

1957

1957-1959 Course Catalog

Columbia College Chicago

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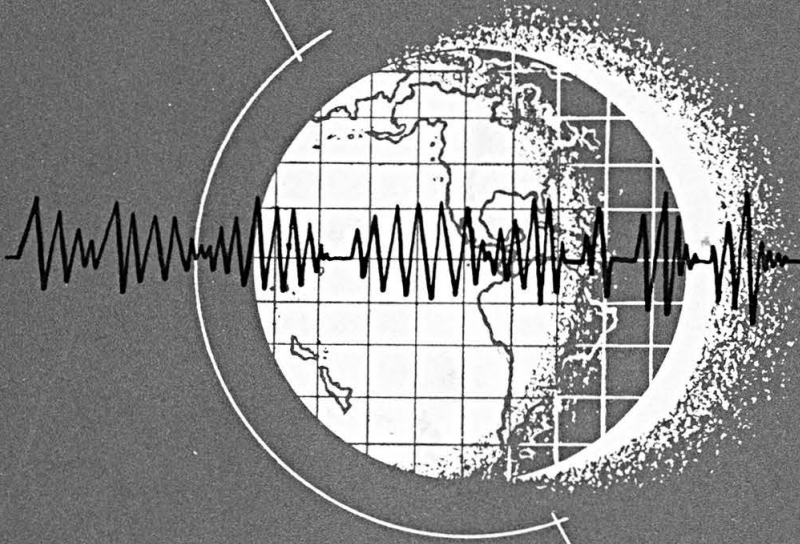
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founded 1890



