter* (Interactive Multimedia) B.F.A., University of Illinois at Chicago; creator of interactive artwork; designer of digital work, web sites, and CD-ROMs; recipient, 1993 Oxbow Fellowship, Art Institute of Chicago

Joan Beaudoin* (Television) M.S., Chicago State University; cultural diversity and media specialist

Audrean Been* (Art and Design) B.F.A., School of the Art Institute of Chicago; fashion designer

Steven J. Berlin (Management) M.A., University of Chicago; Deputy Director, City of Chicago Board of Ethics

Bernard Berlowitz (Science and Mathematics) Ph.D., Mathematics, Columbia University
RIchard Bernal (Television) Director, WBBM-TV
Beth Berolzhelmer (Television) M.A., School of the Art Institute of Chicago; freelance editor

Ninoos Bethishou* (Film and Video) artist-in-residence
Dawoud Bey* (Photography) M.F.A., Yale University School of Art; internationally exhibited, collected, and commissioned artist; recipient, NEA and other fellowships and awards

Frank Blanco* (Television) B.A., Education, State University of New York, Geneseo; Staff Director, WLS-TV; director, Oprah, Nightline, Good Morning America, and Wide World of Sports

McArthur Binion* (Art and Design) M.F.A., Cranbrook Academy; fine artist

Trish Blondo (Radio) B.A., Loyola University; music director, WUSN morning show

Frank Bloom (Marketing Communication) Ph.D., Psychology, Illinois Institute of Technology; Executive Vice President, Pizza Concepts, Inc.

Rose Blouln* (English) M.A., English, Chicago State University
Derek John Boczkowskl* (English) M.A., Writing, DePaul University; Assistant Director, Writing Center

Bonnle Booth (Journalism) M.S.J., Columbia University; editor, American Medical News

Ronald Boyd* (Television) independent documentary, experimental and corporate media producer; specialist in print, web, television, and marketing media; former Creative Services Manager, Hysan Corporation of Illinois

Larry Bozek (Academic Computing) Computer consultant, productivity tools

WIIliam Bradley (Liberal Education) M.A., Theological Studies, Lutheran School of Theology, Chicago

Pauline Brallsford* (Theater) London Guildhall School of Music and Drama diploma; actress; former Artistic Director, Body Politic Theatre; founding member, Court Theatre Company, University of Chicago

Maura Braun (Art and Design) B.S., Interior Design, University of Illinois at Chicago; graduate certificate

Freddle Breltberg (Sound) studio manager and staff engineer, Streeterville Recording Studios

Arnold Breman (Management) A.A.S., New York City Community College; 30 years of experience in arts management; consultant; former Executive Director for The Joffrey Ballet, Chicago

Marcla Brice (Art and Design) graphic designer
Tom Brierton* (Film and Video) M.A., Southern Illinois University; independent filmmaker; animator; composer; screenwriter

Adam Brooks * (Art and Design) M.F.A., School of the Art Institute of Chicago; installation artist

Bonnle Brooks* (Chairperson, Dance) M.A., English, George Mason University; dance writer, administrator, lobbyist, and teacher; former Executive Director of Dance USA

Jullan Brown (Management) M.F.A., Temple University; actor
Dorothy Brown-McClean (Marketing Communication) B.S., Hofstra University; communication training specialist

Lester Brownlee* (Journalism) M.S.J., Medill School of Journalism, Northwestern University; coordinator, Outreach Programs; former feature writer, Chicago Daily News and Chicago American; former editor, Urban Affairs, WLS-TV; inductee, Chicago Journalism Hall of Fame, 1993

Dennis Brozynski* (Art and Design) B.F.A., School of the Art Institute of Chicago; Coordinator, Fashion Design; fashion illustrator and designer

Terrence Brunk* (English) Ph.D., Literatures in English, Rutgers University; Literature Coordinator; author, Literacies: Reading, Writing, Interpretation; consultant, National Assessment of Educational Progress; specialist in British Literature, history of novel, gender studies, literacy, and composition theory
J. Terrence Brunner (Journalism) J.D., Loyola University; Executive Director, Better Government Association

Robert Buchar* (Film and Video) M.F.A., Film Academy of Fine Arts, Prague; award-winning cinematographer

Angela Budner (Marketing Communication) B.A., Columbia College Chicago; Freelance Media Consultant and former Media Planner and Buyer, Leo Burnett

Johann Buls * (Center for Black Music Research) D.A., Musicology, Ball State University; Fulbright Scholar; ethnomusicologist; oboist; writer

Valerle Burke (Photography) M.F.A., University of Illinois at Chicago; fine art photographer

Terrle Byrne (English) M.F.A., Fiction Writing, University of Alabama, Tuscoloosa; ESL specialist and technology trainer; founder and President, American English Academy

Lynn Cachey (Interpreter Training) B.F.A., Graphic Design, Rochester Institute of Technology; member, American Sign Language Teachers Association

Danlel Cahill (Journalism) B.A., Loyola University; Sunday Sports Editor, Chicago Sun-Times

Barbara Calabrese * (Radio) M.S., University of Illinois at Urbana-Champaign; teacher of voice, articulation, and oral communication; former Director of Clinical Services, Department of Speech and Hearing Science, University of Illinois at Chicago; host, "Access Chicago," WCKG and WCRX-FM; former talk show host, WCKG-FM

Dale Calandra (Theater) B.F.A., University of Illinois at UrbanaChampaign; founder, Center Theater; Artistic Director, Oak Park Festival Theatre; actor; director

Carl Callis* (Film and Video) M.A., University of Illinois at Chicago; screenwriter; poet; novelist; editor, A.C.M.; crew member, creative consultant for various film productions; published writer, Columbia Poetry Review, Chicago Arts and Communication, Wire, and 58

Jane Calvin (Photography) M.F.A., School of the Art Institute of Chicago; fine art and commercial photographer

Jane Canepa (Marketing Communication) B.A., University of Wisconsin-Madison; President, The Enventors Inc.

Charles E. Cannon* (Chairperson, Science and Mathematics) Ph.D., Physical Organic Chemistry, University of WisconsinMilwaukee; research interests: organometallics, curriculum development, interdisciplinary education

Max KIng Cap* (Art and Design) M.F.A., University of Chicago; painter

Marcelo Caplan* (Science Institute) B.Sc., The Technion-Israel Institute of Technology; inventor of technological kits (TED) used in technology education throughout the world

Michael Caplan* (Film and Video) M.F.A., Northwestern University; producer of three feature films and numerous educational videos

Jeff Carlson (Management) M.S., Northeastern University, Boston

Matt Carlson (Marketing Communication) B.A., Marquette University; President, News and Communication Services, Ltd.; freelance journalist; publicist

Chris Cassell (Sound) B.A., University of Wisconsin; audio consultant

Mario CastIIIo* (Art and Design) M.F.A., California Institute of the Arts; fine artist

Dominlque Chéenne* (Sound) Ph.D., Electrical Engineering, University of Nebraska-Lincoln; owner, C \& C Consultants; specialist, acoustics and noise control design

Abour H. Cherlf* (Science and 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 Module; editorial board member, The Review of Human Factor Studies; manuscript review panel member, The American Biology Teacher Journal

Judd Chesler* (Film and Video) Ph.D., Northwestern University; film historian; Assistant Chair, Film and Video graduate department

Michele Cheung (English) educator and writer; specialist in literature and mythology; director, children's nature program; storyteller; editor, Dark Night field notes

Malcolm Chisholm (Sound) recording engineer; electronics and acoustics designer; consultant

Meredith Christensen (English) instructor, composition and world literature

Peter Chrlstensen* (English) Ph.D., University of Minnesota; literature generalist with interests ranging from Sherlock Holmes to Celtic Mythology; resident dramaturg (including translation work), European Repertory Company

Thom Clark (Journalism) B.A., Loyola University; President, Community Media Workshop

Rodney Clough (Academic Computing, Art and Design) M.F.A., University of Illinois

Murray M. Coffey (Management) J.D., The John Marshall Law School; Cook County Public Defender

Jim Cogan (Sound) B.A., Literature, Western Illinois University; recording engineer and producer; freelance writer

Garnett Kllberg Cohen* (Chairperson, English) M.F.A., University of Pittsburgh; author, Lost Women, Banished Souls; stories published in The Literary Review, Ontario Review, Chicago and American Fiction; recipient, Pushcart Prize Special Mention, 2000; finalist, Raymond Carver Fiction contest and Isak Dinesen Creative Nonfiction contest; fellow, Virginia Center for the Creative Arts and Ragdale; board member, Live Bait Theater and River Oak Arts