**COLUMBIA
COLLEGE**

catalog issue 1957-1958-1959

Founded 1890

NOT FOR PROFIT

THE COMMUNICATION ARTS

INCLUDING SPECIALIZED STUDY IN

TELEVISION

RADIO BROADCASTING

MOTION PICTURE PRODUCTION

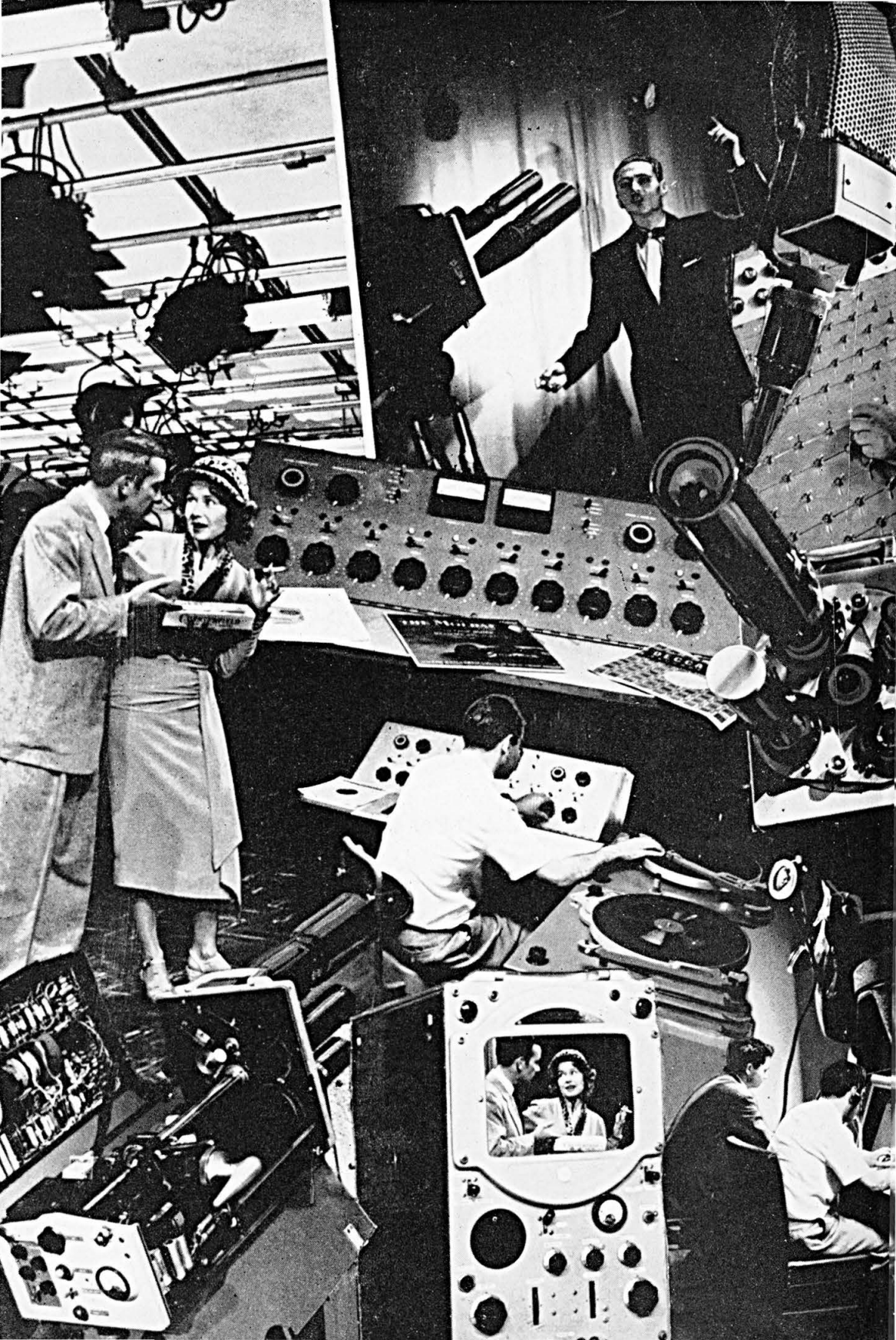
SPEECH · STAGE · EDUCATION

AND RELATED ACADEMIC COURSES

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

207 SOUTH WABASH AVENUE • CHICAGO 4, ILLINOIS

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- JACK CORNWALL**Stagecraft
B.F.A., M.D.A., Goodman Theater School. Scene Designer, WBBM-TV, Chicago. Formerly: Art Director, WDSU-TV, New Orleans, La. Scenic Artist, St. Louis Municipal Opera. Designer, Chevy Chase and Salt Creek Theaters.
- OSCAR DAVIS**Science
B.S., Roosevelt University; M.S. and Ph.D., Loyola University. Research Associate and Lecturer, Loyola University Medical School. Director of Research, Arnar Stone Laboratory.
- ROBERT J. EDMONDS**Film-Radio
University of Toronto, Film Producer and Director. Formerly: Chief Producer, Kodacrome Productions, National Film Board of Canada. Assistant Supervisor and Senior News Announcer, Canadian Broadcasting Company. Director and Writer, Coronet Instructional Films; Director and Editor, John Ott Productions; Director and Editor, Chicago Film Laboratories; Director, Kling Films.
- JACK LAMBERT ELLISON**Literature—Social Science
B.A., University of Toronto; M.Ed., Graduate Teachers College, Winnetka, Illinois. Further graduate work, Graduate Teachers College. Instructor, Francis Parker School.
- ELEANOR ENGLE**Radio—Television
A.B., Illinois College. Radio and television actress and announcer: "Sky King"; "Ma Perkins", "Pace of Chicago", "Stud's Place". Formerly: Instructor in Speech, Duluth State Teachers College.
- HYMAN FRANKEL**Sociology
B.S. and M.S., University of Illinois. Ph.D. candidate, University of Illinois. Widely recognized Sociologist and expert in the field of criminal justice. Lecturer, In Training Service, Federal Parole and Probation Officers. Research Analyst, Administration of Criminal Justice in U.S., A.B.A. Administrative Assistant to Hon. Joseph Lohman, Sheriff of Cook County. Research Sociologist, Illinois Probation Board. Instructor in Sociology, University of Illinois.
- EDNA GORDON**Speech
B.S. and M.A., Northwestern University. Further graduate study, University of Minnesota, University of Iowa, University of Denver. Speech Therapist, Chicago Heights Public Schools; McPhail Junior College.
- PHILIP GRADOLPH**Psychology
Ph.B. and Ph.D. Candidate, University of Chicago. Instructor in Psychology, University College (University of Chicago).
- CARL GREYSON**Radio—Television
Ph.B., University of Wisconsin; further graduate work, University of Utah. Announcer, Actor and Newscaster, WGN-TV. Formerly: Announcer and Actor, KSL; Newscaster, WSM; Instructor of Speech and Theatre, University of Utah.
- CHAUNCEY GRIFFITH**Music
B.M., University of Rochester; B.Ed., Western Washington College of Education; M.M., Northwestern University.

- WILLIAM D. HOHMAN** **Television Advertising**
 B.A., Beloit College. Asst. Advertising Manager, National Broadcasting Co., Chicago. Formerly: Research Manager, American Broadcasting Co., Chicago.
- LEN KAY** **Radio—Music**
 Music and record librarian, WBBM, WBBM-TV. Formerly: Staff announcer, WHFC; WFJL.
- THEODORE KUNDRAT** **Speech**
 B.S. and M.S., Columbia College; A.M., Emerson College; additional study Goodman Theater School. Dramatic Critic, Speech Coach and Writer. Formerly: Instructor, DePaul University; University of Illinois; George Williams College.
- FRED LASSE** **Film**
 Film Producer, Director, Writer and Editor. Formerly: Film Director, National Film Board of Canada. Director, Motion Picture Productions, Fotovex, Inc. Award winning pictures include: "The School That Learned to Eat" (Special Medal, Edinburg Film Festival — "best film in education"), "Feeling All Right" (New York Film Critics Award — "best documentary"), "Selling the Sizzle" (1st Prize, National Visual Presentation Competition).
- HERSCHELL G. LEWIS** **Television—Film**
 B.S. and M.S., Northwestern University. General Manager, Lewis & Martin Films, Inc. Formerly: Production Director, WKY-TV, Oklahoma City; Instructor; Mississippi State College.
- RUSSELL W. LEMBKE** **Speech**
 B.A. M.A. and Ph.D., University of Iowa. Formerly: Chairman, Speech Department, Ripon College; Emerson College; Associate Professor of Drama, Central Washington College, Central Michigan College; Head, Speech Teachers, University of Maryland Overseas Program, Europe.
- THAINE LYMAN** **Television**
 Morningside College. Technical Director, WGN-TV.
- CHALMERS MARQUIS** **Television**
 Ph.B., University of Chicago; B.S., University of Illinois. Producer-Director, WTTW-TV, Chicago. Formerly: TV Director, WGN-TV; Program Director, WPGD, Champaign, Illinois; Film Director, Madison Film Studio, Chicago; Producer-Director, WBBM-TV, Chicago.
- STERLING MITCHELL** **Advertising**
 Director, Marketing Research: Henri, Hurst & McDonald, Inc. Formerly: Advertising Director, Eureka Williams Corporation, General Manager, Clinton E. Frank Agency; Assistant to the President and Secretary of Shaw-LeVally, Inc.; Public Relations, Curtis Wright Corporation.
- ALINE NEFF** **Drama—Speech**
 B.A., Baptist State College; M.S., Columbia College. Extensive experience, major Broadway and Canadian Stage Productions. Formerly: Radio Producer and Script Writer: WLS, WBBM, ABC, and WCFL.
- BERNARD J. NEGRONIDA** **Health and Physical Education**
 B.E., Milwaukee State Teachers College; M.A., University of Chicago. Instructor, Francis Parker School.

AL PARKER **Radio—Television**

One of the top television and radio personalities in the Chicago area. Featured "Deejay" on a number of stations. Announcer for many of the leading advertisers on television. Formerly: Staff announcer WJJD and WIND. Widely seen and heard in a variety of film commercials, TV and radio spots, educational, training and industrial films.

WARREN PURSELL **Journalism—Advertising**

B.A., University of Chicago. President, Pursell Public Relations. Formerly: Editorial Department, Chicago Tribune; Public Relations Department, War Assets Administration.

DANTE PUZZO **History—Social Science**

B.A. and M.A., University of Chicago. Formerly: Instructor of History, Rutgers University.

ROBERT ORRIN RAWSON **Radio**

B.S., University of Illinois. Further graduate study, University of Illinois College of Medicine. Formerly: Announcer, American Broadcasting Co., Chicago; WIND; WIL and KSD, St. Louis, Mo.

HELEN I. ROSSITER **Education**

B.A., Eastern Illinois State Teachers College; M.A., Northwestern University; further graduate work, Northwestern University. Formerly: Teacher, Oak Park Schools; Director of Student Teaching, Pestalozzi Froebel Teachers College.

ALAN ROVICK **Science**

B.S., Roosevelt University; M.S., University of Illinois; Ph.D. Candidate University of Chicago.

WILLIAM RUSSO **Music**

Acclaimed modern composer and jazz musician. Most recent record release (Atlantic), the ballet, "The World of Alcina". Composer, ballets, "Las Deux Errants" for Europe's Festival Ballet Co., and "Divertissement" for Ruth Page. Composer-Arranger for Stan Kenton, 1950-55. Record albums include "The Music of Bill Russo", and "New Concepts of Artistry in Rhythm".

ED SACHS **English—Journalism**

Associate editor of "The Publisher's Auxiliary (professional publication for newspaper publishers and editors). Formerly: Reporter for the Associated Press; Milwaukee Sentinel; Editor, columnist and feature writer, sports editor for leading papers throughout the country. Writer of fiction and non-fiction for national magazines in the U. S. and Mexico.

NORMAN SHUCART **Stage, Speech—Television**

B.F.A. and M.F.A., Goodman Theater. Popular director, actor and dancer. Television, stage and film credits include: "The Wayne King Show", "Soldier of Fortune", "The Eddie Arnold Show", "The City That Never Sleeps" (Republic Pics.). Featured in scores of TV and film commercials and a great variety of training and educational films.

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

CHARLES STROTHER Television
 B.F.A., University of Cincinnati. Writer-Producer, WBBM-TV, CBS, Chi-
 cago. Formerly: Executive Writer, Producer, Director, WCPO-TV and
 WKRC-TV, Cincinnati.

NILES R. SWANSON Television
 B.A., University of Arizona. Further graduate study, Michigan State Uni-
 versity. Writer-Producer, WBBM-TV, CBS, Chicago. Formerly: Director,
 WSJS-TV, Winston-Salem, North Carolina.

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

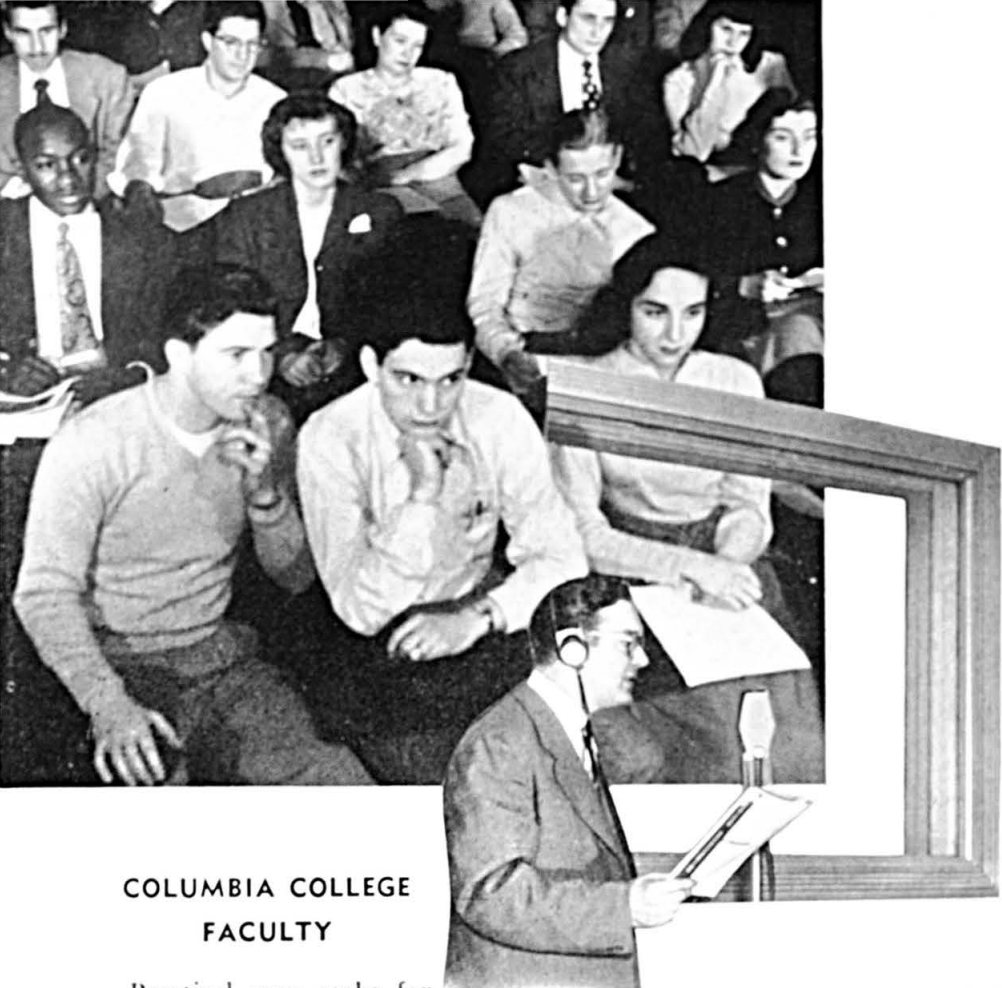
JACK TRACY Jazz Music
 B.A., University of Illinois; M.A., Northwestern University. Instructor in
 Speech, Chicago Teachers College. Formerly: Instructor in Speech, Wilson
 Junior College.

SAMUAL WEXLER Psychology
 B.S. and M.S., University of Illinois; Ph.D., Purdue University. Clinical
 Psychologist, V.A. Hospitals. Formerly: Clinical Psychologist U.S. Army,
 Psychologist, V.A. Guidance Center; Director, Purdue University Counsel-
 ing Center.

TED ZEIGLER Stage—Television
 B.F.A., Goodman Theater. Iowa Wesleyan University. Featured television,
 motion picture, and stage actor. Formerly: Television Director, KKTV,
 Colorado Springs; WCPO-TV, Cincinnati, Ohio.