Joel Cohen (Radio) B.A., Literature, Roosevelt University; on-air talent; advertising and media consultant

Sandra Cohen (Management) M.A., Long Island University
Richard Coken* (Film and Video) B.A., Economics, North Park College; Assistant Chair, Film and Video undergraduate department; award-winning engineer; soundtrack designer for film and video

MargI Cole (Dance) M.F.A., University of Illinois at Chicago; teacher, performer, and choreographer; founder and Artistic Director, The Dance Collective

Maury Collins (Management) M.B.A., American University; partner, Nunn Collins Consulting

Dawn Collopy (Academic Computing) B.F.A., School of the Art Institute of Chicago

Luis Contreras* (Film and Video) B.A., University of MonterreyMexico; diploma, Character Animation, Sheridan College of Applied Arts and Technology
Bruce Cook (Academic Computing) Ph.D., Temple University; specialist in computer productivity, business presentations, and technology in education

Jno Cook (Photography, Art and Design) M.F.A., School of the Art Institute of Chicago; experimental and fine art photographer
Rebecca Courington* (Chairperson, Academic Computing) M.A., Governors State University; specialist, multimedia and interactive programming; developer and designer, interactive computer kiosk Fullersburg Environmental Education Center, web site to facilitate educational programming with DuPage County Forest Preserve and Wheaton School District

Jerome Courtland* (Film and Video) director and producer of films for Disney Productions; director of over 200 films and television series

David Cromer (Theater) Joseph Jefferson Award-winning actor and director

Donald Crumbley, Sr. (Liberal Education) M.A., Urban Planning, Northeastern Illinois University; teacher and researcher of urban politics, civil rights, and the American Constitution

Wilfredo Cruz* (Liberal Education) Ph.D., Social Service Administration, University of Chicago; sociology instructor; researcher of race relations and Latino studies

Rosalind Cummings-Yeates (Journalism) M.S.J., Roosevelt University; Chicago bureau chief, On the Road.Com; freelance writer and arts critic
Julie Curtis (Science and Mathematics) M.S., Statistics/Probability, Michigan State University
Walter Dale (Management) J.D., Chicago Kent College of Law; entertainment, corporate, and tax law; former Professor of Accounting and Finance, Chicago State University
Hope Daniels* (Radio/Sound) B.A., California State UniversitySacramento; Director of Community Affairs, Century Broadcasting; Former Deputy Press Secretary, Senator Carol Mosley-Braun; recipient, National Association of Broadcasters and National Association of Black Journalists Awards; reporter and producer, AWARE Talk Radio Show; trainer, Community Media Workshop

Sharon Darrow* (English) M.F.A., Vermont College; children's book writer, Old Thunder and Miss Raney, Mary Shelley, The Painters of Lexieville (Fall 2001)

James Dauer (Management) Ph.D., California Coast University; information systems consultant

Mark Davidov (Fiction Writing) Ph.D., Semiotics, Institute for Standardization, Moscow; writer; poet; linguist; translator, "Moscow Does Not Believe in Tears," reflections of Moscow's Mayor Yri Luzkov

Harrise Davidson (Theater) talent agent; President, Harrise Davidson and Associates, Inc.

Harvey Davis (Science and Mathematics) Ph.D., Pharmacology and Physiology, Wayne State University; President, Davis Environmental Services Group, Inc.

Heather Davis* (Marketing Communication) B.A., Columbia College Chicago; Vice President, Sadler-Davis Group, Inc.

Frank Dawson* (Music) B.M.; professional jazz guitarist with the Chicago Jazz Ensemble, Marshall Vente's Project 9, and the Jance Borla Group

JIII Deets (Academic Computing) M.A., Illinois State University; computer education specialist

Don Gennaro DeGrazia* (Fiction Writing) M.F.A., Creative Writing, Columbia College Chicago; writer; author, American Skin; editor, F Magazine
Tony Del Valle* (English) Ph.D., Literature, Literacy, and Rhetoric, University of Illinois at Chicago; researcher, Chicago Language and Literacy Project, Office of Social Science Research, University of Illinois at Chicago; recipient, Leadership and Dedication Award, Chicago Puerto Rican Congress and ICEOP Award, University of Illinois at Chicago; writer, published in Hair Trigger and West Side Stories

Martin de Maat* (Theater) Artistic Director, The Second City Training Center; Artistic Consultant, The Second City and Annoyance Theatre; faculty, Omega Institute and Video Associates

Timothy J. Densmore * (Television) B.A., Columbia College Chicago; corporate producer and director, Hilton Corporation and others; former Media Coordinator, Illinois Institute for Continuing Legal Education; media projects specialist and consultant, independent programs and community based organizations

Henry DeZutter (Journalism) M.S.J., Medill School of Journalism, Northwestern University; Vice President, Community Media Workshop
Harlan Didrickson (Fiction Writing) M.F.A., Playwriting, Carnegie Mellon University; playwright and screenwriter

Frank Dietrich (Marketing Communication) B.A., Columbia College Chicago; Account Supervisor, Media Relations, CramerKrasselt

Herb DIGiola * (Film and Video) M.F.A., University of California at Los Angeles; Director, Documentary Center; award-winning documentary filmmaker

Dan Dinello* (Film and Video) M.F.A., University of WisconsinMadison; independent filmmaker and videomaker; television director, Strangers with Candy, e-zine webmaster, ShockZine; pop culture and new media critic, Chicago Tribune; winner: Best Short Film, 1996 New York Underground Film Festival; Best Film, 1998 Chicago Underground Film Festival; Best of the Fest, 1998 Telluride Indie Fest

James Disch (Television) news and programming director, Chicagoland Television

David Dolak* (Science Institute) M.S., Environmental Science, Indiana University; expertise: paleontology, environmental geology; guitarist, string instrument builder; member, Guild of American Luthiers

Tom Dowd (Television) M.A., New York Institute of Technology; game designer and producer, Meyer/Glass Interactive

Deborah DuDevoir (Science Institute) Ph.D., Immunology and Microbiology, Rush University

John Dylong* (Art and Design) M.A., University of Chicago; graphic designer; author

Rose Economou* (Journalism) B.A., Political Science, University of Illinois at Chicago; Nieman Fellow, Harvard University; Eagleton Fellow, Rutgers University; former producer, CBS News and WBBMTV, Chicago; author, While America Sleeps; seven-time Emmy Award winner; four-time Chicago International Film Festival award winner; board of directors member, In These Times

Christine Efken (Marketing Communication) B.A., Marquette University; Senior Research Associate, Doyle Research

Phyllis Elsenstein (Fiction Writing) novelist and short story writer, Longmeadow Press and New American Library

Ash A. Eldifrawl (Liberal Education) Psy.D., Clinical Psychology, Chicago School of Professional Psychology; licensed clinical psychologist

Albert Ellenich (Television) B.F.A., University of Michigan; Art Director, Whittman-Hart

Charles Epsteln (Journalism) M.S., Communications, University of Illinois; director of media relations, Zacks Investment Research; freelance financial journalist

Joan Erdman* (Liberal Education) Ph.D., Anthropology, University of Chicago; anthropologist; humanist; India scholar; researcher or editor of dance studies; author of books and articles on performing arts in India; tabla drummer

Jan Erkert * (Dance) B.F.A., University of Utah; master teacher, choreographer, and performer; founder and Artistic Director, Jan Erkert \& Dancers; recipient, numerous awards and grants, including Columbia's 1999 Teaching Excellence Award

Elizabeth Ernst * (Photography) M.S., Illinois Institute of Technology, Institute of Design; internationally exhibited and collected artist with studio background; recipient of grants and awards

Dlanne Erpenbach* (Management) M.A., National-Louis University; former Communications Manager, Mark Shale; Chairperson, Textile Department, International Academy of Merchandising and Design

Carmelo Esterrich* (Liberal Education) Ph.D., Spanish, University of Wisconsin-Madison; specialist in Latin-American Arts and Cultures focusing on cinema, literature, music, and language; dancer
Darlys Ewoldt (Art and Design) M.F.A., Indiana University; fine artist

Kate Ezra^ (Art and Design) Ph.D., Northwestern University; art historian; former Associate Curator, African Art, Metropolitan Mueseum of Art

Ronald Falzone* (Film and Video) M.F.A., Northwestern University; writer, director in film and theater