ADMINISTRATIVE STAFF

NORMAN ALEXANDROFF President
DANIEL D. HOWARD Dean
A. C. WEISS Secretary
HERMAN H. HEGNER Treasurer
JANE ANN LEGNARD Registrar
HELEN YATES Office Manager
ALINE NEFF Librarian
RICHARD THORNE Student Guidance Dept.
MARDA ALEXANDER Director of Public Relations



COLUMBIA COLLEGE FACULTY

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



Experts bring their experience into the classroom

THE STUDENT GUIDANCE PROGRAM

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

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

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

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

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

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

SPECIAL PROGRAM FOR BUSINESS AND INDUSTRY

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

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

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

THE COLUMBIA COLLEGE PROGRAM IN MEXICO CITY

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

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

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

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

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

THE CURRICULUM AT COLUMBIA COLLEGE

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

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

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

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

THE METHOD OF INSTRUCTION

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

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

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

SELECTION OF STUDENTS

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

CREDITS AND ADVANCE STANDING

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

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

STUDENTS AT LARGE

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

DIPLOMAS AND DEGREES

Columbia College offers the following:

- Associate in Speech
- Associate in Art
- Bachelor of Speech Degree
- Bachelor of Arts Degree
- Master of Speech Degree
- Master of Arts Degree

REQUIREMENTS FOR THE MASTER DEGREE

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

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

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

ASSOCIATE IN SPEECH OR ART DEGREE

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

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

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

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

REQUIREMENTS FOR THE BACHELOR'S DEGREE

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

Curriculum Requirements for the Bachelor's Degree are given below.

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

TOTAL	180

REQUIREMENTS FOR TEACHER EDUCATION

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

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

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

SECTION I**SPEECH · TELEVISION · RADIO BROADCASTING · DRAMA****TELEVISION**

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

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

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

In consideration of the expanding role of color production in television, Columbia College has added full facilities for color telecasting. Students are thus afforded the various production assignments of color television, as well as standard "black-and-white" practices.

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

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

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



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

TELEVISION ANNOUNCING—FEATURE. (1-5), (2). In a variety of practical projects the student obtains directed experience in "emceeing" Television features: demonstrations, interviews, quizzes, revues, newscasts and childrens', "homemakers", and audience participation programs.

TELEVISION ANNOUNCING—COMMERCIAL. (1-5), (2). In practical "before the camera" situations this subject develops basic announcing techniques for Television. It provides instruction in effective delivery, carriage, stance, and handling and demonstrating a product. Emphasized are TV-stage techniques, memorization, "ad-libs", and development of the "personality" factor for spot and "across the table" selling.

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

PROBLEMS IN TV COLOR PRODUCTION. (1-3), (2). An examination of the special production problems involved in color TV production as compared with "black & white" techniques. (Prerequisite: Advanced standing in TV production sequence.)

VISUAL COMPOSITION. (1-2), (2). A course designed to provide a practical basis for the creative representation of ideas visually, through the utilization of light, color, motion and perspective. The effects of particular visual composition on the audience, applied to the mediums of television, motion pictures and the stage.

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

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

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

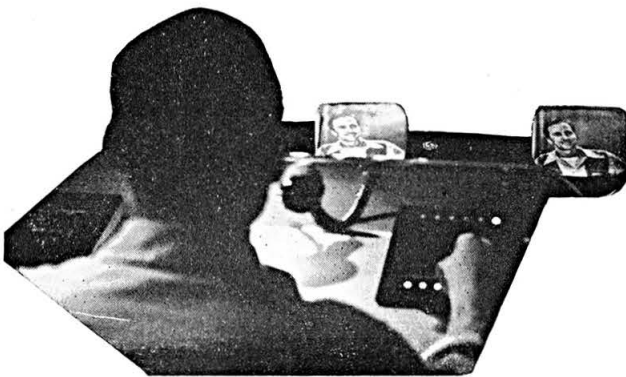
TELEVISION IN EDUCATION. (1-3), (2). With a growing audience demand for "educational" TV features and the likelihood of some 200 educational stations being on the air within the next few years, this subject stresses the special requirements of educational TV programs. It includes study of and student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

TELEVISION STUDIO FACILITIES. (1-6), (2). This subject provides the student with practical experience in operating the various types of studio equipment and the functions usually considered as the purview of the "technical director" and cameraman. Directed practice in Television camera operation, switching and mixing, "mike boom" operation, operation of studio equipment and turntables, music cueing, and the utilization of various visual aids, film chains, rear screen projection, opaque projectors and studio lighting facilities.

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

FILM FOR TELEVISION. (1-3), (2). For the most effective use of film in Television. Sources and techniques of purchasing filmed programs for ad agency or TV station personnel. Film buying in consideration of sponsor, audience, market and budget. Screening and selection. Ad agency or client supervision of film production. Cost control. Intelligent scheduling of film in TV station programming. Integration of commercials into shows. Technical, commercial and station requirements of TV Spots on film. Mechanics of film projection and film handling. Types of film and kinescopes.