GInger Farley (Dance) former dancer, Hubbard Street Dance Co.; teacher; choreographer; member, Jan Erkert \& Dancers; recipient, Illinois Arts Council Choreographic Fellowships

Edward J. Fellin (Management) B.S., DePaul University; Tax Manager, The Northern Trust Company

Bill Ferguson (Journalism) former Managing Editor, United Press International

Robin Finesmith* (Radio) M.F.A., lowa Writers' Workshop; contributor, National Public Radio and Great Lakes Radio Consortium; Midwest Bureau Chief, NPR's Living on Earth; recipient: Golden Reel, National Federation of Community Broadcasters; First Prize, VOA's American Voices; and Unity Award in Media, minority affairs

Bill Fisher (Marketing Communication) freelance marketing consultant; former Promotions Manager, Chicago Sun-Times

Lynn Florlano (Art and Design) M.F.A., Bowling Green State University; jewelry designer

Deborah Foote (Liberal Education) Ph.D. candidate, Romance Languages and Literature, University of Chicago

Gary Fox (Television) B.F.A., Drake University; independent producer, director, and writer

Tom Fraterrigo* (Film and Video) M.F.A., Columbia College Chicago; artist-in-residence; writer, director of film and stage productions; screenwriter; short film producer

William Frederking* (Photography) M.F.A., University of Illinois at Chicago; professional photographer with emphasis on photography of dance; recipient, Ruth Page Award, Illinois Arts Council Fellowship, and numerous grants; fine art photographer, work included at Museum of Contemporary Photography

Amelia Freedman (Liberal Education) Ph.D. candidate, Divinity, University of Chicago

Chap Freeman* (Film and Video) M.F.A., University of lowa; screenwriter

Bill Friedman (Photography) M.F.A., University of Illinois at Chicago

Paula Froehle* (Film and Video) M.F.A., School of the Art Institute of Chicago; independent filmmaker; recipient of film awards at The London International Film Festival, The New Zealand Film Festival, and Worldfest Houston Film Festival; director, music videos and music-related films for Atavistic

Michael Fry (Television) B.F.A., Dramatic Writing for Film and Television, Tisch School of the Arts, New York University; freelance screenwriter for television

Karla Rae Fuller* (Film and Video) Ph.D., Northwestern University; screenwriter; author of articles published in film journals; researcher of racial and ethnic representation in Hollywood films

Emily Gaul (Science and Mathematics) Ph.D., Chemistry, University of Illinois at Chicago; special interest: photography and dyes

Carol GenettI (Academic Computing) Principal Designer, Noodlemeister Designs; Production Artist, Seven World Wide

David Gerding* (Interactive Multimedia) writer, programmer, and interactive designer; owner, Versive LLC; publisher of gamestate.com; interactive media consultant; designer of interactive narrative presentation technology, patent pending; writer for technology related publications, including CNET

Arlana Gersteln (Academic Computing) M.F.A., School of the Art Institute of Chicago; specialist in computer animation and imaging

Jeffrey Glbson (Liberal Education) Ph.D., Theology, Oxford University

Jeffrey GInsberg* (Theater) M.F.A., Yale School of Drama; actor; director; former co-Artistic Director, National Jewish Theater; former co-Artistic Director, Immediate Theatre; co-Director, Green Room Project

BIII Glader (Television) M.A., Radio/Televison/Film, Northwestern University; Producer/Director, Glader Production Company

Karen Glaser (Photography) M.F.A., Indiana University; fine art photographer

David Gordon (Marketing Communication) M.B.A., Columbia University; former Vice-President, Marketing Support, Inc.

Jeffrey Gore (English) M.A., Purdue University; studied at The College of St. Mark and St. John, England; writer and researcher of literacy and cultural theory, rhetoric and ethics

Dlana Gorman* (Interpreter Training) M.A., Interpretation, Gallaudet University; Certificate of Interpretation and Certificate of Transliteration from the National Registry of Interpreters for the Deaf

Peter Gorner (Journalism) B.S., Northwestern University; Pultizer Prize-winning national science correspondent, Chicago Tribune

Sam Gottlelb (Academic Computing) M.F.A., School of the Art Institute of Chicago; co-author, Lingo Workbook

Dlane Grady (Radio) J.D., Chicago Kent College of Law, Illinois Institute of Technology; M.S., Communications Disorders, Governors State University; attorney

Glennon Graham* (Liberal Education) Ph.D., History, Northwestern University; two-time Fulbright Scholar; member, Westside Black History Project; Director, Freshman Seminar; Chair, President's Committee on Minority Student Development and Student Life

VIckI Gratzke (Interpreter Training) B.A., Gallaudet University; American Sign Language instructor; ASLTA certified

Monica Grayless (Management) M.A., DePaul University; former Executive Director, National Academy of Recording Arts and Sciences, Chicago
Chris Green* (English) M.A., University of Utah; lecturer in Composition; poet

Norma Fay Green* (Journalism) Ph.D., Mass Media, Michigan State University; Director, Graduate Journalism Program; 25 years
of print media experience in newspapers, magazines, and book publishing; Fulbright Scholar; Teaching Fellow, Association for Education in Journalism and Mass Communication

Arlene Greene* (English, Director of the Writing Center) M.A., English, Roosevelt University; author of fiction and poetry published in Oyez Review, Perihelion, Hair Trigger and South Side Stories

Clarke A. Greene* (Management) B.S., University of WisconsinMadison; marketing and organizational consultant

Thomas Grelf (Liberal Education) M.A., Theology, Santa Clara University

GIna Grillo (Photography) M.F.A., Columbia College Chicago; documentary photographer

Larry Blrd Grimes (Management) President, Eagle
Communications, Ltd.; former Operations Manager and Promotions Coordinator, The Cotton Club

Ann Hetzel Gunkel* (Liberal Education) Ph.D., Philosophy, DePaul University; Fulbright scholar; specialist, urban and cultural studies, popular culture

Ron Gunther (Television) B.S., University of Illinois at UrbanaChampaign; freelance producer; director

Gayle Guthrie (Management) B.S., Northwestern University; President, Guthrie Enterprises Group

Debra S. Hale (Management) M.A., Arts, Entertainent, and Media Management, Columbia College Chicago; Senior Communications Specialist, University of Chicago

Scott Hall* (Music) B.M., Northern Illinois University; trumpeter, composer, arranger, and producer; President, Corridor and Hallway Records; soloist, Chicago Jazz Ensemble

Colleen Halloran (Dance) B.A., Columbia College Chicago; coordinator, Student Choreographic Workshop; teacher and choreographer, Mordine \& Company Dance Theater

Tom Hamilton* (Marketing Communication) M.B.A., University of Chicago; President, Hamilton Marketing, Inc.

Carol Hammerman (Art and Design) M.F.A., School of the Art Institute of Chicago; fine artist; sculptor

Reginald Hanks (Management) B.A., University of Illinois at Chicago; President, RLH \& Associates; marketing consultant

Renee Lynn Hansen* (English) M.A., Creative Writing, Columbia College Chicago; poet and author; recipient, Illinois Arts Council Fellowship in playwrighting; nominee, Lambda Literary Award for novel, Take Me to the Underground; stories published in Word of Mouth: Short Short Stories by Women, Christopher Street, and Reclaiming the Heartland: Lesbian and Gay Voices from the Midwest

Ann Hanson* (Science and Mathematics) M.S., Mathematics Education, University of Maryland; Executive Director, Illinois Council of Teachers of Mathematics; special interest: human evolution

Ted Hardin* (Film and Video) M.F.A., Ohio State University; creator of films and videos shown at American Film Institute and other U.S. and Canadian festivals and art centers; contributor, alternative media collective, Paper Tiger Television, New York

MIchael C. Harrls (Management) B.A., DePaul University; editor, Illinois Entertainer, writer about popular music and culture

Paul Carter Harrison* (Theater) M.A., Psychology, New School for Social Research; award-winning playwright; author, The Drama of Nommo; recipient, Rockefeller Foundation Fellowship for American Playwriting and National Endowment for the Arts Playwright's Fellowship

Alice Hargrave (Photography) M.F.A., University of Illinois at Chicago

Peter Hartel* (Film and Video) B.A., Columbia College Chicago; artist in residence; producer, editor, director of national and international projects; specialist with optical cameras, animation and effects camera, and computer motion control camera systems

Kay Hartmann* (Art and Design) M.S., Northwestern University; graphic designer

WIIIIam Y. Hayashl* (Liberal Education; Director, Senior Seminar) Ph.D., Committee on Social Thought, University of Chicago; psychotherapist; social philosopher; special interests: creativity and meditation

Michael Hays (Art and Design) B.F.A., Rhode Island School of Design; illustrator

Ann L. Hemenway* (Fiction Writing) M.F.A., Creative Writing, University of lowa; writer and editor; winner, AWP Intro award; short stories in Private Arts and Emergence

Terrl Hemmert (Radio) B.A., Elmhurst College; disc jockey, WXRT
Kevin Henry* (Art and Design) M.F.A., School of the Art Institute of Chicago; architectural designer, product designer

Paul Hettel* (Film and Video) B.A., Xavier University and Columbia College Chicago; independent filmmaker

Beverly Hightshoe (Academic Computing) B.F.A., Herron School of Art

Carol Hoffstedt (Science Institute) M.S., Mathemetics, University of Illinois at Chicago

John Hollowed (Science and Mathematics) M.S., Anthropology, University of Chicago; special interest: human evolution

Delorls M. Holman (Science Institute) M.S., Mathematics, Chicago State University

Paul Hoover* (English) M.A., Poetry, University of Illinois at Chicago; Coordinator, Poetry Program; author of seven books of poetry, including Totem and Shadow: New and Selected Poems, Viridian, 1996 Georgia Prize winner; novelist, Saigon, Illinois; editor, Postmodern American Poetry: A Norton Anthology and New American Poetry literary magazine

Susan Hostetler* (English) M.A.T., University of Illinois at Chicago
Joseph R. Houle (Management) B.S., University of Nevada; financial consultant

Margarette Huber (Academic Computing) B.A., Columbia College Chicago
Carolyn Hulse* (Interim Chairperson, Journalism) M.A., Claremont Graduate University; former Director, News Reporting and Writing; former Assistant International Editor and Associate

Features Editor, Crain Communications; former corporate writer, the Singer Company; freelance business journalist

Sebastian Huydts* (Music) M.A., Composition, University of Chicago; composer of concert and film scores; pianist; Assistant to the Composer-in-Residence, Chicago Symphony Orchestra

Mary Hynes-Berry (Early Childhood Education) Ph.D., English, University of Wisconsin-Madison; faculty, Erikson Institute

Peter Insley (Science and Mathematics) M.S., Science Education, Rensselaer Polytechnic Institute; research interest: curriculum development

Barbara Iverson* (Journalism, Educational Studies) Ph.D., Public Policy Analysis, University of Illinois at Chicago; specialist in web publishing, interactive multimedia, integrating technology into the arts and media courses, and training teachers to use technology in the classroom

Nena Ivon (Management) Fashion Director, Saks Fifth Avenue; 40 years of experience in retail; chairperson, Columbia College Fashion Advisory Board

Michael E. Jackson (Management) M.L.A., University of Chicago; College Relations Associate, Columbia College Chicago

Karen Janssen (Interpreter Training) B.S., Business, Western Illinois University; student, graduate courses in interpreting and linguistics, Gallaudet University; Certified Interpreter and Transliterator, National Registry of Interpreters for the Deaf

Dianne Jedicka (Science and Mathematics) Ph.D., Biology, University of Illinois at Chicago
Sharron Jenkins * (Science and Mathematics) Ph.D., Biophysical Chemistry, Loyola Univeristy; recording artist, vocalist; professional interests: curriculum development, integration of science and art

Llsa Jevens (Journalism) M.S.J., Medill School of Journalism, Northwestern University; freelance writer, editor, designer

Craig Jobson* (Art and Design) B.F.A., University of Texas at Austin; graphic designer

Allan Johnson (Journalism) television/feature writer, Chicago Tribune

Angela Johnson (Television) B.A., Communications, Eastern Illinois University; writer and producer

Gary Johnson * (Fiction Writing) M.A., Creative Writing, Columbia College Chicago; writer; winner, Edwin L. Schuman Award for Fiction, Northwestern University; recipient, Associated Press Award for "Gramma Elsie," twice aired on Soundprint documentary series; winner, National Federation of Community Broadcasters' Silver Reel Award

Michael Johnson (Liberal Education) Ph.D. candidate, Russian History

Phyllis A. Johnson* (Management) M.Mgt., Northwestern University; former Business Representative, Actors Equity Association; Business Representative, United Scenic Artists; Business Manager, Wisdom Bridge Theatre
Cheryl Johnson-Odim* (Chairperson, Liberal Education) Ph.D., Northwestern University; specialist in African, African-American history, gender studies; Fulbright scholar; member, Editorial Board Journal of Women's History, member, Board of Directors of the

American Council of Learned Societies; author, For Women and the Nation; poet

Edna Johnston* (Interpreter Training) M.S., Deaf Education, Western Maryland College; B.A., Sign Communication and English, Gallaudet University

Douglas Jones * (Chairperson, Radio/Sound) M.A., Education, Columbia College Chicago; Principal Consultant in Acoustics, EASI; researcher, Biomedical Acoustical Research Group; designer, recording and broadcast studios; recording engineer; producer; musician

BenJ Kanters * (Sound) B.S., Speech, Northwestern University; recording engineer and producer; studio owner and concert promoter

Mort Kaplan* (Marketing Communication) B.S., DePaul University; Public Relations Program Director; former Executive Vice President and Director, Ketchum Public Relations

Peter Karl (Journalism) M.S., Political Science, University of Illinois; Emmy Award-winning investigative reporter; co-owner, Karl Productions; formerly with WMAQ-TV Unit 5 Investigative Team

Jordan Kassof (Science and Mathematics) Ph.D., Mathematics, Northwestern University

Barbara Kasten * (Photography) M.F.A., California College of Arts and Crafts; internationally recognized artist; recipient of Guggenheim, Fulbright-Hays, NEA Fellowships, Polaroid Artist Program, Apple Photo Grant; award-winning filmmaker

Charles G. Kawal (Management) B.A., Columbia College
Chicago; Chief Engineer/Producer, Chicago Trax Recording Studios
Barry Keefe (Radio) B.A., Grand Valley State University; Director of News/Public Affairs, WTMX-FM

Zoe Kelthley (Fiction Writing) M.A., Teaching of Writing, Columbia College Chicago; author, Tandem Teaching; writer, published in North American Review, Journal of Basic Writing

Marllyn Kemp (Academic Computing) M.F.A., School of the Art Institute of Chicago

BaheeJ Khlelf (Liberal Education) Ph.D., Sociology, University of Colorado, Boulder; teacher, Family and Society, Introduction to Sociology

John KInney (Liberal Education) Ph.D. candidate, history of Chicago

Timothy Kolloth (Management) B.S., Western Michigan University; National Director of Commercial Radio Promotion, Alligator Reords

Frederic Kopp (Liberal Education) Ph.D. candidate, European history

Kelth Kostecka* (Science Institute) D.A., Chemical Education, University of Illinois at Chicago; expertise: curriculum development, analytical and active learning laboratories; reviewer for Journal of College Science Teaching and Journal of Chemical Education

Chris Koules * (Art and Design) M.F.A., University of Illinois at Urbana-Champaign: graphic designer: photographer

Herb Kraus (Marketing Communication) public relations consultant

Robert Kulver (Science and Mathematics) Ph.D., Chemistry. University of Nebraska

Patricla LaFonte (Liberal Education) M.A., U.S. History: AfricanAmerican history specialist

Joseph Lalacona (Academic Computing) M.S., Indiana University; specialist in $\mathrm{C}++$ programming

John Landry (Academic Computing) M.F.A., Design, Rhode Island School of Design; web design and administration, Electronic Visualization Lab

Art Lange (English) M.A., Southern Illinois University; poet; music critic; coeditor, Moment's Notice: Jazz in Poetry and Prose

Clare LaPlante * (Journalism) B.A., Political Science, University of Illinois; artist-in-residence, Magazine Program; magazine writer, published in Consumer Digest, Your Money, Black Enterprise, Online Investor, author of "Wall Street on a Shoestring" and coauthor of "Heaven Help Us: The Worrier's Guide to the Patron Saints"

Dawn Larsen* (Management) J.D., University of Illinois at Chicago; former associate attorney of entertainment law, Sidley and Austin

James Latta (Academic Computing) J.D., DePaul University; instructor, computer technology and productivity tools

Arthur Lazar (Photography) M.F.A., Ohio University; fine art photographer

Loulse LeBourgeols (Art and Design) M.F.A., Northwestern University; painter

Alan Leder (Management) M.F.A., School of the Art Institute of Chicago; Director of Visual Arts Programs, Illinois Arts Council