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



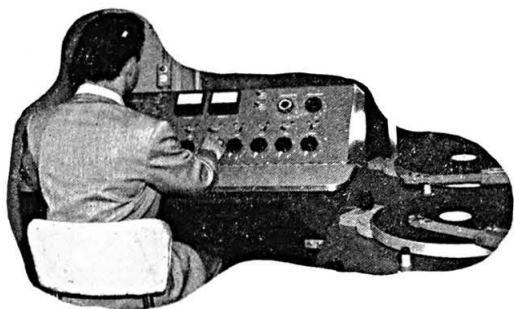
Directing the Show

FROM FIRST REHEARSAL

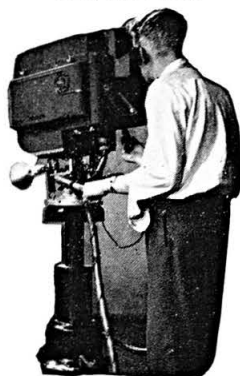
. . . TO FINAL PRODUCTION

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

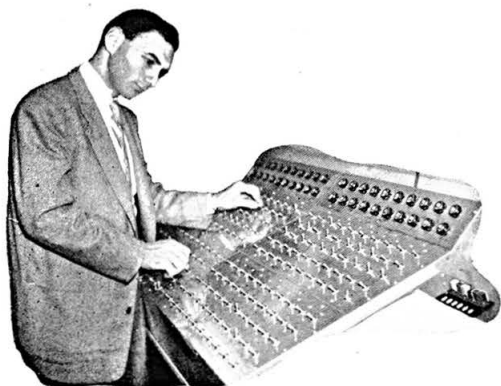
AUDIO



CAMERA



LIGHTING CONTROL



FLOOR MANAGER



TELEVISION PRODUCTION. (1-3), (2). The Television Production course is a "workshop" in TV program production. It integrates the use of all TV studio facilities—cameras, lights, scenery, and props, control-room operation, audio equipment, music, film, etc. The students obtain experience in analyzing the TV script, plotting camera shots, and in producing and directing the various types of Television shows.

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

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

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

TELEVISION PRODUCTION WORKSHOP. (1-6), (4). The TV Production Workshop is an encompassing project in TV program production. Various program formats are developed from ad agency or station origination to "on-the-air" production in back-to-back program schedules with commercials, station breaks, etc. Consideration of show budgets, the scheduling of programs and meeting competitive programming of other stations. Concentrated experience in TV directing, and in producing and directing TV dramatic shows. Blocking, set and lighting requirements or "remote" telecasts, supervision of production staff relations. Problems in color production. (Prerequisite: TV Production and all basic TV courses.)

SHOW BUSINESS RESOURCES. (1-2), (2). The anatomy of show biz. An examination of the vast distribution apparatus that stands between the performer and creator and the audience; song publishers, record companies, artist management agencies and personal managers, booking offices, publicity agents, trade publications, in relation to the various entertainment fields; theaters, night clubs, pop and classical music, the legitimate theater and motion pictures. Song plugging, tie-ins with publicity campaigns, entertainment and broadcasting industry promotions, and talent sources.





THE TELEVISION PRODUCTION WORKSHOP

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

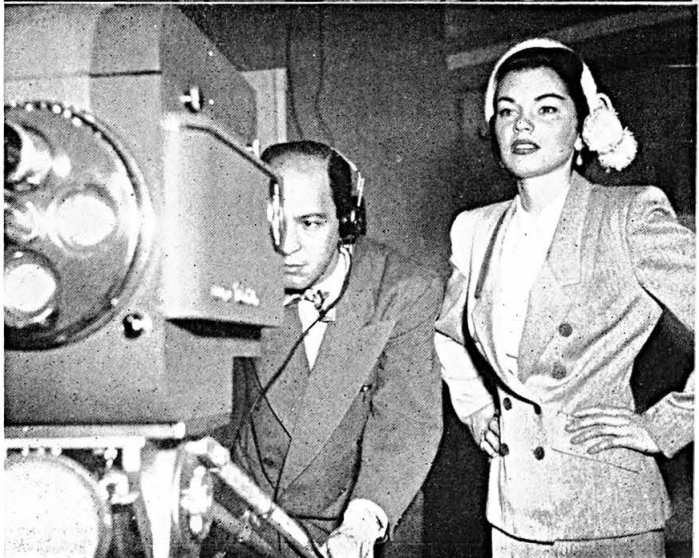
"Entrance"



"Kitchen Commercial"



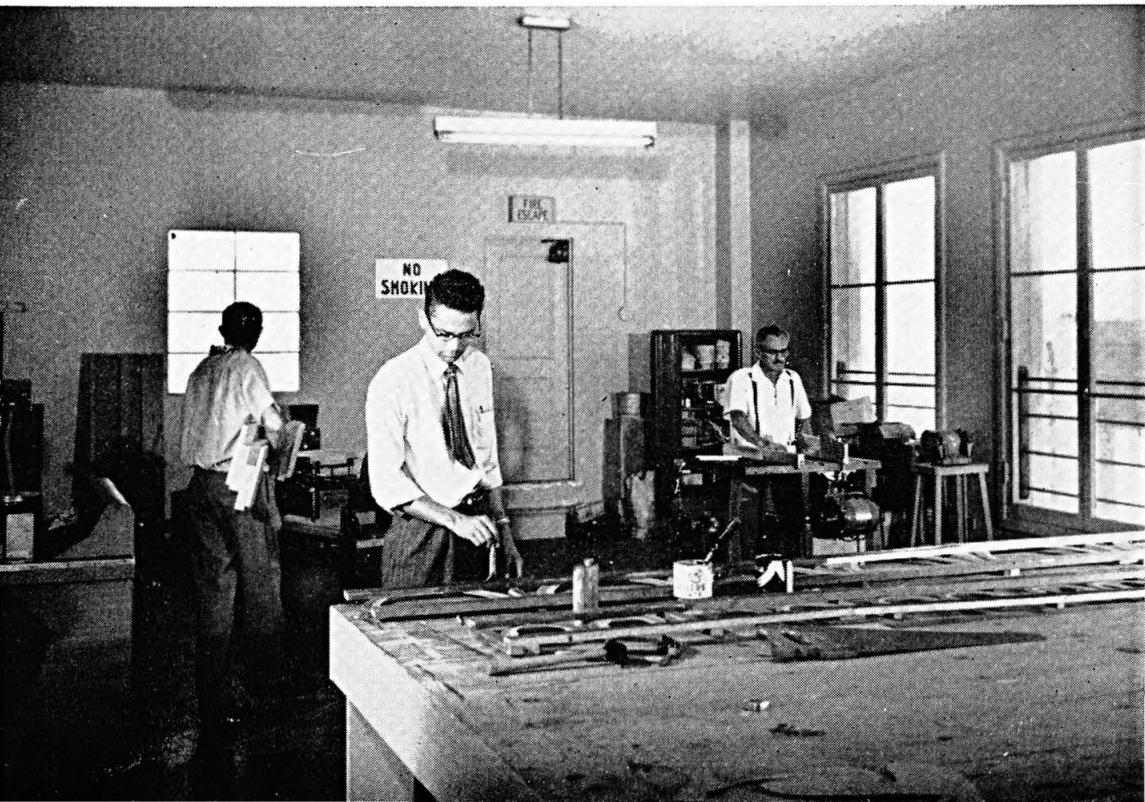
"Supervision"





Students-on-the-job combine work in TV with college study

In the scene shop



THE APPLIED ARTS IN TELEVISION

Of the following sequence of courses, "Lighting", "Scene Design", and "Special Effects" are necessary subjects for all students interested in the production aspects of television, film or the stage. "Graphic Art" and "Film Art" are subjects which may be taken only by students with an appropriate art background.

LIGHTING. (1-4), (2). A comprehensive study of lighting with application to stage, motion picture and television. A consideration of scenery, costumes and dramatic objectives in relation to lighting. Lighting control, arrangement, and lights and lighting equipment. Interior and exterior lighting and the creation of mood and special effects.

SCENE DESIGN. (1-3), (2). Class provides training in scene design and drafting, scene construction and painting, architecture and ornament research and studio set coordination and traffic. Study includes practical work in scenery building and scene painting and a consideration of studio problems in "set-up" and "strike" of settings, scene storage, and set transportation.

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

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

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

APPLIED ARTS IN TELEVISION. (1-2), (2). The planning and creative utilization of special video, audio and lighting effects, scenery, properties and graphic art materials. The integration of these art functions in the TV production.

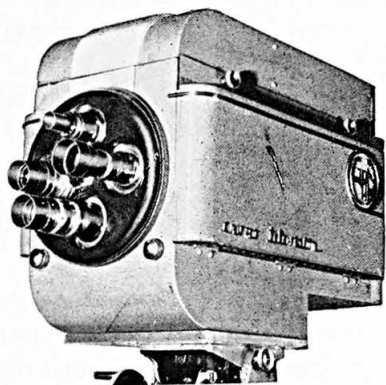


"The Animated Salesman"

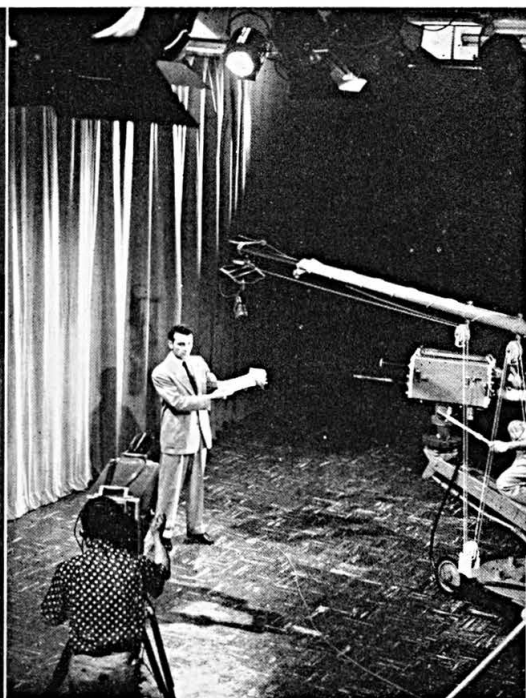


"One Adjustment Does Everything"

DEVELOPING
THE
TELEVISION
COMMERCIAL



"Light Up"



"Best Buy"

RADIO BROADCASTING

RADIO ANNOUNCING. (1-3), (2). This course involves a general introduction to announcing techniques, incorporating sales principles of announcing, creating interest in a product, etc. Covers the various phases of announcing; commercials, newscasts, interviews, special events, etc.

RECORD PROGRAMS. (1-3), (2). Practice in selecting, playing and timing records, in announcing for record shows, and in building various disc programs.

RADIO WRITING. (1-3), (2). Writing commercial radio copy. Analysis of style, technique and consumer appeal. Includes practice in writing and adapting different types of radio dramatic and feature scripts.

RADIO TIME SALES AND STATION PROMOTION. (1-2), (2). Develops techniques in selling, promoting, and managing radio programs. Determining the sponsor's needs and appropriate times and programs.

RADIO NEWS EDITING. (1-2), (2). Practice in news editing, news evaluation. Preparing news copy for radio. Gathering news, reporting, and adapting press service and local newspaper copy.

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

RADIO BROADCASTING. (1-4), (4). Station operation within the "broadcast day." Class offers integrated practice in the various broadcasting functions: announcing, writing, program building, acting, station management and program direction, advertising, sales and promotions and record programs.



"THE BROADCAST DAY"

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



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



"Soap Opera"



"Sign On"

"Morning News"

"Breakfast Melodies"

"Housewives' Holiday"

MOTION PICTURE PRODUCTION

The spectacular growth of television has resulted in more and more of the product of the entertainment industry finding its major outlet through the television medium. In particular, TV has caused important changes in the motion picture industry.

The reduced production of "Hollywood" feature pictures is compensated for many times over by the production of film for television and the great number of new film producers.

In almost all of the nation's TV stations film programs account for the major portion of the telecasting schedule. Including filmed commercials, the overwhelming amount of film used by TV has been produced expressly for television consumption.

Of course, irrespective of its application to television, the motion picture is a distinct medium in itself. Usually thought of as primarily an entertainment vehicle, it has also served important educational functions. "Documentary style" film produced for enlightenment or instruction makes up a substantial part of total film production.

The job market is much broadened for people interested in working in the entertainment industry or in advertising, when they have a working knowledge of film production, basic film skills and the overall ability to use film effectively.

The Columbia College program in motion pictures is not a separate course of study in cinematography. The objective of the subjects offered is to develop a sound film sense in the student and a usable background in film production.

The program covers the creative functions and mechanics of editing film; elementary motion picture photography, film direction, sound and lighting; the preparation of the film "script"; film buying and programming and the use of film in television.

Students may elect film subjects as part of their major field of study.

ELEMENTARY FILM PRODUCTION. (1-3), (2). An introduction to motion picture production. Elementary camera technique, picture composition, and use of light sources and the light meter. Survey of the different types of motion pictures and their special production requirements. Developing the "script," planning and budgeting productions. Basic film editing and cutting and handling film. Personnel of film production. Introductory, individual student projects in directing and editing a film.