Val LeFevre (Journalism) B.A., Bradley University; freelance designer and production specialist; former art director, Associated Publications

Sherwin Leff (Marketing Communication) M.B.A., DePaul University; Executive Vice President, Foot Cone and Belding/Impact

Peter LeGrand* (Photography) M.A., Governors State University: artist and award-winning commercial photographer with emphasis on corporate communications; workshop leader in the U.S. and France

Llsa Lenoir (Management) B.A., Indiana University; Fashion Writer, Chicago Sun-Times

Joseph A. LeonardI (Management) J.D., John Marshall Law School; attorney

Gustavo Leone * (Music) Ph.D., Music Composition, University of Chicago; celebrated composer of concert, stage, and film scores; lecturer: guitarist

Zafra Lerman* (Head. Science Institute) Ph.D., Chemistry. Weizmann Institute of Science; American Chemical Society Awardee for Encouraging Disadvantaged Students into Careers in Chemical Sciences (1998): Kilby Award Laureate (1998): Presidential Awardee for Excellence in Science. Mathematics. and Engineering Mentoring (1999): American Institute of Chemists Ethics Awardee (2000); Distinguished Professor of Science and Public Policy: Vice Chair. Committee of Concerned Scientists: Chair. American Chemical Society Committee on Scientific Freedom and Human Rights

Deb Levie (Photography) M.F.A., School of the Art Institute of Chicago; fine art photographer

Lynn Ellen Levy (English) M.A., Communications, University of Northeastern Illinois; Freshman Assessment Manager

Patricla McNair Lewls * (Fiction Writing) M.F.A., Creative Writing, Columbia College Chicago; writer; winner, University Scholastic Press Association for fiction; associate editor, Frommer's America on Wheels series; editorial board member, $F$ Magazine

William Linehan * (Art and Design) M.F.A., School of the Art Institute of Chicago; computer artist and designer

Marlene Lipinskl* (Art and Design) M.F.A., University of Wisconsin-Milwaukee; Coordinator, Graphic Design, Advertising; graphic designer; fine artist

Laura S. Litten* (Television) M.A., Art History, University of Chicago; Research Fellow in Anthropology, Chicago Field Museum; co-principle investigator, The Collaborative Kinship Project, ongoing visual collaborative work, expanding notions of kinship, belonging, and identity

Sara LIvIngston* (Television) M.A., Mass Media, University of Illinois at Chicago; independent video producer with special interest in media literacy

Doug Lofstrom* (Music) composer; former Music Director, Free Street Theater; bassist, Tom Keith Organization; works performed by the St. Louis Symphony, Indianapolis Symphony, National Symphony; President, Little Miracles Music
Jose Lopez (Liberal Education) M.A., Latin-American History and Latino Studies; Executive Director, Puerto Rican Cultural Center

Joyce Lottermoser (Art and Design) M.F.A., School of the Art Institute of Chicago; airbrush artist
Carol LoVerde* (Music) B.A., Voice, Mundelein College; professional concert soprano and recording artist

Angelo Luclano* (Management) M.S., DePaul University; former consultant, curriculum development; Assistant Director of Education, Chicago Allied Educational Services
Amy Ludwig (Television) B.A., Yale University; Artistic Director, Bluestar Performance Company

Jeff Lyon* (Journalism) B.S.J., Medill School of Journalism, Northwestern University; Coordinator, Reporting on Health, Science, and the Environment; editor and Pulitzer Prize-winning reporter, Chicago Tribune

James MacDonald * (Music) M.M., Conducting, Northwestern University; conductor and pianist; co-author. The Essentials of Music Theory and Eartraining: Music Director and Conductor, West Suburban Symphony Orchestra

Priscilla MacDougall (Liberal Education) J.D.. University of Michigan; teacher of Law and Society
Pattle Mackenzle (English) M.A.. Northwestern University: educator and counselor; producer: voiceover actor

Khallil Madmoud (Science and Mathematics) Ph.D.. Physics. Illinois Institute of Technology

Suzanne Blum Malley* (English, Director of ESL) M.A., Spanish Applied Linguistics and Hispanic Literature, University of Illinois at Urbana-Champaign; specialist in second language acquisition, non-native reading, and Latin-American literature

Andrew MartIn (Journalism) B.A., Miami University of Ohio; investigative reporter/staff writer, Chicago Tribune

TIm MartIn (Academic Computing) M.F.A., University of Chicago
Jane Masterson (Science and Mathematics) Ph.D., Evolutionary Biology, University of Chicago

Craig May (Marketing Communication) B.S., Illinois State University; former Director of News/Information, American Medical Association
Eric May* (Fiction Writing) B.A., English/Writing, Columbia College Chicago; fiction writer and journalist; former staff writer, Washington Post, fiction in Fish Stories: Collective I

Katherine McCabe (Journalism) M.B.A., University of Chicago; editor-in-chief, PalmComputer Magazine; former editor-in-chief, Online Access

Terry McCabe * (Theater) M.F.A., Directing, Northwestern University

ErIn McCarthy (Liberal Education) Ph.D., History, Loyola University; teacher and researcher of U.S. sports history

Kimberly McCarthy* (Liberal Education) Ph.D., Psychology. M.M., Music Composition, University of Oregon; Deep Listening apprentice, Pauline Oliveros Foundation

Don McCormack (Marketing Communication) M.B.A., Lewis University; Regional Director, Häagen-Dazs

Shyla McGIII* (Science and Mathematics) M.A.T., University of Nebraska; actuary; sculptor

Dardl McGinley-Gallivan * (Dance) M.A., Ohio State University; artist-in-residence, Dance Center: teacher, choreographer, and performer; winner, 1996 Ruth Page Award

Michael McGinn (Dance) B.A., Columbia College Chicago; advanced practitioner, Tai Chi and martial arts; student of Shaolin Kung Fu and Chinese Master Chang Gwo Chung

Isabelle McGuire (Art and Design) B.A., Columbia College Chicago: graphic designer

Loulse McKissick (Academic Computing) M.F.A., Performance, School of the Art Institute of Chicago; Intranet Technologist, True North Communications, Inc.

Pamela McKuen (Journalism) B.A., Elmhurst College: regular freelance writer/features. Chicago Tribune

Gillian Dowley McNamee (Early Childhood Education) Ph.D.. Reading and Language. Northwestern University: Director of Undergraduate Programs and Teacher Education. Erikson Institute

Pamela McNell (Dance) B.A.. Dance Specialization, Grand Valley State University: member. Mordine \& Company Dance Theatre: choreographer, teacher, and performer

Carol Haliday McQueen * (Art and Design) M.F.A.. University of Illinois at UrbanaChampaign: fine artist: painter
Daniel Mead (Sound, B.A.. Columbia College Chicago: sound designer/engineer

Amy Meadows (Management) B.S., Northwestern University; Director of Merchandising, Marshall Field's

Ray Meinke (Television) B.A., Speech Communications, Columbia College Chicago; engineer, WTTW-TV

Jeanine Mellinger* (Television) M.F.A., School of the Art Institute of Chicago; former program director, Center for New Television; instructor, Community Television Network; certified AVID instructor

Marssie Mencottl* (Radio) B.A., University of Illinois at Chicago; former business development director, WKQK-FM; sales and marketing promotions director, WJMK-FM; creative director, Chancellor Marketing (AMFM, Inc.); theater teacher and actor; voice-over actor; freelance copywriter; proposal designer

Eddwin Meyers (Art and Design) M.F.A., Southern Illinois University; fine artist

Ethan MIchaell (Journalism) B.A., University of Chicago; editor-in-chief, Residents' Journal; former reporter, Chicago Daily Defender

AIton MIIIer* (Marketing Communication) author; political consultant

Danlel Miller (Academic Computing) M.F.A., Time Arts, School of the Art Institute of Chicago; independent robotics artist, exhibited at 1997 International Symposium for the Electronic Arts 97; member, syn::apsis electronic arts collective

Polly MIlls* (Fiction Writing) M.A., Creative Writing, Columbia College Chicago; winner, Associated Writing Programs Intro award; two-time winner, Columbia University Scholastic Press Association fiction award; writer, published in Indiana Review, co-author, Tandem Teaching 2 and 3

Tom Misfeldt (Academic Computing) M.A., Governors State University; specialist, multimedia production and business

Leah Missbach (Photography) M.F.A., Columbia College Chicago; documentary photographer