FILM PRODUCTION II (1-3), (2). Designed to provide a sound film sense and a working knowledge of film production. Individual student projects in producing a complete film story – (planned, filmed and edited). Experience in the creative functions and the mechanics of editing film. The cinematic approach to the subject. A review of the camera and its functions, elementary optics, light measurement and lighting problems. A consideration of sound on film. The special production requirements of different types of motion pictures. Special attention to producing the “documentary style” motion picture as a basic exercise in developing ideas on film.

FILM STUDIO PRODUCTION. (1-6), (4). Basic studio technique of cinematography and film making. The use of incandescent light (key, fill & rim) as a modeling agent. Problems of composition; using light and shadow, textural contrasts; high key and low key cinematography. Use of scrims and “cookies.” The cinematography of texture and form. Technical understanding of light and shadow ratios and their measurement. Product photography and cinematic selling of products. The dramatic sequence on film. Editing problems involved in films of immobile subjects. Professional film studio procedure. Producing the TV Commercial.

ANALYSIS OF FILM TECHNIQUE. (1-3), (4). To provide film-makers with a usable background of outstanding motion picture principles—thru a critical study of what has made the great film great. One of these will be viewed at each class session. For each film the class will consider the cinematic techniques: lighting, camera work, musical score; the concept and technique of the director, actor and scenarist; staging and art direction, and film editing procedure.

DOCUMENTARY FILM PROJECTS. (1-4), (4). Class will produce a professional length documentary film and sound track. All creative and production functions will be performed by the class; selection of subjects, writing, filming, editing and recording. (Prerequisite: prev. film courses or comparable outside experience; consent of the instructor).

FILM FOR TELEVISION. (See course description page 21).

WRITING FOR MOTION PICTURES. (1-3), (2). This course will provide the student with the opportunity of writing film commercials, treatments and scripts for industrial, commercial and training films. Emphasis on presentation of the product or process. The development of the exposition in terms of cinematic techniques.

DRAMA

THE THEATER WORKSHOP

The “Theater Workshop” program is organized to give students basic training in acting and related theater arts and “before an audience” experience. This is provided within a framework of professional acting disciplines under the supervision of the most qualified directors and teachers.

The program is geared primarily for students who are seriously interested in working professionally in the theater or in related capacities in television and motion pictures. At the same time it provides an opportunity for those who are interested in acting without having a defined professional objective.

The Theater Workshop will produce and stage representative plays in the "arena" (theater - in - the - round) style of production. Acting, directing, and audience-actor relationships for this dramatic form are stressed. Classes include a review of acting fundamentals, principles of motivation, empathy, interaction, personality, projection and memorization.

The program is available both to regular students who may elect the Theater Workshop as part of their major study, or to qualified special students who are interested in acquiring acting experience.



ACTING WORKSHOP (1-4), (4). Acting and audience relationships for the central staging style of production. Course includes a review of acting fundamentals; principles of motivation, empathy, interaction, personality projection, and memorization. Dramatic improvisation. Stage movements. Play analysis, lighting and staging for this dramatic form. Rehearsal of scenes from representative American plays. This class is a usual preface to selection for "Players' Company."

ACTING WORKSHOP—PLAYERS COMPANY. (1-6), (4). The "Players' Company" will produce and stage for public performance plays selected from the outstanding drama of the American theater, using central staging techniques. Participation by faculty selection or consent of director.

CHARACTER INTERPRETATION. (1-4), (4). This course will accent character analysis and portrayal. The course will center on giving the student experience in performing a given type of role in the differing ways a similar character would be interpreted relative to different periods of history and the drama, or the interpretation of different playwrights of the same period.

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

MAKE-UP. (1-2), (2). Character delineation through the application of make-up and characterization techniques developed for the stage, television and motion pictures.

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

STAGE MOVEMENT. (1-2), (2). A course designed to aid the performer in achieving the more effective body movement and gesture and greater poise in relation to staged action.

PLAYWRITING. (1-4), (2). A practical workshop in playwriting to provide the student with experience in writing dialogue, plotting, and constructing the various types of plays. Critique of individual student playwriting projects.

THE EFFECTIVE SPEECH PROGRAM

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

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

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

The subjects are organized to provide students with carefully directed experience in those phases of speech which they are most likely to encounter and need in their everyday affairs.

The instructional staff reflects the basic conviction that speech must be realistic and functional.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

METHODS OF TEACHING SPEECH IN THE ELEMENTARY AND SECONDARY SCHOOLS. (1-3), (2). Consideration of the speech needs of elementary and secondary school children. Methods of speech analysis and rating scales: integration of speech in the language art program. Speech training and the development of effective speech habits in the school. Corrective speech for non-clinical disorders. Study of materials for speech education. Speech projects, oral reading, and school plays in the school curriculum.

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

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

GRADUATE SEMINARS (Hours to be arranged with Dean)

Seminar: **Projects in Oral Interpretation**

Seminar: **Problems in the Teaching of Speech**

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

Seminar: **Visual Aid Materials**

Seminar: **Projects in Education by Television and Radio**

Seminar: **Broadcast Music**

Seminar: **Problems in Film Production**

Seminar: **Theater and Television Staging Arts**

Seminar: **Projects in Television Directing**

Seminar: **Projects in Writing for Television and Radio**

Seminar: **Advanced Projects in Directing**

Seminar: **Projects in Television Production**

SECTION II

ADVERTISING

GENERAL ADVERTISING. (1), (2). This course surveys the basic principles and practices of advertising: the planning of an advertising campaign, layout and copy plan, media, market analysis, mechanics and production, schedules and appropriations, the role of the advertising agency and related topics.

ADVERTISING COPY WRITING. (1-3), (2). Course provides practical experience in copywriting for a variety of media, products and services. Special attention is given to producing effective copy for retail sales, direct mail, small ads, circulars, trade papers, contests, slogans and institutional advertising projects.

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

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

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

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

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

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

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

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

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

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

SECTION III

PSYCHOLOGY

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

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

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

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

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

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

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

SECTION IV

ENGLISH—JOURNALISM

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

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

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

TELEVISION WRITING—COMMERCIAL. (1-4), (2). See Course description on page 24 of catalog.

TELEVISION WRITING—FEATURE AND DRAMATIC. (1-4), (2). See Course description on page 24 of catalog.

WRITING FOR MOTION PICTURES. (1-3), (2). See Course description on page 35 of catalog.

PLAYWRITING. (1-4), (2). See Course description page 37 of catalog.

RADIO WRITING. (1-3), (2). See Course description on page 32 of catalog.

COMEDY WRITING. (1-3), (2). Course is designed for the writer who wants experience in writing comedy material. Practice in developing comedy formats, patter, comedy monologues, "one liners", "punch lines", and direction in using music and dance routines with comedy material. The class will cover comedy writing for the various types of performers and show situations.

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

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

PUBLICITY. (1-2), (2). Experience in creating and exploiting publicity. Course stresses writing publicity copy and news releases, developing publicity sources and the mechanics of conducting publicity. The publicity requirements of the entertainment industry.

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

THE NOVEL. (1-3), (2). A study of outstanding works of fiction.

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

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

WORLD LITERATURE. (1-3), (2). The reading and discussion of books which have had a profound influence on modern thought. Selections from various fields: Literature, Social Science, Science, etc.

MAIN CURRENTS IN AMERICAN LITERATURE. (1-3), (2). A study of the representative plays of Shakespeare and the dramatists of the Elizabethan period.

MAIN CURRENTS IN AMERICAN LITERATURE. (1-3), (2). A study of the major works of American writers.

SHAKESPEARE AND ELIZABETHAN DRAMA. (1-3), (2). A study of the representative plays of Shakespeare and the dramatists of the Elizabethan period.

HISTORY OF THE THEATER. (1-2), (2). The history of the theater from its beginnings to the present. Emphasis on theater architecture, styles and methods of staging and performance.

HISTORY OF THE REPRESENTATIONAL ARTS. (1-2), (2). This historical development of the representational arts, (the earliest "entertainment" mediums to television), and the relationship between these forms and the social and historical forces which gave them their special character. The theater, musical and dance forms, and other entertainment mediums will be considered.

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

SECTION V

SOCIAL SCIENCE

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

SOCIOLOGY—CONTEMPORARY SOCIAL PROBLEMS. (1-6), (2). An examination of current social questions: youth, crime and delinquency, discrimination, health, schools, marriage and the family, the social agencies, etc.

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

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

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

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

UNITED STATES HISTORY AND GOVERNMENT. (1-3), (4). The development of American political, social and cultural institutions from the period of exploration to the present.

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

INTRODUCTION TO PHILOSOPHY. (1-2), (2). This is a general survey of the field of philosophy in which significant currents of thought are discussed. The works of leading philosophers (ancient, medieval, and modern) are studied. The purpose of the course is to give students an orientation in the field of philosophy.

MODERN EUROPEAN HISTORY. (1-3), (4). The History of Europe from the 16th century to the present: the Renaissance and the Reformation, the French Revolution, The Period of Enlightenment, emergence of modern states; the origins of World Wars I and II.

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

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

HISTORY OF THE FAR EAST. (1-2), (2). A study of the history of eastern Asia.

HISTORY OF THE NEAR EAST. (1-2), (2). A history of the development of the Near East, the origins and development of Moslem religion and culture, the political history of the area and its relations with the world.

SECTION VI SCIENCE

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

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

HEALTH AND PHYSICAL EDUCATION. (1-3), (2). The structure and functions of the human mechanism. Development and appreciation of health principles and of physical training methods.

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

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

APPLIED SCIENCE. (1-3), (2). This course is designed to provide the student with an understanding of the use and operation of mechanisms and items of everyday use. Refrigerators, gas ranges, drug products, furniture, glass, electric appliances, etc., will be considered. Emphasis placed on acquainting the student with the classes of products which he may be called upon to popularize in the advertising, radio broadcasting and television professions.

SECTION VII FINE ARTS

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

MUSIC APPRECIATION. (1-6), (2). Provides students with an interpretive background in classical, jazz, American and world folk music. To give students resources for using music in their future functions within the entertainment medias. Classes will listen to representative music and hear special guest lecturers and performers.

SECTION VIII

EDUCATION

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

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

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

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

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

EDUCATIONAL PSYCHOLOGY. (1-2), (2). A study of the problems of learning as they apply in the classroom situation. Recent research and theories of learning, laws of learning, conditions affecting learning.

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

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

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

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

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

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

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

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

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

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

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

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

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

PROJECTS IN EDUCATION BY TELEVISION AND RADIO. (Seminar). (See course listing in Section I of catalog.)

TUITION AND FEES

Tuition is determined by the number of quarter hours (the unit of credit) of instruction. **A quarter hour is one class hour per week for twelve weeks.** For the students taking **more than two** quarter hours the tuition is \$15.00 per quarter hour. The tuition for students enrolled for **only two** quarter hours is \$17.00 per quarter hour. Special tuition rate schedules will prevail where special programs of study are organized.

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

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

Columbia College is approved for the training of veterans.

SCHOOL CALENDAR 1957-1958-1959

FALL QUARTER — 1957

Monday, September 23Classes Begin
Thursday, November 28Holiday—Thanksgiving Day
Saturday, December 14Fall Quarter Ends

WINTER QUARTER — 1958

Monday, January 6Classes Begin
Saturday, March 29Winter Quarter Ends

SPRING QUARTER — 1958

Monday, March 31Classes Begin
Friday, May 30Holiday — Memorial Day Observance
Saturday, June 21Spring Quarter Ends

SUMMER QUARTER — 1958

Monday, June 23Classes Begin
Friday, July 4Holiday—Independence Day Observance
Saturday, August 30Summer Quarter Ends

FALL QUARTER — 1958

Monday, September 22Classes Begin
Thursday, November 27Holiday—Thanksgiving Day
Saturday, December 13Fall Quarter Ends

WINTER QUARTER — 1959

Monday, January 5Classes Begin
Saturday, March 28Winter Quarter Ends

SPRING QUARTER — 1959

Monday, March 30Classes Begin
Saturday, June 20Spring Quarter Ends

SUMMER QUARTER 1959 — BEGINS JUNE 22, 1959

FALL QUARTER 1959 — BEGINS SEPTEMBER 21, 1959