Raymond F. MItchell, Jr. (Science Institute) M.S., Physics, Illinois Institute of Technology; musician

Jim MItchem * (Radio) B.A., Broadcast Communications, Columbia College Chicago; former program/music director and onair personality of WDKT and WEUP, Huntsville, Alabama; WQMG, Greensboro, North Carolina; WXOK, Baton Rouge, Louisiana; producer, WLS Radio, Chicago; owner, Digital Den Productions

Avis Moeller (Management) M.A., University of Minnesota; Associate Academic Dean; textile, clothing, and curriculum specialist

Steve Mogge* (English) M.Ed./Ph.D. candidate, University of Illinois at Chicago; Director of the Reading Center; reading instructor at all levels, reading in the Arts and Communications disciplines; interest in history and curriculum in community-based literacy

Billy Montgomery (Journalism) B.A., Chicago State University; program director/editorial advisor, Youth Communication; publisher of New Expression; former reporter, Daily Southtown Economist

Marty R. Moore (Liberal Education) M.S., U.S. History
Shirley Mordine* (Dance) B.A., Mills College; founder, Columbia College Dance Center; master teacher, choreographer, and
performer; founder and Artistic Director, Mordine \& Company Dance Theatre; recipient, numerous grants and 1985 and 1994 Ruth Page Awards

Edward L. Morris* (Professor Emeritus, Management and Television) B.A., University of Louisville; Television Department Chairman, 1984-1998; former Vice President and General Manager, WSNU-TV, Chicago; former President, Chicago Chapter, National Academy of Television Arts and Sciences; creator and producer, "Book Beat"; winner, George Foster Peabody Award for "Book Beat" and "Search for the Nile"

David Morton (Science Institute) B.A., Film, Columbia College Chicago; Director, Science Visualization and Communications Laboratory; expertise: 2D and 3D animation and science computer modeling

Cheryl Morton-Langston* (Radio) former News Operations Manager, WMAQ Radio; former program and operations manager, KDKA, Pittsburgh; Operations and News Manager, WIND; two-time winner, Peter Lisagor award; recipient, Associated Press Illinois State award for excellence in sports and news coverage

Tom Moss (English) M.F.A., Ohio State University
Molly Moynahan (Fiction Writing) M.F.A., Brooklyn College; novelist, Parting Is All We Know of Heaven, Living in Arcadia

RoseAnna Mueller* (Liberal Education) Ph.D., Comparative Literature, City University of New York; participant, NEH Summer Institutes; foreign language instructor; cross-cultural trainer; translator; writer; presenter, conferences in U.S., Mexico, Italy, Canada, and The Netherlands; contributor, Voices in Italian Americana, Hispania, The Renaissance Quarterly

Tom Mula* (Theater) B.F.A., University of Illinois; award-winning actor; director; playwright; makeup artist; winner, Joseph Jefferson Award for The Golem and Sylvia's Real Good Advice; author, Jacob Marley's Christmas Carol

Vince Munyon (Television) photojournalist and editor, WMAQ-TV
John Murbach* (Theater) B.F.A., University of Illinois at UrbanaChampaign; designer-in-residence; freelance set and costume designer

John Murray* (Sound) B.S., University of Wisconsin-Osh Kosh; recording engineer

Judy Natal * (Photography) M.F.A., Rochester Institute of Technology; internationally exhibited and collected artist; international lecturer; recipient, numerous grants and fellowships, including Fulbright Travel, New York Foundation for the Arts-Photography, Illinois Arts Council, and residency at Joshua Tree National Park, California

Tom Nawrockl* (English) M.A., Loyola University; Coordinator of Professional Writing; reviewer for American Library Association, St. Martin's Press; author of articles and reviews in Another Chicago Magazine, Hyphen, and Shadowboxing

Fred Nelson* (Art and Design) illustrator
Heather Nelson (Management) J.D., Kent College of LawChicago; attorney, entertainment law specialty

Gregory A. Neul* (Science Institute) M.A., Mathematics, Northeastern Illinois University; expertise: developing mathematics curricula for teachers, undergraduate students, and children

Stephen Neulander (Marketing Communication) founder, Stephen Edwards Associates

Eleanor Nicholson (Early Childhood Education) Ph.D., History and Foundation of Education, Loyola University; faculty, Erikson Institute

Mlchael Nlederman* (Television) M.F.A., Radio/Television/Film, Northwestern University; award-winning film and video maker; writer and consultant for various corporations and education organizations

Allsa Nlelsen (Liberal Education) Psy.D., Clinical Psychology, Illinois School of Professional Psychology

NIkI Nolln* (Academic Computing) M.F.A., School of the Art Institute of Chicago; Imaging Coordinator; teacher; fine artist

Joseph Nowak (Academic Computing) B.S., Western Illinois University; computer consultant and educator

Joclyn Oats * (Art and Design) Master of Architecture, University of Illinois at Chicago; architect; interior designer; architectural historian

Sarah OdIshoo* (English) M.A., English, Northeastern Illinois University; poet and author, nominated for 1996 Pushcart Prize; author of works published in Georgetown Review, So to Speak Feminist Journal, Aura Literary Arts Review, Berkeley Fiction Review, Portland Literary Journal, Lynx Eye, Fugue, Riversedge

LInda Odom (Science and Mathematics) M.A., Mathematics Education, DePaul University; special interest: developmental mathematics

Andrew Oleksluk (Academic Computing) computer consultant, productivity tools and technology

Pat Olson (Art and Design) M.A.E., Loyola University; fine artist
Cecille O'Rellly* (Theater) B.S., Theater and Education, Illinois Wesleyan University; B.A., Music, Columbia College Chicago; trained at A.C.T.: The American Conservatory Theatre Training Center; freelance actress, singer, director, and voice and accent coach

Karen Lee Osborne* (English) Ph.D., English, University of Denver; author of novels, Carlyle Simpson and Hawkwings; editor, The Country of Herself: Short Fiction by Chicago Women; co-editor, Reclaiming the Heartland: Lesbian and Gay Voices from the Midwest

Susan Osborne-Mott * (Theater) M.F.A., University of Minnesota; actress and director; recipient, Bush Fellowship in Acting; NEA Directing Fellow

Amy Osgood (Dance) B.F.A., University of Utah; choreographer and performer; former Director, Osgood Dances Inc.; recipient, NEA and Illinois Arts Council Fellowships

Charles Osgood (Photography) M.F.A., School of the Art Institute of Chicago; photojournalist

Thomas Osran (Journalism) J.D., Northern Illinois University; Assistant Corporation Counsel, City of Chicago

JIm Ottery* (English) Ph.D., Creative Writing-Poetry, The University of Missouri; Coordinator of Basic Writing; instructor, Introduction to College Writing, Developmental English, and Creative Non-fiction; Ph.D. areas include history and theory of composition/rhetoric and literature

Dominic Pacyga* (Liberal Education) Ph.D., History, University of Illinois at Chicago; author of four books on Chicago's history; urban and ethnic issues lecturer; guest contributor of local and national media programs

Robert Padjen (Management) M.A., Roosevelt University; CUE therapist, private practice

Susan Padveen* (Theater) freelance director; former co-Artistic Director, National Jewish Theater; co-Director, Green Room Project

Lucas Palermo* (Television) B.A., Columbia College Chicago; coauthor of a book for classroom teachers on art of media production for the classroom; founder, Chicagoland Media Educators' Network; member, Board of Governors, NATAS, Chicago Chapter

Pangratlos Papacosta* (Science and Mathematics) Ph.D., Physics, University of London; special interests: physics and the history of science; author, The Splendid Voyage

AI Parker* (Radio) veteran radio and television broadcaster; affiliated with leading radio stations before becoming the voice of ABC-TV, Chicago; freelance voice-overs and industrial narrations

Debra Parker* (English) M.A., Wheaton Graduate School; M.A., Northeastern Illinois University; co-author, Journeys to Cultural Understanding; member, Teachers of English to Speakers of Other Languages (TESOL)

Debra Rlley Parr* (Art and Design) Ph.D., Boston University; art historian

Frank Partipilo (Television) camera operator and lighting director, The Jerry Springer Show

Anna Paskevska (Dance) M.S., Indiana University; master teacher; choreographer; author of two ballet texts; Dance Program Chair, Chicago Academy of the Arts

Sheldon Patinkin * (Chairperson, Theater) M.A., English Literature, University of Chicago; Artistic Director, Getz Theater; Artistic Consultant, The Second City; director, Steppenwolf Theatre summer training program; faculty, Lyric Opera Center for American Artists; director; recipient, awards from Urban Gateways and the Joseph Jefferson Committee

Dennis Paul (Art and Design) M.F.A., School of the Art Institute of Chicago; sculptor

Lynn Pena* (Chairperson, Interpreter Training) M.A., Interpreting, Gallaudet University; Certified Interpreter and Certified Transliterator, Registry of Interpreters for the Deaf; certified teacher of the deaf; chair, Conference of Interpreter Trainers Educational Standards Committee

Chris Peppey* (Film and Video) B.A., Columbia College Chicago; artist-in-residence; award-winning director and producer of regional and national advertising campaigns; writer, producer, director of industrial, corporate, and educational films

Hugo Perez (Journalism) B.A., Broadcast Journalism, Moody Bible Institute; Emmy Award-winning news producer; formerly with NBC Network News

Kathleen PerkIns * (Theater) M.F.A., University of Minnesota; 1999 Carnegie Foundation Scholar; Professional Theatre Program Fellow, University of Michigan; freelance actress and director

Jean Petrolle* (English) M.A., English, Southern Illinois University; author of articles published in Journal of Modern Greek

Studies, Marguerite Young, Our Darling: Tributes and Essay, presenter of papers on twentieth-century literature and film

Susan Philpot (Theater) freelance actress and dialect coach
Mellssa Pinney (Photography) M.F.A., University of Illinois at Chicago; documentary photographer; recipient, 1999 Guggenheim Fellowship

Andrea Polll* (Academic Computing) M.F.A., Time Arts, The School of the Art Institute of Chicago; digital media artist, exhibited nationally and internationally; presenter, Invencao in Sao Paolo, iEAR at Rensselaer Polytechnic Institute; recipient, Harvestworks Recording Production Grant, Mid-Atlantic Arts Council Millennium Grant

Corey Postiglione* (Art and Design) M.A., School of the Art Institute of Chicago; art historian; fine artist

Teresa Prados-Torrelra* (Liberal Education) Ph.D., American Intellectual History, University of Missouri at Columbia; gender studies, cultural history specialist; researcher of nineteenth-century Cuban women

Mike Pratts (Sound) M.S., Applied Mathematics and Computer Science, DePaul University; engineer, NBC-TV

Alexis Pride* (Fiction Writing) Ph.D., English, University of Wisconsin-Milwaukee; winner, CSPA award for fiction

Scott Putman (Dance) B.A., Columbia College Chicago; former member, Mordine \& Company Dance Theatre; teacher; choreographer

Michael Rablger* (Chairperson, Film and Video) documentarian; author, Directing the Documentary, Directing: Film Techniques and Aesthetics, and Developing Stories and Ideas

Stephen H. Randahl (Management) B.S., University of Wisconsin; Systems Analyst/Programmer, Sanwa Business Credit Corporation

ConstantIn Rasinarlu* (Science and Mathematics) Ph.D., Physics, University of Illinois at Chicago; research interests: quantum mechanics, specifically supersymmetry and integrable models

Natalle Rast (Dance) former principal dancer, Joel Hall Dancers; teacher, Joel Hall Dancers, School of the Chicago Ballet, and Bryant Ballet Studios

Marcella Raymond (Television) B.A., Television, Columbia College Chicago; reporter and anchor, WGN News

Brian K. Read* (Television) B.A., Broadcasting and Film, University of lowa; cameraman for sports remotes: WGN, ESPN, Fox Sports; producer/director, "Live at the Kingston Mines" blues concert series

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Tabltha Robinson (Liberal Education) Ph.D. candidate, Northwestern University; teacher of Race and Ethnic Relations, Introduction to Sociology

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Betty Shlflett (Professor Emerita, Fiction Writing) B.S.. B.A.. Texas Women's University: fiction and articles in American Fiction. Emergence, Life, Evergreen Review, College English. Poetry and Fiction by Texas Women, Private Arts, F Magazine: playwright: coproducer, The Living Voice Moves and Story from First Impulse to Final Draft, recipient, Illinois Arts Council Fellowship

Shawn Shiflett * (Fiction Writing) M.A., Central Oklahoma State University; Coordinator of Faculty Development: writer: guest editor. f3: recipient. Illinois Arts Council Fellowship: associate faculty. Stone Coast Writers Conference. University of Southern Maine

Nana Shineflug* (Theater) M.A., Interdisciplinary Arts. Columbia College Chicago; dancer, choreographer; performance artist: photographer: founder and Artistic Director, The Chicago Moving Company; recipient, 1990 Ruth Page Award and 1996 Columbia College Lifetime Achievement Award

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Claire Shulman (Fiction Writing) writer specializing in ethnic dialects; linguist

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Chuck Smith * (Theater) B.A., Theater Management, Governors State University: actor: director: producer: Emmy Award winner: recipient. Arts Midwest Minority Arts Administration Fellowship: Artistic Associate. Goodman Theatre

Dolores J. Smith (Management) M.A., Ohio University: President. D. J. Smith Enterprises. Management Consultants

Don Smith* (Film and Video) M.F.A.. Columbia College Chicago: filmmaker and photographer: film editor: specialist in digital appli. cations for film and ndeo

Pat Smith (Academic Computing) M.A.. University of Detrort: computer consultant: educator

Helene Smith-Romer (Academic Computing, M.F.A.. Unversity of illinois at Chicaro: computer artist

Julle Snyder (Early Childhood Education) M.S., Teaching, University of Chicago; M.Ed., Child Development, Erikson InstituteLoyola University; faculty, Erikson Institute

Elaine Sorkin* (English) M.Ed., Reading Specialist, NationalLouis University; member of IRA, IRC, and IALAP; recipient of Columbia College Technology Grant (1999)

Tenena Soro (Liberal Education) Ph.D., Linguistics, Northwestern University

Phyllis Soybel (Liberal Education) Ph.D., European History, University of Illinois at Chicago

Estelle Spector* (Theater) freelance director and choreographer; member, Joseph Jefferson Awards committee

Jamle Stathas (Marketing Communication) B.B.A., University of Wisconsin; Senior Marketing Manager, Deloitte and Touche

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Carol Ann Stowe* (Director, Early Childhood Education) Ph.D., Educational Processes, Northwestern University; teacher and researcher of learning and development in context with an emphasis on the role of art and story as the means for generating understanding

Len Strazewskl* (Journalism) M.A., English, University of Illinois at Chicago; M.S., Industrial Relations, Loyola University; Coordinator, Computer-Assisted Reporting/New Media; contributor to local and national news media, including Chicago Tribune and Chicago Sun-Times, on technology, new media, and employment issues

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JIm SulskI* (Journalism) M.A., Communications, University of Illinois at Chicago; Faculty Advisor, Columbia College Chronicle; 20 years of journalism experience; columnist and freelance contributor, Chicago Tribune, Exito, Crain's Chicago Business, and Consumer's Digest

Larry Sussman (Liberal Education) Psy.D., Clinical Psychology, Chicago School of Professional Psychology; teacher, Theories of Personality

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Sharon Syc (Early Childhood Education) Ph.D., Educational Psychology and Child Development, University of Chicago; faculty, Erikson Institute

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Stephen SzoradI (Photography) M.F.A., Columbia College Chicago; documentary photographer

Suz Szucs (Photography) M.F.A., School of the Art Institute of Chicago; documentary photographer

Litjen Tan (Science Institute) Ph.D., Microbiology/Immunology, Northwestern University; Senior Scientist-Infectious Disease, American Medical Association

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Wayne Teasdale (Liberal Education) Ph.D., Theology, Fordham University

Brad Temkin (Photography) M.F.A., University of Illinois at Chicago; fine art photographer

Bradford Thacker (Management) Manager, Gallery 37, Chicago Cultural Center

Bob Thall* (Chairperson, Photography) M.F.A., University of Illinois at Chicago; widely exhibited photographer of Chicago Landscape; books include The Perfect City (1994) and The New American Village (1999); recipient, 1998 Guggenheim Fellowship

Laura Thoma (Dance) jazz and musical theater performer and choreographer; teacher and coordinator, Musical Theater Performance

George Thompson* (Art and Design) M.A., Purdue University; graphic designer

Peter Thompson * (Photography) M.A., University of California at Irvine; fellowship recipient, Rockefeller in Intercultural Documentary Film, Illinois Arts Council, and NEA; former student of Andres Segovia; Executive Director, Friends of Photography; former Associate Academic Dean for Technology, Columbia College Chicago

Kevin TIndell (Management) M.M., Northwestern University, Kellogg Graduate School of Management; financial, marketing, and legal-support consultant; trainer in human resource planning, marketing theory, and accounting applications

Julle Tralnor (Academic Computing) A.A.S., South Suburban College; consultant, information systems

Claudla M. Traudt (Liberal Education) Ph.D. candidate, University of Chicago, Committee on Social Thought

Tony Trigllio* (English) Ph.D., English, Northeastern University, Boston; author, Strange Prophecies Anew, poet, published in The lowa Review and A Gathering of Poets; author of articles and reviews in American Literature, Tulsa Studies in Women's Literature, and Modern Language Studies

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JIm Tullio (Sound) music composer and producer
John Turchon III (Management) B.S.Ed., Kent State University; Director of Ticketing and Sales, Chicago Symphony Orchestra

Paul Vaccarello* (Art and Design) graphic designer
Marl Pat Varga (Management) B.A., University of Dayton; President/Managing Director, M. P. Varga \& Associates

Danga Varlakojls (Liberal Education) Ph.D., Anthropology, Indiana University; teacher of Urban Anthropology, Introduction to Anthropology

Sujata Verma* (Science and Mathematics) Ph.D., Zoology, Patna University, India; special interests: human physiology and new teaching methods in biology

Kathrene Wales (Management) B.A., Saint Mary's College; Associate Director of Development, Columbia College

Margot Wallace* (Marketing Communication) M.A. candidate, DePaul University; President, Margot Wallace Marketing Communications; former Vice President and Creative Director, J. Walter Thompson Co.

Ron Weiner (Television) B.A., Columbia College Chicago; freelance director; 25 years, director of Donahue

Regina Wellner (Liberal Education) M.A., Asian and Middle East History

Michael Welsh* (Science and Mathematics) Ph.D., Chemistry, University of Illinois at Urbana-Champaign; research interests: new teaching methods, chemical demonstrations, and integration of chemistry and daily life

John Whelan (Journalism) M.A., Mass Communications, University of Minnesota; news producer and writer, Channel 2 News, WBBM-TV (CBS)

John White* (Photography) A.A.S., Central Piedmont Community College; photojournalist

Paulette Whitfleld* (Management) M.S.J., Medill School of Journalism, Northwestern University; Freshman Seminar instructor; former Director of Marketing Program, Columbia College Chicago

Bernard Wideroe* (Art and Design) Master of Architecture, University of Illinois at Urbana-Champaign; architectural designer

Jeff Wleck (Television) Multimedia Specialist, Outboard Marine
Albert WIllams* (Theater) B.A., Music, Columbia College Chicago; singer; actor; musical theater composer and librettist; chief theater critic, Chicago Reader, winner, Peter Lisagor Award for Outstanding Arts Journalism

KImberly P. WIIllams (Early Childhood Education) Ph.D., Educational Psychology, University of Chicago; faculty, Erikson Institute

KImo WIIllams* (Management) M.A., Webster University; music publisher and engineer; owner, Little Beck Music; web page designer and consultant

LIIIIan Willams* (Journalism) M.S.J., Medill School of Journalism, Northwestern University; Director, Broadcast Journalism; Internship Coordinator (Broadcast); 20 years of reporting experience; former reporter, Chicago Sun-Times and WKYC-TV (NBC) in Cleveland

Sheron WIlliams (Management) M.A., Governors State University; Corporate Project Manager, CCH Publishing Company; co-owner and editor, Hip Hop Publishing

Vern WIIIlams (Academic Computing) computer technologist
Clarence Wilson, Jr. (Management) J.D., Northwestern University School of Law; specialist in corporate and intellectual property law, Law Offices of Clarence Wilson, Jr.; former President, Lawyers for the Creative Arts

Bobbl WIIsyn* (Music) professional jazz, pop, and gospel vocalist; actress; vocal coach; music director of all-female jazz ensemble SHE; soloist, Chicago Jazz Ensemble

Ellzabeth Wiser (Management) B.F.A., Rockford College; former President, E. Ruppert Wiser \& Associates, Inc.

Mark WIthrow* (English) Ph.D., English, Illinois State University; author, Readings Are Writings: A Guide to Reading and Writing Well; author of articles on teaching, short stories, and poetry; specialist in composition theory and rhetoric

TIm WIttman (Art and Design) M.A., University of Chicago; art historian

Lyn Wolfson (Management) M.A., Kent State University; Producer of Special Events and Exhibits, Arts and Business Council of Chicago

Richard Woodbury* (Dance) B.A., University of Minnesota; Music Director, Dance Center; composer; musician and sound designer for dance and theater; recipient, Ruth Page Award for Outstanding Collaborative Artist

David Woolley* (Theater) B.F.A., Acting, Goodman School of Drama, DePaul University; Fight Master, Society of American Fight Directors; recipient, Joseph Jefferson Award for Consistent Excellence in Stage Combat; recipient, Off-Loop Theatre Award for Best Fight Direction; freelance actor and fight director

Christine Woolsey (Journalism) B.S.J., University of Illinois; managing web site editor, VerticalNet Inc.

Etta Worthington (Management) M.B.A., Keller Graduate School of Management; corporate trainer; freelance writer, E.W. Enterprises

Cadence Wynter* (Liberal Education) Ph.D. candidate, History, University of Illinois at Chicago; teacher and researcher, African experience in the U.S., Caribbean, and Latin America

Carol Yamamoto* (Management) M.B.A., University of California at Los Angeles; Arts Management consultant; Manager, Lyric Opera Center for American Artists; Marketing Director, Texas Opera Theater; Assistant Development Director, Seattle Opera

Gary Yerkins* (Music) B.A., Composition, American Conservatory of Music; composer, singer, and producer for contemporary groups The Insiders and The Juleps; recording artist

Barry Young* (Film and Video) M.F.A., Northwestern University; Director, Animation Program; animator

AI Zappa (Art and Design) B.A., Carnegie-Mellon University; Principal Designer, Hanna Zappa \& Polz, Inc.; illustrator

WIIllam Zayas (Television) B.A., Anthropology, City College, New York; freelance producer, writer, and composer for WLS-TV

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## ACADEMIC CALENDAR FALL 2000

## THROUGH FALL 2002

## Fall Semester 2000

Classes Begin Monday, September 25, 2000
Thanksgiving Holiday Thursday-Saturday, November 23-25, 2000
Holiday Break Begins Tuesday, December 19, 2000
Classes Resume Tuesday, January 2, 2001
Martin Luther King, Jr. Holiday Monday, January 15, 2001
Semester Ends Saturday, January 20, 2001
Spring Semester 2001
Classes Begin Monday, February 12, 2001
Spring Recess Begins Monday, April 2, 2001
Classes Resume Monday, April 9, 2001
Memorial Day Holiday Monday, May 28, 2001
Semester Ends Saturday, June 2, 2001
Commencement Sunday, June 3, 2001
Summer Semester 2001
Classes Begin Monday, June 11, 2001
Independence Day Holiday Wednesday, July 4, 2001
Semester Ends Saturday, August 4, 2001
Fall Semester 2001
Classes Begin Monday, September 24, 2001
Thanksgiving Holiday Thursday-Saturday, November 22-24, 2001
Holiday Break Begins Monday, December 24, 2001
Classes Resume Wednesday, January 2, 2002
Semester Ends Saturday, January 19, 2002
Martin Luther King, Jr. Holiday Monday, January 21, 2002
Spring Semester 2002
Classes Begin Monday, February 11, 2002
Spring Recess Begins Monday, April 1, 2002
Classes Resume Monday, April 8, 2002
Memorial Day Holiday Monday, May 27, 2002
Semester Ends Saturday, June 1, 2002
Commencement Sunday, June 2, 2002

## Summer Semester 2002

Classes Begin Monday, June 10, 2002
Independence Day Holiday Thursday-Saturday, July 4-6, 2002
Semester Ends Friday, August 3, 2002

## Fall Semester 2002

Classes Begin Monday, September 23, 2002
Thanksgiving Holiday Thursday-Saturday, November 28-30, 2002
Holiday Break Begins Monday, December 23, 2002
Classes Resume Monday, January 6, 2003
Semester Ends Saturday, January 18, 2003
Martin Luther King, Jr. Holiday Monday, January 20, 2003


[^0]:    *22-1101, 22-1102 Art History prerequisite

